Vol. 7., No. 14. October 1, 1910 Price, 10 Cents

THE
MOVING PICTURE WORLD
WITH WHICH IS INCORPORATED
THE EXHIBITOR
ALL THE FILM AND SONG SLIDE NEWS

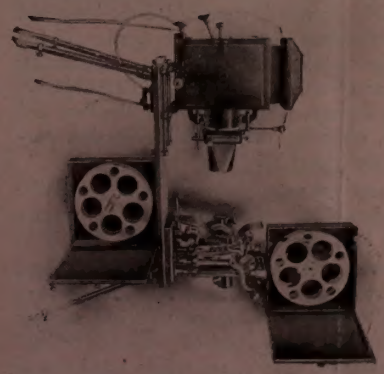
★ MÉLIÈS RELEASES ★

A Plucky American Girl
A story of a heroine that makes us wish there were more of them to go around. This picture is full of thrills and throbs. Length, 950 Feet.
Released SEPTEMBER 29, 1910

BILL'S SISTER
This is the swiftest and most dramatic of Western dramas. Length, 950 Feet
Released OCTOBER, 6, 1910

MÉLIÈS FILMS ARE SURE MONEY GETTERS. TRY THEM YOURSELF AND BE CONVINCED.

★ G. MÉLIÈS, 204 East 38th Street, New York City ★
Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's Cameragraph No. 5

was the best motion picture machine on the market until the advent of of our No. 6 model. Over 10,000 are in daily use all over the world. What better proof can we offer of their excellence. Orders can be filled from stock.

Power's Cameragraph No. 5 Style B. Automatic Fire Shutter, $195 Complete
Power's Cameragraph No. 5 Style A. Automatic Fire Shutter, $185 Complete
Power's Cameragraph No. 5 without Automatic Fire Shutter, $175 Complete

ALL TYPES FULLY DESCRIBED IN CATALOGUE "G"—JUST OUT

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

Important Announcement!

I am pleased to announce to the Trade that we now have ready for release the FINEST MOVING PICTURES IN THE WORLD, which will be issued under the name of "RELIANCE" films, produced in the most complete and modern laboratories ever constructed, interpreted by talented actors of reputation, with magnificent costumes and artistic stage settings.

"RELIANCE" films are the culmination of two years of study and effort toward perfection in motography. When I became identified with the industry I was astonished at the opportunities which had been neglected. The popularity of moving pictures with the public convinced me that the producer who WOULD SPARE NO EXPENSE IN EVERY BRANCH OF THE ART OF FILM MAKING, would receive the loyal patronage of theater owners. We have carried the idea into effect, and now offer a line of moving picture films which are without question the most elaborate productions ever conceived, and which will establish a new era.

Our SCENARIOS are written by Stanner E. V. Taylor, the well known author, foremost among the world's motographic playwrights. The plots are comprehensive and interesting, and adapted to pantomimic depiction, making the subjects thoroughly understandable to the average audience.

THESE STORIES ARE INTERPRETED BY OUR STOCK COMPANY

including actors of ability, whose excellent work is well known to the public. In this aggregation many familiar faces will be recognized, among them such popular artists as **Marion Leonard, James Kirkwood, Arthur Johnson, Henry Walthall, Phillips Smalley, Anthony O. Sullivan, Frankie Burns, Gertrude Robinson, Edward Morrisey** and **Eugene Sanger,** the latter acting as director. Max Schneider, the photographic expert, has charge of the camera. Other film companies may be content with one woman or man to play leading roles, but the "RELIANCE" company is an ALL STAR CAST, and the principals in our subjects will be ably supported. Dramatic talent, versatility and personality are the requisites, and while our company today is without doubt the STRONGEST ASSEMBLAGE OF MOTION PICTURE ACTORS ON THE GLOBE, it will be further increased and strengthened.

The COSTUMING is superb. Positively no expense has been spared in this direction, and the garments of our characters are elegant and appropriate in every respect.

The STAGE SETTINGS are massive, and artistically constructed, and the minutest details in all scenes are faithfully carried out.

MARION LEONARD

LEADING WOMAN

Our LABORATORIES were built at enormous cost, occupy 15,000 square feet of floor space, and are a model of perfection, embodying the most modern photographic appliances obtainable, to which were added the ideas and apparatus of our own experts. Our **Perforators** are absolutely perfect, giving a rock-steady picture on the screen. Our facilities for developing and printing are unequalled, and the exquisite toning and beautiful tinting of "RELIANCE" films will cause a furore. Filtered air is utilized, pumped through the floor and drawn out by suction fans in the ceiling, obviating the possibility of dust particles, and producing photography of crystal clearness.

The STUDIO is 100 x 75 ft., and the stage 40 x 36, with the entire roof and sides of specially constructed prism glass. The capacity of the plant is 500,000 feet of film weekly, which can be increased.

The FIRST RELEASE will be made on **Saturday, October 22nd** and thereafter a reel will be issued every Saturday. As soon as Exhibitors are familiar with the high quality of "RELIANCE" films we will add another reel per week. **I pledge you my word** that every reel of "RELIANCE" films will mean dramatic subjects of the highest quality, splendidly acted and of beautiful photography.

EXHIBITORS; To secure the advantages of our first release you should **place your order now** with your Exchange. If your Exchange will not buy "RELIANCE" films for you communicate with us and we will tell you where to get them. You should also get on our mailing list for "FILM FANCIES,"—a 16 page booklet issued weekly, containing our synopses and other interesting matter, which will be sent free of charge to all Exhibitors.

Yours very truly,

CHAS. O. BAUMANN, Treasurer,
CARLTON MOTION PICTURE LABORATORIES.

"Reliance" Films are sold exclusively through the Motion Picture Distributing and Sales Company.

Stronger and Stronger

Grows the Independent Organization. Glance at the list of Film Exchanges that are buying our product—look at the number of Manufacturers releasing film subjects weekly of such Quality and in such Quantities that the Independent Exhibitor has at his disposal the

FINEST PROGRAM IN THE WORLD

And you will understand why Exhibitors are flocking to our standard. The good ship—"INDEPENDENCE"—is sailing in smooth waters, bound for the harbor of SUCCESS and PROSPERITY. The flag of QUALITY is nailed to the mast. Get aboard—there is room for you.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.
1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.
Sunny South Film Exchange, Rhodes Building, Atlanta

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

POCAHONTAS IS COMING—OCT. 11TH

The Thanhouser 2-A-Week

SAY "THANHOUSER"

TO THE EXCHANGE MAN FOR THE THANHOUSER 2-A-WEEK

Released This Week

Tuesday, Sept. 27th

AND STILL IT COMES!—"THANHOUSER FUNNYFILM"

Home Made Mince Pie

is a Thanhouser-Made pie that you'll get a slice of if your exchange man is honestly looking after your interests, or if you've got nerve enough to "INSIST!" You really need comedy like this in your business. Try to be at your exchange when they put this on the screen for inspection. Then see if you don't agree with us that it's EXACTLY the kind of picture THE PATRON likes best. Please THE PATRON! Please THE PATRON! Please THE PATRON!

Approx. Length, 1000 Ft. No. 146. Code Word, Mince.

Scene from **HOME MADE MINCE PIE**

Friday, Sept. 30th

THE MOST INGENIOUS STORY IN A LONG TIME!

Dots and Dashes

will dot your seats with breathless, thrilled, APPLAUDING spectators and dash its novelty deep into your jaded self. YES, YOU'LL CLAP HANDS WITH THE REST! The synopsis on another page portends that NOW! Read it. And rest convinced that, since a good picture is ever better than the mere printed description of it, THIS PICTURE is worth boosting in advance—and worth boosting HARD. Announce it as "coming" right now.

Approx. Length, 1000 Ft. No. 147. Code Word, Dots.

Scene from **DOTS AND DASHES**

RELEASED NEXT WEEK

TUESDAY, OCT. 4th

COMEDY OF THE POPULAR KIND!

LEON OF THE TABLE D'HOTE

is one of the funniest characters that ever frolicked through a thousand feet of film. You'll wish it were TWO thousand, when you see him! He's SUBLIME! His fun is as infectious in the cheap little restaurant where we find him at his true vocation of waiter as it is in the classy summer resort where, claiming he is a Count, he becomes all the rage. His adventures are too numerous to amply describe—be sure you follow them WITH YOUR EYE.

Approx. Length 1000 Ft. No. 148. Code Word, Leon.

FRIDAY, OCT. 7th

DRAMA OF THE POPULAR KIND!

AVENGED

is a heart interest subject of the variety your patrons so like. It is one of those gripping playlets that go their thrilling distance without so much as an inch of bloodshed, but which hold the spectator's interest just the same, and leave a pleasant taste in the mouth instead of a sour one. The "Thanhouser Twist" sticks out at the end as usual.

App. Length, 1000 Ft. 149. Code Word, Avenged.

COMING: Tuesday, Oct. 11th, Pocahontas. Friday, Oct. 14th, Delightful Dolly

Have you dropped us a card for the THANHOUSER NEWS, "The Exhibitors Guide?" It's sent FREE of CHARGE to anyone who can show connection with the moving picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!

POCAHONTAS IS COMING—OCT. 11TH

COWBOY and INDIAN
FRONTIER CELEBRATION
HELD AT
CHEYENNE, WYOMING

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures

WILD GLORIES OF THE VANISHED WESTERN BORDER

Over 3,000 feet of the greatest money-getting Motion Pictures in the world, showing "the West as it was."

EXHIBITORS—EXCHANGES

This will be a dandy money-maker anywhere and everywhere.

THESE REELS SHOW

World's Champions in Bucking Broncho Riding; Trick and Fancy Roping Contests; Steer Roping and Calf Branding Contests; Fancy Rifle and Pistol Shooting; Bulldoging of Wild Steers; Riding and Driving only Team of Buffaloes ever broken to Harness; Hitching and Driving Wild Horses; Spectacular Galloping Parade of Indians, Cowboys and Cowgirls; Indian War Dances and Ceremonies; Champion Lady Bucking Broncho Rider; Riding Bucking Mules and Buffalo; Squaw Races; Ladies Cowpony Races; Indian Races; Mounted "Potatoe Race," and Teddy Roosevelt through all.

Said The Wyoming Tribune

"The presentation of the so-called "Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even imagine the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Wooly West.*"

EXCLUSIVE TERRITORY FOR SALE. PRICES VERY REASONABLE. WRITE OR WIRE AT ONCE

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM COMPANY
TOLEDO, OHIO

Select territory you want and write at once. **Exhibitors are going to demand these pictures—Be prepared.**

FOUR REELS A WEEK

Bison Films

Tuesday; A "Bison" **Wednesday; "Ambrosio"**
Friday; A "Bison" **Saturday; "Itala"**

Special Announcement: Owing to the tremendous popularity of Itala Film, beginning October 13th, we will release two reels, the second reel a high class dramatic subject issued every Thursday.

Place your order with your exchange at once

2 WESTERN REELS 2

ASK FOR THEM!

A COWBOY FOR LOVE

Thrown from the back of a swiftly galloping horse the son of a rich rancher is found by the lovely daughter of Mexican peasants and ministered to. The attempt of the youth's proud father to break the attachment which springs up results in an elopement, and the lovers start out in life alone. In a delightful manner is shown how the lonely and morose old man has his heart melted by the baby fingers of his grandchild, resulting in a happy reunion.

Released Tuesday, Sept. 27th

THE RANCH RAIDERS

Driving the herd of stolen cattle before them, the ranch raiders ride for their lives, and the avenging cowboys, sparing neither whip nor spur, hold to the chase. As the posse comes within rifle range a running fight takes place and several of the raiders are tumbled from their horses. The last desperate stand is taken in a shack, but the besiegers finally manage to set fire to the hut, and choking with the fumes of the dense smoke the miscreants are forced into the open where they receive swift justice.

Released Friday, Sept. 30th

GET THEM!

2 WESTERN REELS 2

"AMBROSIO" RELEASE—WEDNESDAY, SEPT. 28th

THE VIRGIN OF BABYLON

"ITALA" RELEASE—SATURDAY, OCT. 1st

FOOLSHEAD EMPLOYED IN A BANK

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BUILDING:

1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant **Cable Address: Nosib**

Tell Us!!

Did Mabel Act Wrong

when she dismissed her lover from her presence forever, because he was drunk? AND DON'T YOU THINK she was fortunate in later saving his life, their reunion restoring happiness to both?

The Metropolitan Tower is High,
The Hudson River is Deep,
Modern Film Possibilities are Great,

But no Western drama yet produced is higher in merit, deeper in interest and greater as a refined portrayal of Western life than our release for

Thursday, Sept. 29th

"A School-Marm's Ride for Life!"

(We put an exclamation point after "life" because it's full of life and because you are going to exclaim some after seeing it.)

FOR THE LOVE OF MONEY,
get next to our next release! Insist on, persist for, Defender Fill-ems.

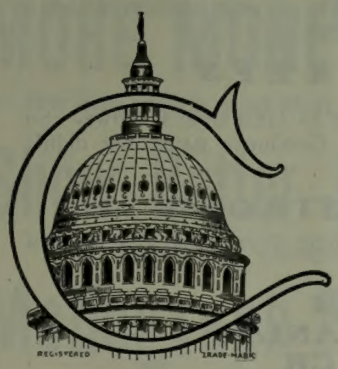
DEFENDER FILM CO.

WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

We Told You So Before WHAT?



Quality! Quality! Quality!

However, don't take our word for it—Order

The Adoption of Helen

RELEASED OCTOBER 1, 1910

And be convinced. Little Audrey does some perfect acting, and moves her audience first to laughter, and then to tears.

A capital story and a Capitol Film. Capitol Films will just make your programme right—Order to-day.

Capitol Film Co., Washington, D. C.

POWERS PICTURE PLAYS

THE MUSIC TEACHER

RELEASED SATURDAY, OCTOBER 1, 1910. A wonderful, soul-stirring, awe-inspiring drama, beautifully staged and photographically perfect. **This** is **Positively** the **Greatest Feature Reel Ever Produced.**

Don't Forget—October 1, 1910, is the Day

RELEASED TUESDAY, OCTOBER 4, 1910

WAR

A beautiful drama, showing the master-hand of the Powers Company from beginning to end.

THE BEECHWOOD GHOST

Is a rip-roaring comedy, and bound to send your patrons home with a laughing pain.

This Is One of Our FEATURE Two-Subject Reels

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Get on Our Mailing List **Send for One of Our Great Lobby Displays**

CAUGHT REDHANDED!

"The God of Love" went to sleep at the Switch and a trainload of loving hearts was hurled through a Blind siding to almost destruction. The wounded and bleeding represented all ages and classes. Then some one awoke the Winged Archer and apprised him of the desolation wrought by his neglect. The way he ministered to the maimed and dying is told in our film;—**Released October 5th.**

WHEN CUPID SLEEPS

(A Full Reel This Time)

A delicious comedy creation as clean and wholesome as December's snows. So delightful in thought and theme you will wonder why in Goodness name we didn't make such a subject before.

WE'RE COMING OUT STRONG

Here's a list of Coming Sure Crack Releases. List them in your diary NOW and arrange bookings accordingly.

WEDNESDAY

October 12, CURING A GROUCH
THE S. S. MAURETANIA
October 19, THE CAT CAME BACK
IMPERFECT PERFECTOS
October 26, A TOUCHING MYSTERY
November 2, TURNING OF THE WORM
THAT DOG-GONE-DOG

YOUR EXCHANGE really wants to please you and will give you ATLAS FILMS if you make your demand Imperative. Now-a-days it pays to insist.

ATLAS FILM CO. 10 East Fifteenth Street, New York City

SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

GREAT NORTHERN

Release for Saturday, September 24th

SEASON'S BIGGEST HEADLINER

BOOK IT AT ONCE!

Dr. JEKYLL and Mr. HYDE

OR A STRANGE CASE

This artistic and beautiful film admirably illustrates Stevenson's remarkable and world renowned story. It is a production of genuine and thrilling interest and will hold every audience spellbound to the very finish. Splendidly enacted and reproduced in magnificent photographic sequence.

"We think it is quite the best representation of 'Dr. Jekyll and Mr. Hyde' that we have ever seen, either in moving pictures or on the stage."—*Moving Picture World.*

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

Release for Saturday October 1, 1910 — **The Flight Across the Atlantic** — A sensational and thrilling feature production

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

There's Only One Way
To Bring
MORE MONEY
To the Box Office, and that is

Show Better Pictures
than Your Competitor
Motiograph Pictures

are SO MUCH BETTER than those projected by other machines, that wherever a Motiograph is installed in a locality where it was not previously known, it's sure to be

THE TALK OF THE TOWN

AS SHOWN BY THE FOLLOWING EXAMPLES:

Warren & Jones, Greenville, Me., say:
"We get crowds with the Motiograph. Other machines failed."

J. V. Lopaze, Trinidad, Colo., says:
"Best results and best pictures in town."

J. E. Benton, Hiteman Opera House, Hiteman, Iowa, says:
"I show pictures that make them sit up and take notice."

Pendry & Kingsbury, Mgrs. Opera House, St. Anthony, Idaho, say:
"We show much better pictures than our competitors."

J. O. Cass, Laredo, Texas, says:
"My patrons say my pictures excel all others."

The Colonial Circuit of Eleven Beautiful Theatres use Nine Motiographs.

THE MOTIOGRAPH
Shows Far Better Pictures
Wears Far Better than Others
YET COSTS NO MORE
WRITE FOR CATALOGUE
and 52 REASONS why you should use it

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J. H. HALLBERG, Agt. New York City
J. F. BROCKLISS, Agt London, Paris, Berlin

ON THE WAY!!!

Due Wednesday, October 5th

"THE COWBOYS TO THE RESCUE"

Western? Yes. and more than that! 900 feet of art, prairie, action, and photography that will stun—just stun you.

WHAT DID YOU THINK

of that pipin we released on the Twenty-eighth of September (Wednesday, of course) entitled:

"A Western Girl's Sacrifice"

Listen: On the strength of "The White Princess of the Tribe," the sales of Champion film jumped up. Going some—eh?

Pipe these Toots for Champ Films. Got a Bushel of 'em.

"Most beautiful pictures I ever saw."
DEMPSEY BRUCE,
244 Fisk Street, Pittsburg, Pa.

"Champ films are there with the goods."
E. D. HOLMES,
Patchogue, N. Y.

"Your Western pictures are great. Turned them away when I ran, "Cowboy and the Squaw."
W. G. SPURRIER,
Seattle, Wash.

PAST FEATURE RELEASES

The White Princess of The Tribe.
A Wild Goose Chase.
His Indian Bride.
The Cowboy and The Easterner.
The Sheriff and His Son.
A Cowboy's Pledge.
Hermit of the Rockies
Spitfire.
Cowboy and The Squaw.
Romance of an Anvil.
The Abernathy Kids.

CHAMPION FILM CO.
MARK M. DINTENFASS, General Manager
12 East 15th Street, New York, U. S. A.
Laboratories at Coytesville on the Hudson
Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Adaptability of Kinemacolor

TO EVERY CLASS OF SUBJECTS

All Public Functions, Pageants, Races, General Sports, Regattas, Dramas and Comedies, which are daily produced in black-and-white pictures, can with *equal facility* and *promptness*, be recorded in the *Actual Colors* of *Nature* by the *KINEMACOLOR Process.*

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A Personal Examination

of an "ELECTRA" Pink Label CARBON

shows the symmetry and accuracy with which it is made.

BREAK IT IN TWO

Note the smooth, even grain of its composition, its freedom from grit and foreign substance, then you will know the reason for its steady even white light, free from flickering, and its complete consumption.

Back Up Your High Grade Equipment With High Grade Carbons

ELECTRA ·TRADE MARK·

HUGO REISINGER

SOLE IMPORTER

11 Broadway :: New York City

ELECTRA ·TRADE MARK·

I AM GOING SOUTH

TO

ACQUAINT EXHIBITORS

WITH A

NEW FILM PROPOSITION

AND TO

Prove that an EXCHANGE buying the choice of the

WORLD'S BEST MAKES

Equipped with BEST booking systems and facilities for handling business on a large scale must certainly obtain BEST results with least expense to Owners and Managers

WRITE NOW

For information and appointment. I will be in your town soon.

TOM MOORE

OF

MOORE'S FILM EXCHANGE

434 Ninth Street, Northwest :: WASHINGTON, D. C.

PHONE, MAIN 3492

LICENSED BY MOTION PICTURE PATENTS CO.

Yours ever faithfully
Cherry Kearton

Moving Picture World

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(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

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REMOVAL NOTICE.

The Chicago offices of The Moving Picture World are now located at 160 Washington street (Post building), Suite 307. Telephone Main 3145.

A Moving Picture Convention.

SECOND ARTICLE.

Taking up the thread of the subject which we initiated last week, we may premise that conventions are no new things in the moving picture field. There was the F. S. A., the Alliance, and the other minor gatherings which have petered out. Broadly, therefore, we lay no claim to novelty of idea in the suggestion we are making; we want to improve on what has already been done.

The careful reader of the WORLD—and we are pleased to find that we enjoy the attention of a very large body of readers who follow us week by week in our policy—will bear us out when we say that in January last we thought we perceived in what proved to be the last real meeting of the F. S. A., the germ of a really national Moving Picture Convention. There were one or two features about that gathering which we were sorry to see, under present conditions, stood very little chance of being repeated, for even in January the death knell of the F. S. A. had been sounded. As a matter of fact, it sounded in January, 1909.

We want to give the reader in the moving picture field, a parallel idea drawn from our own experience of conventions—experience gained in the stationary photographic field. Here, in the United States, the photographers of each State meet yearly in convention. They hold exhibitions of photographs and apparatus; they listen to papers and addresses bearing on the practical and artistic aspects of professional photography; they exchange and interchange ideas; they have a banquet, and many social functions, and the end of it all is that each attendant at the convention goes back to his store or studio, refreshed and enlightened with new ideas as to the conduct of his business and his relationship with the paying public.

Similarly there is a National Photographic Convention which meets in a different State each year. Last year, for example, this national convention, which was attended by several thousands of photographers from all over the country, met at Rochester, N. Y. This year it met at Milwaukee, Wis.; next year it is to meet at St. Paul, Minn., etc. This convention may be regarded as representative of the whole of the photographic craft of the United States. It is of considerable importance, in the business sense, when it is borne in mind that there are, roughly, about twenty thousand professional photographers—that is, studio men—in the country; whilst the ramifications of what used to be known as the "black art" extend in all directions. Photography, in short, is a very considerable business.

This National Photographic Convention is the means of bringing photographers together from all parts of the United States. There is a great exhibition of photographs; prizes are awarded, consisting of gold medals, or money prizes and the like. There are presidential and other addresses and practical demonstrations. Then, there is a great trade exhibit, the printing paper makers, the chemical makers, the photographic dealers and others taking space to fill a large exhibition hall. Many hundreds, and sometimes many thousands, of photographers and traders attend the national convention. We heard with pleasure that this year's meeting at Milwaukee was singularly successful.

There are so many of the readers of the MOVING PICTURE WORLD interested in stationary photography that they, at least, will perceive the practical utility of

a convention run on lines similar to those of the National Photographic Convention. The thing is so obvious that it hardly needs discussion. We might point out that the American photographic field, like most other industrial fields in this country, is split into trust and anti-trust; that is to say, on the one side there is the huge business of the Eastman Kodak Company, which operates against the smaller manufacturers. Still in these photographic conventions the lion lies down with the lamb. All sections of the industry support the conventions; Trust and Independent mingle freely, and, after it is all over, they go their respective ways, no doubt improved in mind and outlook by the opportunity of fraternizing at a business meeting once a year.

We shall write a third article on this subject next week. Meanwhile, we want every reader of the MOVING PICTURE WORLD to bear this suggestion of ours in mind, namely, that he is a possible, nay, a probable, moving picture conventioner. The moving picture business is a firmly fixed and staple business. It has passed out of the domain of the experimental and the faddish. It has not merely come to stay, if we may use that very much hackneyed phrase; it is staying, and it will stay. As we have said over and over again, it will go on just like any other well-established business at present in existence; therefore, it has a right to be considered and treated as a fixed commercial institution with its own relative and comparative importance in the eyes of the community at large. Can it be wondered at, therefore, that we, who have the success of this business so much at heart, should especially apply ourselves, in the interests of the picture men, to the danger of disintegration and the advantages of union. Firmly established as the moving picture business is, we nevertheless incline to the opinion that unless there is union amongst all those interested in it, its longevity is not absolutely certain. They must get together and hang together for community of interest. Disunion means disruption, decay and disappearance. Union means strength, solidarity of purpose, and permanent success. These are some of the reasons why we are advocating the formation of a moving picture convention.

The Usual Thing.

"We want to know just how far we may go towards satisfying the demand for ——— ——— films without being attacked by your publication."

The above is an extract from a letter which we received this week from an established firm of film makers. The blanks refer to the nature of the film. It would not be fair to indicate either the firm or the nature of the film towards which our friends are in doubt as to our attitude. The letter, or rather the extract from it, that we give, is, however, of such general interest that we think a few comments upon it may be profitably printed here. The extract shows a state of mind not uncommon in the moving picture making field.

What is the usual thing? Whence does the phrase originate? What does it mean? Let us explain. Many of our readers both in this country and abroad will recall the name of Mr. H. P. Robinson, a very successful English photographer whose work is still known in this country, whose books are sold, and whose influence is still felt. Robinson was a man who sought to make pictures by photography, instead of merely photographs without any pictorial quality. Had Robinson been living now, he would have preached the gospel of pictorialism in the moving picture. He coined the phrase, "The usual thing," to indicate a common photograph of a commonplace sitter or commonplace subject, treated in a commonplace manner. A glance through any number of the MOVING PICTURE WORLD and the criticisms on moving pictures that are released every week will show that the usual thing is rife in the moving picture field. Old plots worn threadbare supply the stories. The acting in too many cases is amateurish. The producing treatment is also commonplace and unimaginative. The exposure, the printing and development are also commonplace; that is, they do not rise above the dead level of mediocrity. It is the usual thing again and again.

Of course, there are conspicuous exceptions to this state of things. Many firms for the last year or two have lifted themselves out of the rut of the usual thing. They find it is possible to obtain freshness and originality of theme, or, at least, of treatment; whilst as to the photographic end of matters, the technique and the pictorialism of some of these pictures are advancing by leaps and bounds. Still, much, far too much, of the usual thing is prevalent.

The MOVING PICTURE WORLD was the first publication in the world to preach the doctrine of quality; quality of scenario, quality of acting, quality of scenery, and quality of photography. We are pleased to learn that our preachings have not been in vain, and that we have a large body of sympathetic adherents in this gospel, which they are carrying out in practice. There has been an enormous uplift in the quality of the moving picture since last year. The extract which prefaces this article shows, however, that there are still manufacturers content to experiment with the usual thing.

It is of the usual thing in the way of pictures that our friends write us. Just the ordinary thing that has been done times out of number. Now, it cannot be too emphatically stated, once and for all, that the public is tired of the usual thing. They have found it out. The subjects which were tolerated in picture houses two years ago are *passé* to-day. In the ordinary theatrical field, people no longer stand for the cheap melodrama or the pointless musical comedy. They want the best that can be produced. It is the same in the moving picture field.

The chase, the melodrama, criminality, yea, even the most applauded Western subjects, are out of date. A "Becket," "Alice in Wonderland," "A Winter's Tale" and "Elektra," a "Comedy and Tragedy," a "Carmen"; a Selig ranch subject, a Biograph comedy—all these, and many more, have rendered the usual thing obsolete. Can it be wondered at, therefore, that we do not view with favor any reversion to the old order of things. There is, in our opinion, amongst certain sections of the trade, too much pandering to the inferior mind of a certain section of New York City, where people, in the large majority of cases, are content with very ordinary subjects. We want the manufacturers to take a leaf out of the book of the late Richard Mansfield, and play up to the highest form of intelligence, rather than down to a comparatively low one. "Excelsior!" should be their motto; and progression, not retrogression, the order of to-day. The standard of quality of moving pictures is rapidly advancing. Those manufacturers who are content to make the usual thing, will surely be judged by their own standard. They will fall out of the race. On the other hand, those who constantly keep a lofty ideal in front of them, will reap profit and honor.

Just as we go to press we are informed by Joseph Hopp, of the Standard Film Exchange, Chicago, that he has allied himself with the Sales Company.

More Light on the Anti I. M. P. A.

A Discredited Organization.

Further to our statement of last week we have to record that the Anti-Immoral Moving Picture Association's representative failed to keep his plan of having the Ministerial Association endorse the proposed plan of "Legislative drastic censorship of moving pictures." It would not surprise us if our article of last week had something to do with their failure, as no doubt they were surprised at our knowledge of their tactics which were evidently intended to be secret, and we firmly believe they belong to that order of workers of whom it is said "publicity kills."

In addition to this failure, astonishing developments have been made during the last few days, confirming the suspicions registered in these pages a few weeks ago, that these people were subsidized by the *immoral tactics* of a well-known dishonorable New York daily. In spite of all our knowledge of these things, we never anticipated such an exposure as that made by Mayor Gaynor in his letter recounting incidents which he believes had much to do with that wicked spirit which brought about his attempted murder. The Mayor distinctly gives the lie to these people in their statements of what they report he said when they called upon him to stop the prize-fight pictures. Moreover the Mayor makes public the fact that the religious organizations these people professed to represent had written to him, denying their sponsorship. The astonishment grows with increased details, for it now appears that the man we denounced last week for his attitude and had previously criticized as having no standing in the community, is no other than a process-server for lawyers. This man personally boasted to the writer of this article, of that which Mayor Gaynor describes as false, besides which he further boasted that he had "spent three thousand dollars fighting the fight pictures" and "other immoral scenes." As his statements have proved false in one instance, they are just as likely to be false in another; there is only one chance of truth in the statement of this large expenditure and that is that the newspaper under whose auspices they worked, may have gone to this expense, not only for the supposed purpose of stopping the fight pictures, but to use the agitation as a weapon for their foul onslaught on the Mayor, and which he has just exposed to an indignant public. What a strange world of newspaper tactics this is! To think of the moving pictures being made the means of a covert attack upon an eminent man; and, failing that, to organize an association claiming anti-immoral desires, to carry on an immoral campaign. It is well the truth is out, and further to the exposure of this duplicity there stands this glaring fact—that these people who assumed such a virtuous title under which to carry on their persecution of the moving pictures, are themselves more immoral than ever the moving pictures could be at their worst, for it is an acknowledged fact that lying and misrepresentation are two of the most immoral acts known to the moral law, not only because of their inherent evil but also because of the far-reaching nature of their mischievous effects, even as proved in this case where Mayor Gaynor became so terrible a victim. We feel vindicated in everything we have written during these weeks since this agitation commenced, always knowing that truth would triumph. We never expected such a victory, but the victory is made greater because of the depth of this infamy. It only remains now for the Anti-I. M. P. A. to pass into their well-deserved oblivion and there study the *moral* law of which they proved very efficient anti's.

Cherry Kearton.

In the Moving Picture World of September 10, we devoted an article to Cherry Kearton and his work. This week we reproduce a portrait of Mr. Kearton which we are sure that our readers will be glad to have, as a picture of one who leads the strenuous life in the use of the moving picture camera amongst the animal kingdom.

During Mr. Kearton's stay in New York City, he has met with the greatest possible success. First of all, personally and socially; then, in demonstrating to the American public and the principal figures of the moving picture field, his remarkable devotion to the photography both with the ordinary camera and the moving picture camera of the rarer members of the animal kingdom. On Friday evening, September 16, he was a guest, with Colonel Roosevelt, of the New York Press Club. The newspaper men of the city had enveigled the ex-President of the United States into talking politics to them at the festive board as well as participating in a Bohemian entertainment. Amongst the attractions of the evening, were Kearton's pictures of lion spearing, hippopotamii hunting, bird life, insect life, and the Buffalo Jones series, secured in Africa for exhibition in this country. Some of these pictures are to be released at a future date by the licensed manufacturers, and thus will become generally known to the moving picture public of this country. Mr. Kearton's plans for the future embrace many, many picture enterprises of which it would be premature to speak. This one fact, however, seems certain—that when his wanderings with the camera are over, he may probably settle down to the business side of the picture in Great Britain, where the practical knowledge that he has gained will be of great assistance to him.

Following the exhibition of Mr. Kearton's pictures in the reception room of the Press Club, at which the editors of the Moving Picture World were invited guests, ex-President Roosevelt paid the following very high compliment to the progress of cinematography and the prowess and skill of his friend, Mr. Kearton:

"Gentlemen, this has been such a really noteworthy exhibition that I think it is due to Mr. Kearton that I should say a few words not only as a guarantee of good faith, but for publication. I think I can say that I am acquainted with all notable lion hunts from the days of Tiglath-Pileser to the present time, and I speak with absolute accuracy when I say that in all that period there has been no such feat as that the portrayal of which we have witnessed to-night, and, above all, no such feat as the portrayal itself. To tackle those beasts with the rifle is one thing, but to tackle them with the rope the way that Buffalo Jones and those two compunchers—those two New Mexican cowpunchers—did it, is a perfectly marvelous feat.

"I was out in Africa when word was brought to us that Buffalo Jones and the two cowpunchers were coming out there to rope the animals. Everybody laughed at the thought. They didn't believe that there was any seriousness in the proposal. I said, 'You don't know those cowpunchers, and there is nothing they will not try to rope.' I did not believe they could accomplish the feat. I didn't believe it possible to rope a lion or a rhinoceros as they did, and to have caught their pictures with a cinematograph is a thing that has never before begun to be approached. You have witnessed a really phenomenal record of a really phenomenal feat, and I congratulate Mr. Kearton with all my heart on what he has done, and I congratulate Buffalo Jones and the cowpunchers."

Just as we learn that many boards of health are going to use the moving picture to educate the masses in sanitary living, we also get word that some lady reformers induced a mayor to stop the "Fly Pest" picture, on the grounds that the daily life of a nasty fly is too nauseating for the public to witness. All of which goes to show that kickers are born and not made.

A Motion Picture Marvel.

By Louis Reeves Harrison.

In the city where nobody cares, we had almost ceased to hope for an exhibition of the silent drama which would compare with those of smaller cities, but there was a surprise in store when the "Sans Souci" sent out a modest announcement, with complimentary tickets for the pencil pushers.

Who wants to deadhead at a picture show?

I accepted a bunch of admissions with an outward show of resignation and a bosom full of disgust, but my suppressed scorn and ill-concealed sneer were modified when I saw that the enterprising exhibitors had selected a location on Seventh avenue, near Forty-second street, in the heart of the theater district, just off Lobster Square, near the junction of two White Ways.

I went in the afternoon.

Press representatives had not been the only ones invited. An opera car filled with pretty children in white muslin and pink ribbons arrived as I turned down the avenue, and there were more in the lobby, children, and mammas ,and maids, it was like a Sunday school festival. It was a clever move on the part of the management to secure the participation of the home-loving contingent, and to reserve the entire first balcony for them. In the first two tiers of this balcony are open boxes for six, which may be reserved for a dollar. The other seats are ten cents, first come first served. But in the afternoon this part of the theater is an Adam-less Eden.

Just think of it! A theater for children!

To the rear of the balcony is a tea room. I was not permitted to enter, but was informed that both gentlemen and ladies were admitted in the evening. Below is a smoking den, not as ornate as that of the Fifth Avenue Theater, but as large and comfortable.

The greatest attraction of the "Sans Souci" became audible before I was ushered to a seat.

I heard the soft tremolo of an *orgue du salon,* a handsome organ of moderate size, set in at one side of the stage. At the other side was a piano.

A small percentage of people do not like fine music, and an equally small percentage are illiterate, but they are to be pitied, not blamed, though they do not know what they miss. A great majority of our population are music lovers, and a large percentage of these appreciate high quality of musical performance. To the more cultivated portion, the music given at the ordinary picture shows is worse than none at all. It would be a relief to have it left out. It is only fit to make a small dog howl, or is so completely out of harmony with the pictures shown as to eliminate thousands of desirable patrons. If 50 per cent. of the money spent for cheap variety acts was devoted to the very form of entertainment used to attract patrons to restaurants of the better class there would be an improvement in quality and number of attendance. One has only to watch the silent throngs at the free, park concerts to realize how all-pervading and deep-seated is the love of good music.

A professional organist, perhaps one accustomed to an edifice more sacred, was improvising when I was ushered to a seat, and I felt a sense of rest. Another contribution to this sense of relief was the stage arrangement. In place of the tawdry old side scenes and a curtain of white, swinging like a sheet on a clothes line, a gilded frame filled the proscenium, within it an adjustable mat, then the white canvas on which the pictures were to be portrayed. At the right first entrance, where the piano stood, were some potted plants and flowers.

The pictures shown were not above the average.

The usual indiscriminate mixture of inharmonious ingredients, the hotch-potch of the picture show, was in evidence, but whatever was good was vastly improved by the artistic framing, and the music helped towards blending the shrill overtones with the deep harmonies. One could imagine what the silent drama would be with all the conditions in nice adjustment. It might be made the little opera of the people with results at once delightful and broadly educational. There exists no reason why the graphic art, with its especial fitness for some forms of the drama should not become a low-priced substitute for grand opera when set to appropriate music. The words are of no consequence in either. Both would give us figures for the eyes, in a plot that we can see, with the music acting as a stimulus to the imagination. It is thus that we are given impressions, in themselves artistic pleasures of the purest kind. If we are unpleasantly affected, or nowise affected, we might as well stay at home.

Those in my neighborhood seemed to be greatly pleased, and a satisfied customer is the best kind of an advertisement. The man next to me was so delighted that he became sporty and said:

"I am going to spend my rebate."

His rebate!

Here was something important.

I asked him to explain, and he did.

He showed me the half of a coupon ticket that he had hought at the box window. It had cost him double the regular price, permitting him to see the exhibition twice if he desired, but it had a time stamp on it and was redeemable for half the amount paid at the office within two and a half hours after he had made his purchase.

This may have been done elsewhere, but it was new to me.

If it is practicable, and I can see no reason why it is not capable of being used, this rebate system solves the much-vexed problem of how to place a time limit on attendance. It seems entirely suitable and highly desirable where a first-class, continuous performance is given. As a means to this end, there was an illuminated clock in the center of the proscenium arch.

Everything was modern.

It is no longer necessary to visit a cast-off theater to see motion pictures. How delightful!

These were my thoughts as I went out into the lobby.

Another surprise.

A poster stating that a certain leading motion picture house was offering prizes aggregating as much as those given by the *New York World* for original scenarios. It stated that, in order to call forth the superior efforts of professional writers, one prize of $500, one of $300 and two of $100 each would be given for the four best scenarios submitted. I studied this until I grew dizzy. The whole world seemed to be slipping away from beneath my feet. Plays were to be paid for in proportion to their merit. It was too much excitement for one day. I fainted. When the morning letter carrier sounded his shrill whistle, and the merry little flies buzzed their morning songlets, I woke up and swore I would never smoke any more of the editor's colorado-madura-Havana-perfectos. Never, never again.

The Moving Picture vs. the Reformers.

By C. W. Lawford.

First, what is a Moving Picture? For the sake of brevity we will merely say it is an exact photographic reproduction (in mechanical form) of anything real or of a natural state, in fact it is an exact copy of an original.

Second, what is a reformer? Again to the point of brevity, it is usually a person, either independently or affiliated with a narrow minded sect, who hasn't enough business of his own to look after but must have his nose in someone else's affairs, believing that the entire world is all wrong unless it thinks his way and using at times very inconsistent efforts toward making the world think as he does, and also afflicted with an insane desire to play to the grand stand in the piercing rays of a very strong spot light.

Now, with these brief definitions before you it ought to be a simple matter for the broad minded reader to catch my drift from here on and easily digest my several points without the aid of a dyspepsia tablet.

A little over four years ago the country awoke one morning to the fact that a new craze was in the air, that a discovery of some sixteen years previous had at last forged to the front and would bid fair to completely revolutionize the many sided amusement world. Stores were leased, buildings remodeled, and other buildings constructed for the purpose of what? To house and cater to a vast multitude of frenzied amusement loving people whose uppermost desire was a chance, and then many other chances, to see, at *bargain prices,* this most mysterious and wonderful of modern discoveries, or inventions, the Moving Picture. They saw it and were fascinated, bewildered, yea, mystified, and they are seeing it to-day, to-morrow, every day, in fact they have seen it too much, too often; it has commonized and is becoming more so, as I have previously explained in another article, unless, as I have also previously pointed out, drastic measures are resorted to from now on. No, I am not getting away from the subject in hand, rather I am gently leading you, by the bridle, as it were, to the truth, wherein lies the watery spot light artist, this twentieth century grand stand player, "The reformer." I want to basically educate you up to the point where this lime-light actor appears upon the scene. I want to illustrate to you and impress upon your minds what was, in its early infancy, and should be now, one of the greatest, if not the greatest, exponents of amusement and variety, an educational factor, a method of deep scientific research so far brought to light, but which, through petty methods and too sharp practice of ignorant showmen (?) or theater owners, has cheapened this great invention almost to the point of degradation and obscurity giving the narrow minded and watery blooded fools a chance to bring forth their many "hammers" and again bring "Mr. Reformer" to the center of the stage with a scroll of protests a mile long.

Now you may by my words and phrases, be led to believe that the reformer, and his reforms are, at least in my eyes, nothing short of evil origin and intention and works of his Satanic Majesty. Nothing of the sort, dear reader, far be it from thus; reforms and reformers, like everything else, are all right in their place and as long as they keep in their place, which covers and deals with the suppression of rank graft, vice, obscenity and immorality, they are a decided help and necessary quantity and not in any way a detriment to mankind. But they do not, will not, and have not in the past kept in their places, or within their bounds of broad reasoning. They persist in meddling where they have no justifiable excuse to meddle, exercising such an amount of discrimination, in some cases, that any intelligent person capable of sound reasoning might easily set them down as grafters and hypocrites themselves.

One would think, and with good reason, too, that with corrupt legislatures, city governments, sporting houses and rank, raw, licentious and ill-influencing public dance halls, Chinese opium joints, penny arcades, etc., etc., Mr. Reformer, and his noble followers, would just about have their hands full, but they haven't, oh, dear no, they have lots and lots of time left, and lately they have been putting it in on the poor, innocent under dog, the Moving Picture. Why, for the life of me I cannot see. They stand on soap boxes in the parks conducting reform meetings, call indignation meetings in some public hall, wait upon the mayor with blood in their eyes and with the firm conviction that he must feel as they do and bend to their wishes, they fill the newspapers with loud acclamations of the Moving Picture's evil influence, particularly on the young, its portrayals of vice, obscenity and brutality, till the narrow minded and unthinking contingent begin to imagine our country far and deep in the throes of degeneracy.

Legal authorities in any state will inform you that many decisions have been handed down classing a Moving Picture as in the same category and amenable to the same laws, as the original. If this is the case, why are the original performances of our many condemned Pictures allowed to go on and the Pictures stopped, and why does Mr. Reformer discriminate? Read question No. 1 at the head of this article again and tell me, dear reader, why, if the Pictures, and exhibitions of them, are criminal, why, oh, why, are not the originals of these same Pictures five times more criminal? Yet you rarely, if ever, hear of any cheap, suggestive or brutal melodrama being stopped, and I have never heard of an actor, actress, producer or manager of these "Brutal and Immoral" Motion Picture plays being arrested.

Jeffries and Johnson were allowed to fight on July 4, and the only apparent antagonism displayed against the illegality was by the Governor of California; even the newspapers boosted it and gave it a lot of free advertising. But, when the pictures of this fight were to be shown, my! what a terrible crime somebody discovered it to be. One brave mayor denounced these pictures and every other fool official followed suit, with one exception, Mayor Gaynor of New York, a man so far above his brother officials that there is little comparison. And now, after this country, and other countries, have arisen in their might and loudly proclaimed their attitude against these productions, analyzing every statute in an effort to find some loophole to back up their attitude, it gradually developes that these same fight pictures were not as bad as supposed and a hasty retreat is in evidence leaving the air still stenched and the Moving Picture with another black eye to heal.

Defensive remarks can be heard on all sides of this "butt in" aggregation, for instance "somebody was mistaken," and any way, "it was only done to protect the younger generation," others will say "we did not know the pictures were to be exhibited at advanced prices, thus keeping them away from the children," "we supposed they were to be shown in the regular 5c and 10c houses, which prices would attract the little ones." Like some politi-

cians, these ignorant and would-be protectors of other people's business evidently believe that poor excuses are sometimes better than no excuses at all. If these same people would devote as much energy in acquainting themselves with the basic facts in such cases as they devote to analyzing the statute books for loopholes or Puritanical laws, and show less partiality and discrimination between the innocent photographic reproduction and its original, they would be more reticent about starting something they do not in nine times out of ten back up.

If one feels the germ of "Reforming" tending towards development in their system and one feels that it is their chosen duty in life to go out and "Reform something," getting long columns in the yellow newspapers accompanied by pretty half-tone cuts and nice big headlines, go after the barrooms, the liquor traffic, that are doing more to degrade the young and old and pave the road to degeneracy than anything else. This will keep such parties so busy that they will very soon forget the poor Moving Picture and its "terribly immoral and licentious influences" and once more give it, at least a fighting chance, to work out its own beneficial future.

What is a Nickelodeon?

The first time I saw the word Nickelodeon I did not know what it meant, and, strange to say, the word was immediately so unattractive to me that it looked like Nickelodious; little did I think how truly the latter word was nearer a proper definition of that for which it stood than the word Nickelodeon itself. Studying the word etymologically I found it half slang—"Nickel," a slang name for a five-cent piece ,and "odeon" of Greek origin relative to music. The word therefore may be interpreted as meaning a five-cent musical; a strangely manufactured word, and only half representing that for which it is supposed to stand, i. e., "A five-cent motion picture with illustrated song and music theater," which, according to the idea of this namemaker, should be Nickelcinematographodeon.

Having understood this new name I sought to understand that for which it stood, and found Nickelodeon to be really a five-cent moving picture and song show—a veritable misnomer.

It is a splendid thing to have something good made cheap, especially when cheapness means "within the reach of all," thus giving the poor and the children an opportunity to enjoy it, whatever it may be; but it becomes a hardship when the "cheap" means an opening for those with "cheap" minds and cheaper morals to become the controllers or dispensers of an otherwise good thing. Under such circumstances the cheap soon becomes the vulgar, and vulgarity is the parent of obscenity.

Human vultures everywhere are waiting to seize as their prey those poor vicitms caught by the alluring "odeons" or "Will o' the Wisp" lights of any place, no matter to what purpose dedicated, if only they can feed their avaricious appetites. To such it did not take long to make the "nickel" the bait, and the "odeon" the trap; so completing the Nickelodeon which soon became the subject of scorn and contempt to all responsible bodies. Grand juries described them as "hotbeds of vice"; magistrates called them "dens of iniquity"; priests named them "Hell holes," and thus pulpit, platform and courtrooms were most scathing in their denunciations. Truly, indeed, does the "Vaudeville vitiate the moving pictures."

The beauty and value of the kinematograph demand a higher level than that of associating it with a five-cent music hall, and causing it to bear the blame and the shame not belonging to it. W. H. J.

ESSANAY COMPANY IN FLOURISHING CONDITION.
A Malicious Rumor Denied.

The Chicago correspondent of our esteemed contemporary "Variety," seems to be a member of that ilk who pander mere gossip as news. Under the heading "Partners disagree," the "Variety" man argues that as Mr. Anderson left Chicago last week with a new company for the Essanay Western headquarters that "the final break between Spoor and Anderson is at hand." He goes on to say that because Mr. Spoor was in New York attending a meeting of the Patents Company, these rumors could not be confirmed. Therefore he prints a canard—a species of sensational journalism which is to be deprecated. As a matter of fact, Mr. George K. Spoor was not in New York and he could be found in his office at any time if the "Variety" man wanted facts and not gossip. To a World representative, Mr. Spoor very emphatically said, when the article was brought to his attention: "The statement in 'Variety' to the effect that strained business relations exist between G. M. Anderson and myself is absolutely untrue and the rumor has probably been circulated by discharged employees for a purpose. Mr. Anderson is now in the West with a large and well-equipped company where he is producing our Western subjects."

Mr. Spoor also asked the World to deny the canard that the sudden departure of several Essanay employees and the summary dismissal of others had in any way crippled the factory resources. On the contrary, he said, there had been a pruning of dead wood immediately replaced by talented people whose work would soon be visible in the greatly improved quality of Essanay pictures. In any well organized business the resignation or dismissal of any individual is never a hazard but more often a benefit to the organization. Essanay comedies and society dramas are being made as usual at the Argyle studio and, as we have stated above, Mr. Anderson is staging the Western dramas in California.

"THE ANIMALS WALKED IN TWO BY TWO, THE ELEPHANT AND THE KANGAROO."
—Old ditty.

Residents in the neighborhood of the Vitagraph village have been treated all the week to a series of moving pictures of animal life. Mr. Smith, of the Vitagraph Company, is busily engaged in directing a reproduction of "The Deluge," a stupendous undertaking which has been a cherished idea of his. A substantial "ark" has been built at the edge of the Vitagraph lake. This and the costuming of Noah and his family was an easy matter, but the procuring of the animals was a problem. However, Bostock's menagerie at Coney Island was pressed into service, also the Hippodrome and the Bronx Zoo, and the small boy of the neighborhood, perched on the tops of fences and in trees, has been in such a state of constant excitement that it is a wonder we have not had to report cases of broken limbs.

We have reason to believe that "The Deluge" will be a worthy follower of that recent Vitagraph Biblical success, "The Life of Moses."

In another studio on the grounds Mr. Blackton is superintending another spectacular production, "Francesca di Rimini." This was successfully staged some time ago, also by the Vitagraph Company, but the present rendering will far eclipse the previous effort in magnificence of setting and costuming. It is a wholesome evidence of the confidence any concern has in their advancement when they essay to improve upon their own work. We believe that the picture-loving public would like to see other popular films of days gone by re-staged by their former producers.

The Russian Government, always on the lookout for Nihilists, Anarchists and Socialists, recently placed the Selig Polyscope Company in a bad predicament by seizing the well-known trade-mark of the S in a diamond. The Selig Polyscope Company mailed to their European agents a number of small electros of their trade-mark, and when they reached the Russian border, they were seized by the zealous officers, who imagined that these innocent electros were socialistic emblems, sent by the United States to a new revolutionist organization. The Russian Government committed a grave blunder, as, if Mr. Selig is guilty of anything, it is in trying to educate and elevate the nations by means of decent, clean and moral motion pictures, and our friend, the Colonel, would be the last man on earth to enter into such plots as the ones feared by the Russian Government. We hope that the letter S, the cause of the blunder, will teach the Russians the story taught to the Americans, that the letter S in a diamond stands for good and clean pictures.

The City of Prague is the capital of Bohemia. Bohemia, according to Shakespeare, has a coast line. If you look at the map of Europe, you will see that Shakespeare was wrong. Bohemia, geographically regarded, is a central European country, surrounded by other countries. Its capital is Prague. But there is another and a wider Bohemia than this; and there is another city of Prague, which is the capital of this other Bohemia. It was the late W. Jeffrey Prowse who immortalized this Bohemia and this city of Prague, in a set of verses which sings the delights of Bohemian life. Bohemia, as the reader knows, is the greatest country in the world; and the city of Prague the greatest capital in the world. For Bohemia is, of course, just the great republic of art, letters, literature, music, acting and those things which go to make up the sweetening influences of life. Residents in this country are Bohemians.

* * *

I am a Bohemian and of course a vagabond. The life of the Bohemian in London is delightful. So it is in Paris. Kearton, who was here the other day, tells me that even in British East Africa, the republic of Bohemia has its habitat amongst the Somali. Go to the North Pole: there is Bohemia. Go to the South Pole: Bohemia will also be found there. There is no republic on earth so great, so fascinating, so delightful to live in, as the great republic of Bohemia. Its laws are universal. They are simple. They are unwritten. The code is a small one: Just good-fellowship. That is all.

* * *

For a long time I wondered where the Bohemian atmosphere and environment was in New York. Now and again I tasted it. But they were little tastes. I suppose this, however, is because of my natural clam-like habits. Some people are always unreserved; others have to be dragged out of their reserve. I fear I am one of the latter kind. Still, it has fallen that within the last few weeks I have penetrated into the New York branch of the great republic of Bohemia. A very delightful, a very fascinating branch of Bohemia it is.

* * *

Behold me, then, the other night a guest at the Quaint Club, whereat there gathered Bohemians from all parts of the world: A Japanese orator; Loie Fuller; an eloquent Syrian poet; Mr. W. J. Lampton of verse-writing fame; Charles Edmund Russell and quite a long list of other good fellows and Bohemians. Miss Fuller did not dance; but one of her pupils did. The songs and the speeches were such as I might have listened to in a London Bohemian Club—quite as delightful a club of its kind as you could wish to attend.

* * *

Forty-eight hours later, the same happy accident which introduced me into Quaintness took me to the whimsically named Hungry Club, which is presided over by the incomparable Miss Sheridan, who said nice things to me and made me feel quite at home amongst a gathering, not less distinguished than that of which I formed part forty-eight hours before. Here again, art, music, literature, journalism were represented and the atmosphere was that of good-fellowship, and refined enjoyment. Evidently, then, the republic of Bohemia is worthily represented in New York, and I am rather a stupid chap for not having discovered this before—for not having discovered that even in Cosmopolis, with all its strife, hustle, bustle, strenuousness and remorseless fight for the dollar, the gentle, graceful republic of Bohemia stands ready to welcome those who are qualified to "take out their letters of naturalization." Like the poor, in fact, Bohemia is always with us, to file off the sharp edges of daily life and make us content, even in the trials of existence.

* * *

Why do I talk Bohemianism this week? Partly, of course, for personal reasons; partly because I like talking this way; partly because I am conceited enough to think that my readers are interested in knowing of the doings and movements of their Lux Graphicus week by week. Chief of all my reasons, however, for making this reference, lies in the interest I take in knowing just how the picture is regarded by those whose business takes them in close daily and nightly touch with the world of entertainment and literature. We know to our cost what many clergymen, lawyers, and other publicists think of the picture. The pages of the "World" for a long time past have borne witness to the attacks which these people have made and are making on the picture.

How, then, is the picture treated in Bohemia? Is it welcomed? Tolerated? Despised? Looked down upon? Is the picture regarded as an Ishmaelite by Bohemia? My friends, the picture is welcomed in Bohemia just as cordially as is a great opera, a great play, a great book, a great painting. It is accepted for what it is: a mighty factor in the entertainment life of the people. It is given place amongst pictorial and dramatic art. It is welcomed. It is praised. The picture, in short, has "arrived."

* * *

It is not so very long ago that I myself, my very own self, was not any too well pleased to be identified with the picture, either in its making, its selling or in its representation in the press. But all that has passed away. Not so very long ago to be a picture man involved the necessity of looking somewhat apologetic when the picture was mentioned. Now all that too has passed away. Upon my word, I walk up and down Broadway just as proudly as any great theatrical magnate, successful star, popular author or gifted dramatist. I begin to think no small beer of myself. Especially after my recent welcome into the beautiful City of Prague.

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I remember how, when working in the stationary photographic field, there was a tendency to keep a man who professed photography "below the salt," i.e., he was only grudgingly allowed to be a true Bohemian. This was in my own, my native London, where, to a very large extent, class distinctions still prevail. Class distinctions, the intelligent reader knows, are unavoidable, in fact, inevitable under a monarchical *regime*. But, thank the Lord, there are no monarchical *regimes* in little ole New Yark, where Bohemia is a republic in a republic. It is said that New Yorkers do not know how to live or enjoy themselves, or relax, or behave like any other self-respecting, self-pleasing community. This does not apply to my Bohemia, which is bounded on the north by Fifty-ninth street and on the south by Madison Square. That is the City of Prague, where Bohemianism, vagabondage and good-fellowship are visible to the practiced eye. *Ainsi soit il.**

* This is French for *Amen.*

SELIG'S SURPRISE.

The relegating to the rear of the time worn threads of the common place themes and accessories of motion photography has entered upon its duty. New and novel features are demanded by the clamoring public and all picturedom will salute with uplifted hands the advent of a novel realization, the pinnacle of photographic achievements. The day and date of this epoch making success will be announced later. Suffice to say the picture will be in greater demand —if such a thing is possible—than was the "Ranch Life in the Great Southwest," and the phenomenal success of that subject is still in its ascendancy.

PLAYS AND PICTURES CHILDREN LIKE.

By way of finding out what the young people care for in the theater, Mr. Charles Darnton has been looking over the papers that public school children have sent in to the Child Welfare Committee, which has in preparation an extensive public exhibit.

The motion pictures, of course, loom large on the child's amusement horizon—but this is as much a matter of economy as of taste. Boys and girls go to these shows, not particularly to see "The Boy Who Ate Garlic," or "The Drunken Bum," or "Hold-up by Western Bandits," but because the price of admission is ten cents, or perhaps only a nickel. The real plays they like are sometimes away up in the Shakespearian class, and very often include "Peter Pan," "Rip Van Winkle," "The Two Orphans" and "Uncle Tom's Cabin." Well up in the list of East Side favorites are "Broken Hearts," "Custer's Last Fight," "The White Slave," "Billy the Kid," and "The Jewish Soul" (spelled variously sole and soil). A lad of twelve names "A Doll's House," "Hamlet" and "The Merchant of Venice," while another advanced playgoer of the same age prefers "Romeo and Joliet," "Mike Beth" and "The Comedy of Terrors."—Editorial in New York "Evening World."

A Reply to Some Enemies of the Motion Picture.

"Cinematography" of to-day looks to me much like "Reformation" of a few centuries ago. At one time we had a powerful church, who by bigotry wanted to control everything on earth, not only with an absolute power over the soul but wanted an absolute temporal power. When some intelligent men came forward with an open Bible, to show that the said church was abusing its power over mankind, the heads of the church stopped at nothing to kill this new movement. Men, women and children were tortured, massacred and burned by men representing themselves the envoys of God, for the mere purpose of keeping mankind in ignorance and for the sole benefit of a few monks, who were then living on the fat of the land. Despite all the massacres, reformation won and forced the mother church to be more liberal in its doctrines, to save itself from total ruin.

To-day we have, on the part of the ministers, the same intolerance shown on the part of the inquisitors and it is safe to predict that cinematography will win in the long run, same as did reformation. The bloodshed under the atrocities of the inquisition made the success of the reformation, and the lashings that we have to endure from the reformers will make the success of the moving pictures and place cinematography as the greatest educator of future generations.

The reformers have spies engaged in this work same as the inquisitors had spies to fasten alleged crimes on innocent persons.

The inquisitors had spies that would approach the innocent ones, talk to them as if they themselves were heretics, and consequently force the victims to speak a few words, just enough to bring a charge of heresy against them.

The enemies of the picture have another tactic. They teach the children to blame everything on moving pictures and promise them a sort of immunity for testifying against the pictures. When a boy wants to enjoy a clandestine smoke, take a drink or have what he calls a good time with his friends, he steals to have the necessary coin, and, if caught, he is taught to say in court that his morals were ruined by the moving pictures.

I will not argue with the hypocrites who pose as reformers. I will allow them to bring all the children they want, claiming that they have been corrupted by moving pictures, on the understanding that we take a census of our prisons and see if we have not more victims ruined by hypocrisy than victims ruined by the motion pictures.

Down with hypocrisy. Purify your homes ye would-be reformers—purify your parsonages—purify your churches—purify your morals before you try to purify the motion pictures. Give us the example of a clean, honest, Christian life before you dare to accuse others. Show us the spirit of tolerance. Guide but do not condemn, then you will get us to believe in your doctrines; but do not try to force us to also become hypocrites by hammering all the time on motion pictures.

The manufacturers are doing their best to create a demand for moral and educational pictures. They have produced the Life of Christ—The Life of Moses—The Lord's Prayer —The Prodigal Son— etc., etc. What can the manufacturers say and do after spending vast sums of money on these beautiful pictures when you discourage all persons willing to see them. If you would-be reformers had encouraged the manufacturers, they would be busy to-day making high class pictures for church and educational work and would have no time and no desire to make questionable or prize-fight pictures. Your constant hostility combined with the great hostility on the part of the daily papers are forcing the manufacturers to practically abandon their idea of high class work for the kind that appeals to the amusement loving public.

I doubt if any ministers of the Gospel ever preached a more powerful sermon than the admirable production of the Vitagraph Co., called "Nellie's Farm." Even in the Bible there is not a more beautiful or so well told a story. The Bible is a hard book to understand. Let me illustrate: I remember of a Salvation Army lass who tried to preach, taking for her text the words of Christ, when He said that it was harder for a rich man to enter heaven than for a camel to go through the eye of a needle. The poor girl did her best but as she had no idea that the "Needle" of the Bible was a reference to a small side door provided in the walls of a fortified city, for the accommodation of travelers coming in after the big doors had been closed for the night. She took a common sewing needle and asked her audience if a camel could go through the small hole of the needle. She concluded that as no camel could go through such a small hole, that no rich man would ever enter heaven. The meaning of the Bible is that as a camel had to be unloaded to pass through the small door, the rich man must unload his sins before he can enter heaven.

In "Nellie's Farm" we have no double meaning. We have one of the simplest of stories going right to the heart of everyone; a story that will give you the satisfaction of knowing that this supposed wicked world is not so bad after all.

A poor boy is sent to a farm. He is very poor; he has not even a decent suit of clothes to go on his vacation and he is sent by the Fresh Air Fund. If poor in the goods of this world, he has a rich tender little heart. He knows that he is going to have a good time yet he has room to think of others. He remembers Nellie, his crippled little friend, and he cannot go away before seeing her. This scene is alone enough to teach our children that they should not be selfish but should remember others, less fortunate.

Our boy is on the farm, he has a good old time; everything is new to him, he delights in feeding the cows and chickens, he is a thankful lad and gains the love of the old farmer. Although the conduct of the boy is a great example to be shown on the screen, let us peep under his little overalls to see what is agitating this noble little heart. He is happy, yet while enjoying the time of his life, he remembers that his little friend Nellie is on a sick bed, he knows that she cannot see nor enjoy the life of a farm and his greatest pleasure is to collect things to bring home to his invalid friend. The boy has not been told to do so, he does it from his own impulse and watch how careful he is, he wants some of this fine green grass to show her the natural carpet of the earth.

What have the ministers and newspapers to say? Well many ministers would not like to see this simple picture, as the actions of the boy would force them to wipe tears from their eyes and say: "If my boys had followed the example of this little chap, I would have a happy home and would not worry to know where are my wandering boys." Come right to the point, acknowledge that your own sons and your own daughters did not give such a good moral example to the world as does this bright little boy of the Vitagraph Company. If your children in their young days had been taught to think of others, they would to-day think of you and help you to pass your declining years in happiness.

Our little hero returns home, his little heart bursting with joy at the anticipation of the pleasure he is going to bring to his dear mother, when he will unload in her lap the good things provided by the kindhearted farmer. He quickly inquires of Nellie. She is worse. What a sad blow to this little heart. He runs up the fire escape to try to bring a little cheer to his friend. No, he does not run the streets to brag to the other boys of how he scared the pigs and chickens while on the farm, or of what tricks he played on the farmer We see him preparing a surprise for his little friend. He greatly enjoys this work, because he feels that it is going to bring some sunshine in the soul of the poor invalid.

His work has not been in vain, he gets a big reward, he does not get gold and silver, he gets something better, the self satisfaction to know that he has brought a new spark of life to this dying little girl; that he has made some one happy. There is no doubt of his sentiments as his great sorrow at the final scene, shows his true disposition.

No matter how hard a man can be, he cannot witness this production without finding a little tear in the corner of his eye. Yet the authorities and newspapers tell us that motion pictures are degrading! Stop hypocrites! Show us in your lives and in your books such a good moral lesson and we will have nothing more to say, we will praise your work instead of praising the efforts of the Vitagraph Company.

Do you want to tell me that any boy after witnessing this admirable Vitagraph picture, will suffer therefrom. Nay, the lesson is too powerful, the lesson goes to the heart and although many boys and girls will profit by it, will try to imitate their little friend, let me tell you that even men and women will change their ways and will in the future be less selfish and think a little more of others.

The film manufacturer should be encouraged in this work. "Nellie's Farm" should be shown in every school and should be known all over the world as the correct illustration of the great commandment: "Love thy neighbor as thyself."

Only lately Pathe Freres gave us another remarkable production, something on the same order: "Love Ye One Another." Will the ministers say that the Pathes are wrong

in showing how hard we are on the poor unfortunate, how little we think of our fellow-man, how we turn them down and refuse to help them. If we have some professional beggars it is no reason for us to turn down every poor fellow. Let us judge of the cases, but to do the right thing we must be trained and if films like "Love Ye One Another" and "Nellie's Farm" can be made a daily exhibition in our schools, we will teach our future generations the true religion.

For instance: In our public schools, the rich, the well to do, the moderate and the poor elbow each other. Some of these pupils, having a comfortable home, come to school with either lunch baskets well filled with delicacies or with money to buy a good lunch. Other children, the unfortunate, come with nothing, perhaps not even a crust of bread. If in the morning we would show the Vitagraph film I have mentioned, most of the well-to-do children would understand the meaning of the picture and at the recess hour they would try to imitate the good little heart of "Nellie's Farm" by dividing with the poor ones the good things contained in their lunch baskets. Yes, and when the parents would find out the generosity of their children, they would gladly add more delicacies, to be sure that every one is provided.

It would be a good thing for the enemies of the motion picture to read the history of the Inquisition as it would be well for them to come back to their proper senses and realize they cannot win their fight and that their opposition against moving pictures will fall as flat as the Inquisition. The will of the people is supreme and the will of the people will save cinematography and make it the greatest educator of the world.

J. M. BRADLET.

FLICKERS.

Here's the latest: Joe Cantillon, of the Washington ball team, is quoted as saying that moving pictures by their effect on people's eyes have injured the batting eyes of some of his players. And to think what a long time Joe was in finding it out. No wonder the team has been hugging last place these ten long years. Now you Washington folks know the reason: Moving pictures.

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"We, of course," says the "New Orleans States, "shall never again see and hear Booth, Forrest, Jefferson, Barrett and Mansfield, but the great actors now on the stage will be seen and heard in the moving pictures many years after they have been gathered to their fathers." Just waking up in New Orleans.

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"Moving pictures representing 'Uncle Tom's Cabin' were suppressed in Richmond. Race feeling may have something to do with it, but poor art is the probable cause."—Waterbury (Conn.) "American."

Race prejudice, dear Waterbury. Uncle Tom and Art have not been on speaking terms these fifty years.

NOTICE.

The new Western offices of the Moving Picture World. Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

FULL DRESS AND KINEMATOGRAPH IN GERMANY.

Specially contributed to the MOVING PICTURE WORLD.

There is scarcely any large city in every cultured country where there are not a few theaters exclusively devoted to moving pictures. But until very recently these led a simple, obscure life in quiet sidestreets always in rooms which happened to be empty and rented only for a limited period. Since several months Berlin, however, owns a moving picture theater expressly built for that purpose with more commodious rooms, better furniture and general equipment. The prices are higher and the visitors of the better classes. Newspaper reporters were present at each change of program exactly like a real theater. But since September the German capital can boast of having a distinctly aristocratic kino or Kientopp (the vulgar expression for a moving picture theater). It is located in the Mozarthall, formerly a concert house for the highest class of music and being in the fashionable part of Berlin. When it was opened, invitations were sent out to the smart set with a request to come in evening dress. Now for the first time the once despised kino has become a social factor, at least in Germany. The only thing missed was the absence of some royal person but such will be invited in, the very next time. In the meantime moving pictures have been shown to the emperor in his castle in the presence of an invited party.

When I cast a glance into the Mozarthall I found that it looked like one of the fashionable restaurants. There are small stalls containing a little table each with an electric table lamp. The other seats are well cushioned and the whole furniture, the walls, ceiling, lamps, etc., of excellent taste and modern design. A performance is opened by first-class music which continues during the evening. Of the films those of a military character were prevailing at least during the first week. We see parades of the world's most famous army, Prussian cavalry, the troops of the Guard, German war vessels, the Imperial manoeuvres on land and water. At the opening there was an abridged performance of Sardou's "La Tosca," of which we had even more pleasure than in a real theater as we could admire the principal actors of the French stage. Many people were killed which is much easier to show on the cloth than in reality. "La Tosca" shown by a kinematograph was one of the best productions we have ever seen.

Who of us has ever been on the Mekong in India? Who hopes to go there? Not one among thousands. Well, Pathe Freres take us there for a few pennies and allows us to admire one of the best performances of human power and beauty: a regatta of the natives on the Mekong. How simple looks a modern motorboat or sailship regatta? What a phenomenal artist's and sportsman's work show these long, narrow boats upon which two rows of standing men chase the vessel like a furious sea monster. An impression never to be forgotten! To show foreign countries, their people, their manners and at remote places where we have never been and will not be, is the great work of the kinematograph the value of which is understood more and more every day. Again we have a chance to watch distinguished persons whom we would very rarely see in reality or never at certain places and occupations. Thus we saw moving pictures of the German emperor on his yacht Hohenzollern during the Nordland cruises or on the sailyacht Meteor talking with sportsmen or his suite, playing with his dogs.

SIG. CARLO SCIAMENGO.

One of the recent Italian visitors to the United States was Signor Carlo Sciamengo, Director of the "Itala" films, which are so favorably known in this country. The "Itala" films were formerly made by Carlo Rossi, one of the oldest European manufacturers. Signor Sciamengo enjoys a high reputation as a good man of business as well as for the artistic qualities of the "Itala" films.

Is there a real objection or antipathy amongst the moving picture public of this country to the foreign-made film? We are told that there is, over and over again, especially on the Independent side. People are quoted as saying that they do not understand French, Italian, German or English subjects. Yet, the other night as we walked up Broadway through the center of the amusement district of New York City, we were struck by the number of foreign-made entertainments which are provided there for the amusement of the great American public. A study of the bills of these places, from the opera house down, reveals the fact that a large percentage of the operas, plays, vaudeville acts and other kinds of entertainment are made abroad. They are exceedingly popular, and they please the public—so much so that they are repeated from year to year. It is only recently that all the great American impresari returned from Europe with foreign attractions for their houses.

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Why should not the same rule apply to the moving picture? Why should not the foreign-made moving picture, if the subject and the treatment are judiciously chosen, be popular with the moving picture public, which, after all, bears a very strong resemblance to the theatergoing public—with this exception, of course, that there are not so many children going to the ordinary theater? I have given this matter very serious consideration for some time past, and in order to do justice to the foreign-made film, I have been at some pains to collect evidence on the point. Let us premise, that foreign-made films need not deal with subjects of an unsuitable nature; that is necessarily so. The same emotions, the same sentiments, the same motives that guide American people in their conduct, usually guide other people. Here I am writing, of course, without reference to those infractions of the Ten Commandments or moral codes of the community which sometimes form the themes of foreign pictures, and, let it be said, occasionally of American pictures or plays—the latter in particular. Really, European people, the reader might like to know, do not spend the greater part of their time running away with each other's wives, committing murders, robberies, and indulging in personal vices which are unfit for treatment on the moving picture screen. The majority of them are just plain, clean-living people, like the majority of Americans.

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I thought these things while I was watching, one day this week, a series of imminent releases by the Eclair Company. To these pictures no possible objection can be taken on the score of unsuitability of subject. They are beautiful, artistic photographs, produced with faultless technique—such a degree of technique that does not distinguish all American-made films. Then as to the themes: One of the pictures is "The Gamin" (in other words, the street Arab) of Paris. A young officer falls in love with a girl, conceals his identity and then deserts the girl. The girl's young brother, however, a bright, acrobatic boy, tracks the officer down and finds out who he really is. When the officer's father discovers how he has behaved, the old man is inclined to be angry. However, he forgives him, when he finds that his intentions are strictly honorable. The young couple are united and a happy ending closes the film with joy all round. This simple theme is worked out in a series of very beautiful pictures in which the acting is natural, the costumes, decorations and the scenery beautiful. It is one of those stories that is understood even without the aid of subtitles. Such a picture as this is bound to be popular in any theater where it is shown.

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Next I was shown a picture possessing considerable novelty of interest, showing an exploring party in the ruins of Carthage. A plan of those ruins is stolen from an old professor. The theme deals with the tracking down of the thief and the recovery of the plans. You see the explorers and investigators at work, and around this apparently dry-as-dust subject a very human story is told. Here again no possible objection can be taken to this film, which surely will be understood by any moving picture audience.

The third picture was exceptionally interesting. This showed life behind the scenes of a moving picture stage. You see the rehearsals; producers and photographers at work. Trick films are produced; small figures are converted into large ones, and vice versa. There is a peep into the dressing rooms of the actors and actresses. The producer is directing the work. It is all true to life, for I have seen many moving picture companies at work, and can testify as to the fidelity of this picture. A further novelty is shown. The artists gather in front of a screen and they are shown a moving picture of themselves in the performance they have just gone through. It is a film within a film. This picture, I am sure, will delight many thousands. We all like to know how stage plays are produced. We like to peep behind the scenes and see the artists while they are at work. This pretty film draws aside the curtain of a moving picture making plant and shows the actual production of a film in so far as the stage work is concerned. Altogether, then, I felt exceptionally pleased with the Eclair releases that are just being issued. As I have said, they are faultless in photographic technique. They are clean, refined and attractive. They should do much to dispel what I think is a delusion, namely, that foreign films are unsuitable for presentation on the American moving picture screen.

KINEMATOGRAPHY BY X-RAYS.

From Germany, the country of science, comes the somewhat sensational report that we are now able to photograph by means of Roentgen rays internal organs, especially those which are in motion. Up to now we mostly took pictures of the skeleton and single bones, the flash and other organs having been penetrated by the X-rays so that they did not appear on the photographic plate. But if any organ not containing bones got out of order we were not able to get an insight except by operation. Especially we never had a chance to observe the workings of them within the body during some kind of process say digestion, breathing, beating of the heart and so on.

Now, through a German invention, all such obstacles have been removed. The Munich physicians ,Dr. Kaestle and Professor Rieder, have co-operated with the civil engineer, Dr. Rosental, and have taken with a highly ingenious apparatus, moving pictures of the stomach during the digesting process. They call this novel branch of kinematography "Bionroentgenography." The prints obtained show details which do not appear by the ordinary X-ray process. Certain human processes which we could only guess at are now disclosed and the diagnostic medicine science has been very much furthered by this novel method. As regards the stomach, we have hitherto assumed that a portion of it is completely compressed so that it is divided into two parts. The bionroentgenograms, however, have proved that such a separation does not take place, but a mere contraction as if a ring of smaller diameter than the stomach passes along its whole length and pushes the contents forward and backward. We may compare the process with a moneybag around which a metal ring is placed dividing the bag into an empty and a full part. If you move the ring you will push the coins too. When the contents have reached the exit a portion returns and repeats the movement until it is completely digested. Such a motion takes 22 seconds and during it 12 or 13 photographs are taken by a cleverly designed kinematograph. The exposure takes only a fraction of a second. They take place during an interval when the person is not breathing as the pictures should be very clear and not affected by the movements caused by breathing. It must be understood that pictures are wanted showing the exterior of the stomach, not the interior, consequently it must be rendered impenetrable to the X-rays. This is done by adding zircon oxide to the food which is quite harmless.

We are thus able not only to observe the process of a correctly working stomach but also any deviation from the normal form, such as sickness, and also to take pictures of other important organs such as the heart, lungs, etc. This excellent kinematographic method will cause somewhat a revolution in certain lines of medicine science.

"Whist" (Essanay).—A comedy which will make you first sit up and next indulge in a moderate degree of laughter, to be followed later by an immoderate crescendo of mirth. Blinks' method of exterminating musical disturbances worked well until he reached the Scotchman, but the combination of whiskey and musical exhilaration was too much, and it is apparently no surprise to Mrs. Blinks to find her husband leading the newly organized orchestra. It is but pertinent to add, however, that when she finishes her vigorous admonitions he is not exactly in condition to lead an orchestra, or anything else for that matter. A description of what happened to him would be superfluous. The imagination cannot go far astray in picturing it.

"He Met the Champion" (Essanay).—One of the comedies which is lively enough to keep one interested and funny enough to keep one laughing. But it bears a moral plainly enough—to let professional wrestlers alone, no matter what valuable instructions can be obtained from a book. The series of adventures along the way, which are mere training incidents, are amusing, but when the actual test comes it is funnier than all the rest. And when the wrestler picks Willie up, and after handling him like a rubber ball, deposits him flat on his back on the mat, the finale is worthy what has preceded it. No wonder, after all his misadventures, that Willie firmly resolves not to attempt any more easy money with wrestlers again. He is wise in knowing when he has had enough.

"The Little Mother" (Kalem).—A pretty love story founded on a fresh air group sent into the country. The pictures of the New York tenements are as accurate as anything of the kind ever presented and the sharp contrast afforded by the pictures of the farm emphasizes the difference between the two methods of living. When the little mother goes back to the tenement heartbroken one's sympathies go out to her, and one can scarcely help feeling exultant when the sturdy young farmer goes to the tenement and takes the little mother and the children back to the farm to stay.

"The Artisan" (Urban-Eclipse).—A dramatic story that goes direct to the heart since it displays the heroism and self-sacrifice which are so often exhibited by the folk in the humble walks of life. Comrades once, then rivals, but when one discovers the other going into the quarry where a blast will shortly explode, he rushes in and saves the rival's life at the expense of his own. The dramatic strength of the film lies in its simplicity and the natural acting of the different characters. Photographically it is attractive, showing a quarry and its surroundings so clearly that one unfamiliar with quarrying operations can obtain a reasonably accurate knowledge of the various operations required to obtain stone.

"The Tramps" (Urban-Eclipse).—A comedy based upon the mistake of an innkeeper who gives some tramps vitriol for liquor. Their similated contrition is a good bit of acting. But when the tramps, after being supplied with the best wines the inn affords, ask for more of the other consternation is rife. Nevertheless they drink it and the only effect is further intoxication.

"Bumptious as a Fireman" (Edison).—This highly amusing individual makes his appearance in a new role, quite as funny as any that have preceded. Having escaped all the dangers of his previous misadventures he appears here as fresh and as ready to assert himself as though he had never met with any difficulty in past performances. If ever any self-assertive fireman in some country company considered his work essential to the success of the department he must have served as a precursor to this individual.

"From the Arctic to the Tropics" (Edison).—A title literally carried out. It is one of a series of pictures made among the Andes in South America, and represents a journey from the snow capped top of the mountain, through all the changes of vegetation and scene to the tropical verdure at the foot of the mountain. It is a novelty in travel and scenic pictures which will rank with the best. The operator performed his part to perfection, selecting viewpoints which emphasized the characteristics he was portraying, and at the same time retaining their picturesque qualities. The company and all those interested deserve hearty commendation not only for the conception of this novel film, but on the admirable way in which that conception was worked out.

"Two Waifs and a Stray" (Vitagraph).—An appealing child story, introducing again the Vitagraph children who have pleased so many thousands in the past. The story is one that holds the attention throughout, presenting the children in a remarkably appealing and highly dramatic situation. It will satisfy the most exacting critic.

"Hank and Lank—Joy Riding" (Essanay).—A lively comedy, representing the means taken by these two individuals to secure a joy ride. They manage by throwing fits to induce sympathetic chauffeurs to take them to the hospital. Hank succeeds, but when Lank throws his fit he unwittingly selects a doctor's machine and his troubles begin. It is a safe proposition that he won't undertake the same thing again. The dosing he got and the threatened operation frightened him so he will never attempt any trick of that character in the future. These two succeed in performing some very funny stunts, not the least of which is this joy riding.

"The Pony Express Rider" (Essanay).—An echo of the long ago when no railroads spanned the continent and the mail was carried across the plains by men mounted on ponies who made relays at certain points. It seems like a story to hear about it, but this picture makes it seem real again. The setting is admirable, imparting a sense of reality to the film which is impressive. The love tale which is told affords heart interest, and the sight of the girl's picture brings about a novel denouement. It is not often that a photograph leads a man to reform, yet here it does not seem out of place. The desert scenery, the defiles in the mountains and the rendezvous of the bandits are all excellent bits of photographic work. The picture is better than the ordinary and should interest a large number of people.

"Poems in Pictures" (Gaumont).—Some beautiful photographic work, bearing the stamp of originality which this house so often imparts to its work. Even though this is the first time they have used the title it is by new means they have put a poem into their pictures. In this instance they state it as a fact, and the pictures are developed with that idea uppermost.

"A Dummy in Disguise" (Gaumont).—A bit of comedy depicting the antics of a dummy and showing what befell him under some laughable conditions. The picture is funny and develops a number of novel situations.

"The Vagaries of Love" (Pathe).—A domestic episode which came near being a tragedy, when there were displays of apparent fickleness on the part of both husband and wife. The picture is interesting because it shows how unreasonable jealousy often is, and how easy persons with jealous dispositions can be mistaken. Finally, however, after a series of disturbances and difficulties, the husband and wife decide they have had enough and fall on each other's neck in an ecstacy of weeping.

"A Lunatic at Large" (Vitagraph).—A funny story of mistaken identity, which represents what happens to one who is mistaken for a lunatic. Some of the difficulties which beset the unfortunate are as laughable as anything put on the screen for some time. The situations in which the individual finds himself would cause the most morose individual imaginable to laugh. And they do. This test has been tried and works. Anything that makes a New York audience laugh will create a storm anywhere else.

"An Unselfish Love" (Edison).—It is the old familiar story of broken lives because an ambitious father objects to a suitor for his daughter's hand who has no money. Through a marvelous display of unselfish devotion on the part of a woman whose heart is breaking, this difficulty is abrogated and the lovers re-united. While the dramatic qualities have

seldom been surpassed, there are other notable features. The picture is partly made in Northwestern Canada, among the farmers who are developing a country based upon the new agriculture. These views afford a clear impression of the region, the manner of living and the marvelous agricultural development now in progress there. Therefore the educational value of the picture must not be overlooked. It adds materially to the attraction of the film. The love story is commonplace at the opening, but the unselfishness of Miss Grey makes it an extraordinary production, deserving of an indefinite run.

"Tactics of Cupid" (Gaumont).—A beautifully colored film, purporting to portray Cupid at work. What he does and how he does it constitutes the main portion of the picture. The character of Cupid is played by a child of small size, and so well is it done that the figure on the screen seems actually endowed with life. The pictures will attract unusual attention, not alone for its mechanical excellence, but because of the excellent acting of all the characters engaged in the development of the story.

"Sunset" (Gaumont).—One of those marvelous products of the motion picture camera which defy description. Here are a number of sunset scenes so accurately reproduced that one can imagine one's self watching a real sunset. The only objection to the film is it is far too short. Such indescribable beauties as these are too fleeting in such a short film. It ought to be many times as long. Here are all the fleeting beauties of sunset preserved so they may be reproduced at pleasure. Here are all those fleeting lights and shadows so faithfully produced that one forgets the audience, forgets the machine, forgets, in fact, that it is only a white screen with mechanically produced effects upon it, and for the moment drinks in all the glories of these magnificent sunset scenes. Such artistic results by mere mechancial means deserves more than ordinary credit. It would be impossible to say too much in its favor.

"Jean, the Match Maker" (Vitagraph).—Whether it is quite fair to force an innocent and unsuspecting dog to become a match maker is a question which must be left for each individual to decide for himself. But, in this instance, it must be admitted that the dog performs her part to perfection and actually succeeds in performing her mission. The novelty of bringing the young people together finally through the medium of a cow, of which the girls were afraid, is a touch of fun which is different from the ordinary run. The picture is pleasantly diverting.

"A Summer Tragedy" (Biograph).—Where people are accustomed to going on vacations and watching the bluffs at the different Summer hotels this film will appear for exactly what it is, an excellent bit of humor; but in those parts of the country where vacations are unknown it will be a good deal like a Greek play—the acting will seem pretty, but it will scarcely be intelligible. The so-called bluffs are unknown to a vast proportion of motion picture patrons and the principal point of the story will be lost. However this may be, the story, the picture and the acting constitute a consummate bit of work which contains a plentiful proportion of genuine humor.

"Zeb, Zeke and the Widow" (Lubin).—Two old ones whose sporting blood was not entirely dried up, and when the dashing widow appeared they both proceeded to make love in the most approved style. They put out a good deal of money for the entertainment of the widow, and the blow is severe when she leaves them. However, as they smoke a couple of cigars, worth 5 cents each, and tear up the bills which are concrete evidence of the expense, they both decide it was well worth while, and probably this conclusion will be concurred in by every man who enjoys a dash of the exhilaration connected with the companionship of a woman No matter if they did lose; they gained, too, and have no complaint to make. Neither would any other man who had red blood in his veins.

"Trip to the Isle of Jersey" (Pathe).—An excellent outdoor picture, giving a succession of charming views in this picturesque island. Perhaps the most interesting are the rocky coasts, where the waves are dashing in foam over the high promontories or are beating against the high rocks savagely. The glimpses through the island are attractive, and the entire picture is one that will linger long in the memory. The view points were selected by an artist, and the mechanical work on the films was of the sort that does justice to the subject, reproducing faithfully its most salient characteristics.

"Bertie's Elopement" (Selig).—Here is a genuine elopement, the ladder placed against the castle wall, the emergence of the maid from the casement, the hurried flight with the irate and objecting parent in hot pursuit, the arrival at the parson's, a hasty tying of the knot, and the appearance of the aforesaid irate father just too late to be of service. The fight was won, and two was one, an apparent contradiction of terms, but in reality no different from what might have been expected, and so they lived happily ever after.

"Big Medicine" (Selig).—An exhilarating comedy overflowing with the snap and dash usually present in a Selig funny film. It is, perhaps, as lively as anything put out in a considerable time, by the firm, and embodies some fresh features in comedy production.

"A Flirty Affliction" (Essanay).—Representing the difficulties into which a comely young woman is plunged when she nods her head in a certain way that is beyond her control. Every man who sees it accepts it as an invitation, and dire consequences follow the involuntary movement of these unruly muscles. The consternation of the men who are caught is remarkable. It is one of those lively comedies from the Essanay studio that carries with it many a good laugh.

"An Arizona Romance" (Pathe).—Almost a tragedy of two hearts, based upon a mistake due to two costumes at a fancy dress ball that looked alike. It takes some months to untangle the snarl, but it is done successfully, even though it costs the life of a faithful Indian girl. There is a happy reunion, confession of error and an ultimate wedding. Some of the Arizona scenery is excellent and the acting could scarcely be better.

"A Corsican Vendetta" (Urban-Eclipse).—An excellently photographed story of a vendetta in which noted bandits figure. A thrilling escape by means of a rope down the face of a cliff has the effect of setting one's nerves tingling. Some dramatic situations are included, notably where the soldiers are going to shoot the father unless he discloses the son's hiding place, and later when the boy brought up among the bandits recognizes his father with the soldiers and begs that he be spared. Not often is so much genuine emotion compressed into two situations, and the effect is correspondingly strong. Acted with skill and discretion and clearly photographed, the film is satisfactory.

"Scenes in the Celestial Empire" (Urban-Eclipse).—A series of excellent views made in the Celestial Empire which illustrate typical phases of its life. The scenes selected are attractive and the mechanical work has been well done.

"In Life's Cycle" (Biograph).—The story of two partially orphaned children, brought up by their father, after the death of their mother. The boy turns out all right, but the girl, not knowing the machinations of men, elopes with a city man and for ten long years suffers the consequence of her folly. At last, the tempter being dead, she returns to her mother's grave, where she is found by her brother, and they are all once more united in their father's arms. It is not a pleasant story, yet it undoubtedly presents a phase of life which, in modifications, is more or less common. One doesn't care to dwell upon it, yet so well is it acted and so strongly does it appeal to one, that its influence cannot be shaken off. It lingers, regardless of the knowledge that it is only a picture. Perhaps it will teach its lesson. It is strong enough to do it without any question.

"Mrs. Rivington's Pride" (Lubin).—A picture showing a domestic tragedy which is based upon a misunderstanding. A young married woman helps her brother and is wrongfully accused by her husband; but long after she has left the house and is living as a seamstress the husband discovers his mistake through the return of the loan by the brother. Then he attempts to make up and get his wife back, which ultimately he does. And all doubt being removed, they live happily ever afterward. The scenes may possess some interest as representing the difficulties which sometimes arise in a family, but the cause is somewhat exaggerated. Few men are so unreasonable as this one is represented to be, though under provocation all men are more or less unreasonable.

"Resourceful Robert" (Lubin).—He clearly showed his original resources when the father of his girl refused him and added numerous other unpleasant remarks which probably aroused Robert's ire. However, he arranged a fake rescue and succeeded in winning the girl without further difficulty. Of course, fake rescues are not new, but this has a touch of originality and sincerity to it which makes it seem a good deal like the real thing. At any rate, Robert gets the girl, and that is the main feature of the situation.

"In the Shadow of the Mission" (Melies).—A love story which begins and ends in the shadow of a picturesque old mission at San Antonio. Suspected of unfaithfulness, the young husband almost despairs, but when visiting the grave of his child, his wife discovers him and there is a reconciliation. The interest will center in the excellent acting

and the picturesque pictorial work. The picture has two deaths, both of which increase its dramatic force, though they rather increase the feeling of depression which the unfortunate quarrel begins. However, inasmuch as the ending is good, one need scarcely complain about the remainder of the picture. It is, on the whole, an excellent bit of motion picture work.

"The Schoolmaster of Mariposa" (Selig).—A love story in the West centering around a schoolmaster. Of course, there is jealousy and the schoolmaster is badly beaten, but he succeeds in winning the girl, and after years see him a successful artist. Some interest will attach to the smoking out of the school by the youngsters who pour sulphur down the chimney and cover the top with a sack. This sort of deviltry was common enough some years ago, but, like many other coarse and crude attempts at fun, this has disappeared. As a bit of history, however, it is interesting, and represents what teachers were formerly subjected to in numerous instances. The real interest of the film will undoubtedly center around the pranks of these two boys.

"A Leap for Life" (Kalem).—Another film in the excellent Canadian series this company is releasing. The pictorial merits of this series would make them popular without the interesting stories they tell. They bring reproductions of little known scenery to one's door, and permit one to wander among those Northern wilds without leaving one's fireside. This story of a trapper's leap from high rocks to escape from the Indians is thrilling and is based on an actual incident in the early history of that region.

INDEPENDENT.

"The Iron Foundry" (Ambrosio).—A diabolical scheme to murder a page is frustrated by the impatience of the knight who plotted his death. The page is to be thrown into the furnace of an iron foundry, but the knight who plotted his death is seized instead and then the count discovers that the page is innocent of the accusations made against him, and the countess is allowed her favorite page with the deep contrition of her husband, the count, added. The furnaces afford a sufficiently realistic scene to disturb the nerves of the steadiest.

"Monkey Shines" (Atlas).—A realistic picture, depicting the results of the escape of a chimpanzee from Bostock's, at Coney Island, and the chase through the crowds, the hold-up of all vehicles, including street cars, and the numerous incidents and accidents by the way. The picture is realistic. There is not the slightest question of that fact, and it is illustrative of the lengths to which producers go in an effort to get a picture out of the ordinary.

"A Wild Goose Chase" (Champion).—Here is a mixup that presents real novel features. When a young couple manage things so adroitly there is no reason why they shouldn't marry, and they did. But the way all the persons interested in one way or another are sent in different directions, including the old maid sister, is sufficient to satisfy the risibles of the most solemn persons. At the close the young people are married and the maiden of uncertain age gets a husband, too. What more could anyone want? It is a funny picture and does not fail to keep the audience in excellent humor throughout.

"The Law and the Man" (Nestor).—The law knows no difference between the man who steals to save others or himself from starving, but human sympathy sometimes does. And here, after the man had been run down and it is brought home very forcibly to the wounded sheriff why the desperate miner held up the men in the gambling house, he calls the men together and dramatically explains the situation. The result is that the unfortunate miner is released and a liberal purse of gold is sent to his wife and baby. Sympathy, a desire to help those in misfortune, will influence men to overlook many things which, should the law prevail, would send them to prison.

"For a Western Girl" (Bison).—A cowboy story with a girl carried away by a ruffian, assisted by Indians. Of course she is rescued and the villain gets his punishment in the battle that follows, while the Indians are driven away. It is of the melodramatic class which appeals to the lovers of exciting chases and the rough work required in reproducing Indian characteristics.

"The Stolen Invention" (Thanhouser).—An interesting domestic story, representing the machinations of a capitalist to secure a poor man's invention. But he is circumvented by the inventor's daughter and her sweetheart. A novel feature is the introduction of stereopticon views to show how a signature has been forged by tracing. And then, all difficulties being settled, they live happily ever after on the rightful gains of the invention.

"Fabian Out for a Picnic" (Great Northern).—This comedian gets into more trouble, so much that he has some difficulty in extricating himself. Fabian has become a popular character in the motion picture world who will be watched for by audiences everywhere. His work is so genuinely comical and the acting seems so natural it is small wonder that the audience is laughing immoderately while the film runs.

"Danish Dragoons" (Great Northern).—A beautiful reproduction of this famous military organization. The photographic work was done with care, the operator being neither too near nor too far away. The result is a well balanced picture, which is remarkably clear, considering the movement of the horses and men.

"The Pugilist's Child" (Powers).—The human touch is very strong here. When the ex-prizefighter discovers the identity of the little girl he has adopted and orders her from the house because her father once knocked him out, one's heart softens for the unfortunate. When the woman at last persuades her husband to take the little girl back the scene is unique and touching. Few eyes are dry in the audience as the film ends.

"The Last Friend" (Ambrosio).—A pathetic story of the affection of a lamb. The lamb's faithfulness is quite characteristic, and the scene where the girl dies is unusually touching. The picture is novel in that it depicts a lamb instead of a dog or horse exhibiting a high degree of intelligence and affection.

"Molly at the Regiment" (Ambrosio).—Molly's adventures were amusing. Arrayed in men's garments, she presents a humorous appearance when she undertakes to drill. The captain, discovering the deception, has her put on skirts, sends her lover to the guard-house, and makes love to the coquettish girl himself.

"Strayed from the Range" (Nestor).—The young couple declared they would have nothing to do with each other, but the little god of chance got busy, and without either knowing it they had fallen in love with each other. When the two fathers discovered it, their joy knew no bounds, but they discreetly drew away and left the lovers to their own enjoyment. It is only another illustration of the fact that chance often plays a more important part in every-day affairs than most persons realize.

"A Game for Life" (Defender).—A love story with an outlaw, much wanted by the sheriff, as the principal figure. Tracked down, the man is discovered by a drop of blood falling from the rafters where he is hidden. This realistic touch is exceedingly effective and represents one of the subtlest moves in moving picture making in some time.

"Animation Powders" (Atlas).—While this is not a new subject it is quite as well done by the actors in this company as it ever has been. To scatter powder, with magical powers, upon persons to make them do curious stunts has been tried in numerous ways before; but perhaps this one is as funny as any. At any rate, it will be admitted that the mischievous boy stirs them up, and what he gets when the victims gather him in is sufficient to satisfy the most earnest advocate of proper punishment.

"An Attempted Elopement" (Defender).—It would have worked all satisfactorily only one man suspected the other of infidelity, and watches. The result is he discovers the two just as they are about to elope, and even though the father had objected to him, because he informs him of this fact he gets the girl. It is sometimes difficult to understand why such stories are selected. This one is improbable. It shows marriage as a mere matter of whim with the father. Apparently the girl had nothing to do with it. At any rate, she is shown eloping with one man and immediately after marries another. The only explanation that lends any degree of plausibility to the situation is that she was deceived and supposed she was eloping with the man of her choice.

"The White Princess of the Tribe" (Champion).—The photographic quality in this picture should be made a subject of study and emulation by some other Independent manufacturers. It indeed could hardly be improved upon. There is a full rendering of tonal values throughout that is a welcome change from the soot and whitewash too often seen upon the screen. The placing of the figures has also been handled judiciously, being not too close to and not too far from the camera. As to the story itself, it is no better and no worse than the average, but the film does not closely follow the published synopsis. Continuity and probability should be more closely observed by Champion as well as other producers. The acting throughout was good, in some scenes excellent, though in the final scene, which departed from the synopsis, the director failed to get the strong climax that was within his reach. But the spectators

closely followed and appreciated the film and pronounced it "fine," the only critical remark voiced being that the periods of advancing age were not carefully delineated by some of the characters.

"Aunt Hannah" (Powers).—Not a case of mother-in-law, but auntie. Jones gets even by putting auntie in a barrel. But the scene changes and he is in the barrel; but the crash which follows plunges him over a precipice and he wakes up to find he had been dreaming, and auntie was a myth after all.

"Not Guilty" (Thanhouser).—A rather engaging and dramatic story of a young man wrongfully convicted of a crime he did not commit. The circumstances of his escape from prison, and then his escape from the police are told with a thrill. And then in a dramatic scene the real thief confesses and the falsely accused young man is restored to his friends. The heart interest in the story will maintain its interest, while there is sufficient action to prevent dullness.

"The Blind Man's Dog" (Eclair).—A clever story of a trick dog. He saved his own life by pretending to be dead when a jealous acrobat choked him. The interest of the film is in this exhibition of intelligence on the part of the dog. At the sound of his master's voice he suddenly comes to life, proving that he has only been shamming.

"The Falls of the Rhine" (Eclair).—An interesting and artistic view of the falls of the Rhine at Schaffousen, in all their varying and exceedingly beautiful aspects. One never tires of such pictures. They are as variable and attractive as the scenes they depict and they bring to the very doors of those who could never see them otherwise the numerous wonders of nature as they are seen in their pristine beauty. The work on this film has been well done and the picture is exceptionally attractive for that reason.

"The New Butler" (Imp).—A rather humorous picture, graphically depicting the results of undertaking to navigate a certain variety of schooner along Broadway. Those who have had experience will realize the exceptional difficulties of the situation and will appreciate the necessity of obtaining a conveyance to get one of the party safely home. They will not, however, understand the complications that may follow an escapade of this sort. No one could foresee that a young woman would hail the cab, nor could they expect the clubman to hire out as butler to be near the girl. But ultimately all the snarls are untangled and the situation clears with a genuine love match. All because it was difficult to navigate schooners on Broadway.

"The White Squaw" (Yankee).—An intensely dramatic picture based upon the devotion of a woman who had a copper skin, but a white heart, and though she at first tried to turn back Grey's wife with untrue tales, ultimately, when Grey was captured, she gave the true statement of the murder and gave the life she saved to the wife. There is a mystical something about this film which gives a strong impression. It is almost impossible to describe it, the feeling is so subtle, and yet it is there, and as one scene follows another becomes more and more pronounced. Perhaps it is the humanity of it. Perhaps it is the apparent fact that here is a poor Indian squaw, exhibiting traits as heroic as were ever displayed upon the battlefield. One need not attempt to analyze the impressions. It is, perhaps, sufficient to acknowledge their existence and thereby admit the dramatic strength of the picture.

"For the Love of Red Wing" (Bison).—Perhaps this picture illustrates what sometimes happened preceding a massacre of whites by Indians. Where the whites, unwittingly, or otherwise, trampled upon the customs of the Indians, or when they trifled with their affections substantially the same thing followed as would have followed similar occurrences on the part of the whites. When this chief sold his daughter to the whites he violated the troth of herself and her lover, and when she was pursued by the whites she killed herself rather than fall into their hands. In vengeance the young brave wipes out the company of settlers and lays the trophies upon his sweetheart's grave. While an element of sadness pervades this type of picture it is educational since it illustrates certain racial traits which were no doubt influential in the times when massacres and reprisals were common.

"A Husband's Sacrifice" (Powers).—A story which does well as a flight of imagination, but can scarcely be said to rest upon any substantial foundation of fact. It is an extraordinary husband, indeed, who will admit that his wife has a right to love another man and actually commits suicide so she can do it. But here is the situation which is developed with considerable wealth of detail.

THE LECTURER AND THE PICTURE.

A Distinguished Lady Lecturer Enters the Moving Picture Field.

It has ever been the policy of The Moving Picture World to advocate the employment, as an adjunct to the picture, of the highest type of lecturing ability it is possible to obtain. We have many reasons for this. While the picture **per se** pleases us and a great many other people by its intrinsic qualities, the fact nevertheless remains, that in an enormous number of instances it requires to be supplemented by something else in order to satisfy particular sections of the public to which it appeals. Thus: Here you have travelogues interjected into the moving picture entertainments. There: vaudeville. There: song slides. In other places the lecture is attempted. We say attempted, because it is never successfully done. Then: we have performers talking behind the picture in unison with the action of the characters. There is, in short, a widespread desire to supplement the picture, and not merely a widespread desire, but, varying with local conditions, an absolute necessity.

Our present concern is with the lecturing end of matters. Here in New York, and from what we can learn of other large cities of the union, the short lecture illustrated by lantern slides is popular in many picture houses. But, Oh! how rarely do we find that the lecturer is either an elocutionist or a literary person in sympathy with his or her subject—such a subject as "Faust," "Moses," or any other great classic theme which is known to all that the lecturer is turned on to lecture to, or with. How rarely do we find that the lecturer is aware of the possibilities and the infinite charm of the human voice as a supplement to, or a complement of, the picture! Seldom, indeed.

Last week at one or two artistic functions in New York City, we had the pleasure of hearing Mme. Bona, a distinguished dramatic reader, reciter and teacher of elocution, giving selections from her **repertoire** before the highest class of audiences in New York City. We were pleased to learn from Mme. Bona that she was desirous of entering the moving picture field with her work, and we encouraged her to do so, in virtue of the fact that, in our opinion, the unquestionable ability of which she is mistress would be welcomed at many of the best classes of moving picture theaters. Mme. Bona, we might say, is a finished and most expressive elocutionist, who is prepared to give descriptive dramatic readings either in connection with the moving picture or the lantern slide. Her repertoire is an extensive one. For example: She can give "A Midsummer Night's Dream," "The Light of Asia," "An Evening With Longfellow," "An Evening With Tennyson," a short scene from "The Rivals," and a miscellaneous program made up of serious, dramatic and humorous selections. She can lecture with, or to, any set of lantern slides and with any high class moving picture that is shown on the screen.

The lady has a personality that appeals to high class, intellectual and cultured audiences. She would be popular anywhere and everywhere. She has a voice of unusual range and power, enabling her to give many characters, changing instantly from one to the other. In her work, which has extended over some years, she has covered a broad field, both entertaining, humorous and instructive. In New York and other cities of the world she is well and favorably known for her splendid dramatic, descriptive and elocutionary work before all classes of society.

We welcome Mme. Bona to the moving picture field, feeling assured that there are wide opportunities before her. We want to see women of her refined intellectual type assisting in the uplift of the moving picture, because we think such personalities as hers would be instrumental in attracting the better classes of the community to the picture house.

SIGNS OF THE TIMES.

It is most encouraging to notice the steadily increasing tendency on the part of the managers of motion picture theaters to appreciate the wisdom of giving their patrons the best service practicable.

The day is past when "any old thing goes," and the managers are to be commended for meeting the needs of the day fairly and squarely by studying the conditions and endeavoring to make their entertainments attractive.

More care is used than formerly in providing little conveniences for the patrons and in seeing that decorations are in good taste and restful in effect. The operators employed are of a higher average class and know better how to handle a machine to good advantage and thus project more satisfactory pictures.

More Concerning Salt Lake City.—Mt. Pleasant, Utah, writes: "I was pleased to see Bob Worthen's defense of Salt Lake City moving picture shows in September 3 issue of The Column. I am afraid, however, there are a few more punk shows than he is inclined to admit. I know of two that are very bad and I speak with knowledge since I visited them nightly for two weeks.

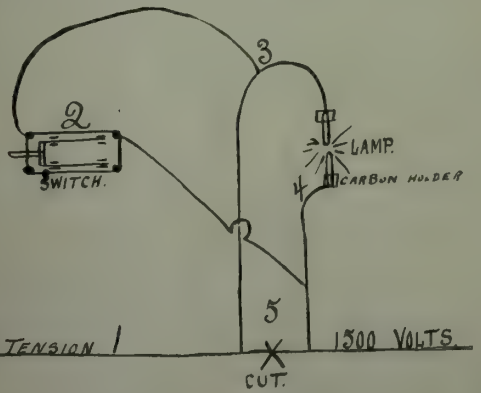
"There may be some first class men, as Mr. Worthen says, who do their own installing and make ordinary repairs. I do not think one who is not able to do this can by any stretch of the imagination call himself a competent operator.

"I would like to see all the Salt Lake City shows have first class projection, which means first class operators. I am sure a little roasting once in a while will wake them up. In the interests of the business as a whole, I think it is but right they should be awakened. We all realize that this is the crucial stage for motion pictures, as such, and unless they are properly projected the fight for permanent existence in larger fields will be an up-hill one. With careless, untrained, or partially trained operators, high class projection is an utter impossibility. Let us all strive, therefore, to do our best and to help each other to the extent of our ability.

"I trust Mr. Worthen will not take offense at what has been said in The Column concerning Salt Lake City operators, but that he will rather accept it as a necessary and beneficial shaking up of some who need prodding."

Mt. Pleasant is eminently correct and his letter is timely. I believe it is an admitted fact that, taken as a whole, Salt Lake City operators can improve their work very materially. If the letters have served the purpose of drawing pointed attention to this fact and have caused an improvement, surely Salt Lake men themselves should be the first to approve—and I think they will when they have thought it over.

A Correction (?).—Chicago, Ill., sends the following: "Editor Operators' Column—In one of your issues you state that it is impossible to use a moving picture arc lamp on direct current high tension series circuits. I wish to correct you in regard to this statement and enclose herewith a diagram and instructions how to connect up and use this current on a moving picture machine. Would also advise that unless the operator has had previous experience on high tension circuits it would be well for him to leave it alone, or if he must use it, to call for the assistance of the local electrician in the town or village he is playing in. There are several one nighters in Kansas where the opera house has no incandescent circuit and in order not to disappoint a large audience it is necessary to use the series high tension circuit. In doing so one must be sure to get the copper plated carbons from the lighting plant which are used on these circuits.

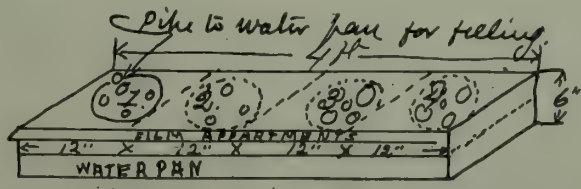


"Directions—Connect two wires direct from carbon holders to high tension circuit (1). Lamp arms must be thoroughly insulated to carry this current. Use one blade of switch as a shunt (2) or short circuit, connect from one side of switch to wire going to top carbon holder (3). Connect another wire from the other end of switch to bottom carbon holder (4). Make sure switch is on, then cut the high tension circuit between the splice at (5); insert copper plated carbons in lamp and make sure they are touching—open switch, then open carbons and you have the high tension arc—the street arcs are then burning through your machine. Use no rheostats on this current at all as the arc lamps on the current furnish enough resistance. To cut arc off, throw on switch which shunts the current around the lamp."

Friend Cameron, I cannot accept your correction. I said a projection lamp cannot be operated from a series arc system and I repeat it. Theoretically the connection shown would work, but practically it would not for the following reasons: (a) I much doubt if there is a light company in the world that would allow you to cut into a series arc system and make their entire circuit dependent on the proper handling of your lamp. (b) The Board of Fire Underwriters would not allow high tension wires to be taken inside a building. (c) The police department would stop you did you attempt to take high tension wires inside any enclosure where it was intended an audience would presently gather. (d) Unless one be an expert electrician it would be extremely dangerous to handle such a proposition. (e) There is no projection lamp made with insulation capable of taking care of high tension current. (f) The series arc system carries only about 10 amperes of current and the projection of any but a very diminutive motion picture would be impractical with 10 amperes. (g) With the hard, coppered carbons, such as are used in series arc lamps, the crater would be almost anywhere except where you wanted it.

There are other reasons, but these are enough to demonstrate that hitching to a series arc system would be highly impractical. But even were it possible to use high tension current in a projection lamp I would be very careful about publishing the fact, not caring to be responsible for some man being killed making the attempt. I publish the sketch submitted. Such a connection would work, of course. That is to say, there is nothing out of the way with the connection, as such.

Film Moistener.—Mr. M. L. May, president Orpheum Amusement Company, Kenosha, Wis., writes: "Enclosed find sketch of my idea of the correct way to preserve film in good condition in the operating room. Have already installed several and they have proven very satisfactory. Am now making one for our new theater, which will open in this city, September 24."



Myself and The Column readers are indepted to you, Neighbor May, for the idea so excellently shown in the accompanying sketch. Such a box should be in every operating room. It would add very materially to the useful life of a film. Call again, Friend May.

A Suggestion.—Breseford, S. D., Mr. E. H. Elliott, proprietor Idle Hour Theater, writes: "Have read a great deal in The World about appropriate music with the picture. Now this is a pretty stiff proposition, particularly in the smaller towns where high class piano players are by no means available.

"In thinking the matter over, I have evolved an idea which may or may not be of value. If you think it is of value do with it as you please. It is just this: Let some music house have appropriate music composed for each film, the same to be sold to the film exchange, who in turn supply it to the exhibitor. Personally I would be willing to pay more for film service if such music were included for each subject."

Friend Elliott, it would for several reasons be highly impractical to compose music for each film. Your suggestion is of distinct value, however, in that it calls attention to the failure of film manufacturers to provide musical schemes for practically any films at all. Some subjects need no special musical program, but others gain an amazingly added effect if the musical program is carefully selected and played to cue.

Take the film "Where is My Wandering Boy To-night" as an instance. When the old mother lay dying the pianist (in my house) played "Where Is My Wandering Boy To-night" and there was not, I believe, a dry eye in all that theater. I had gone carefully over the film with my piano player and selected—very carefully selected—a musical program. I ran the film three evenings to packed houses, some people coming all three nights solely on account of that one film. I have not the least hesitation in saying that half the success of the film in my house was directly due to the music.

And so it is with very many films. It would be no great hardship or expense for the manufacturer to supply such a program with films that need it. Later: The Vitagraph bulletin for first half of October contains musical program suggestions for some of the films. Good for the Vitagraph! Edison also suggests a program of music appropriate to their pictures.

Aperture Plate Not Straight.—Newman, Ill., writes: "Have been operating a Lubin machine for some time, but there are certain things that I cannot understand. What is the cause of picture being not level on the screen when the machine itself is level? What is the rule for setting shutter of a Lubin machine? Do you recommend using a motor to drive the machine or do you not? If not, why? If you do, give reasons."

The picture being out of level probably is due to one of two reasons, viz.: The aperture plate itself being out of square with the sprockets or the film not passing the aperture squarely, due to (a) intermittent sprocket being set over to one side; (b) top gate guide rollers (don't know whether the Lubin top gate guide is rollers or not) over to one side. In either case the film passes down over the aperture on a slant, producing the out-of-level effect on the screen. If the aperture is out of square the fault will show when the white light (no film) is thrown on the screen. The remedy is to set a flat punch against its edge near top or bottom and drive it over into place until the light is square on the screen when no film is in the machine. If the sprocket or gate idler is at fault they must be set over where they belong. The Lubin has a two-wing shutter inside the machine. Set the framing lever central—half way through its travel—and loosen the shutter on its spindle. Now turn the flywheel **in the direction it runs** until the intermittent moves, completes its movement and the cam-pin is half its diameter out of the star. Now revolve the shutter on its spindle **in the direction it normally runs** until the wide wing passes over the aperture and is just barely beginning to open the aperture. Tighten the shutter slightly on its shaft, but not so but you can slip it by exerting some pressure. Put in a film, light up and try it. If there is no travel ghost you are all right and may tighten the shutter tight on its spindle. If there is travel ghost, slip the shutter a very little, holding the flywheel stationary while you do it, until you get it exactly right, shown by effect on the screen. When you get it just right tighten on its spindle and the job is done.

I would not recommend a motor for the reason that the operator should be obliged to stay right at the machine every second it is running. Turning the crank is the only practical method of insuring constant attendance on the part of the operator. Otherwise there is no objection to motor driven machines, but that one thing is enough in my humble opinion.

Condensing Lenses.—New York City asks: "Will you kindly tell me what size condensers to use? I have an 87-foot throw, 12-foot 6-inch picture. Am using two 7½-inch condensing lenses and have a faint, blue ball in center. Lamphouse is back as far as it will go. Have A. C. and use ——— carbons. Are they best for A. C.?"

You have a very long focal length objective lens and really ought to have 8½-inch condensing lenses, but I think two 7½-inch lenses ought to fill the bill. How do you know they are 7½? Have you measured them? Quite probably the ghost is the shadow of your carbon tips, due to wrong set of carbons. Measure the lenses and see that they really are 7½. The carbons you name are not the ones I personally would select. I cannot advise in matters of that kind in The Column, for very obvious reasons. Directions for measuring the lenses will be found in back numbers of the World.

'Frisco Operators' Union on Parade.—W. S. Woods, president San Francisco Moving Picture Projecting and Machine Operators' Union, Local 162, writes: "Mr. Richardson—The moving picture operators of San Francisco, Local 162, I. A. T. S. E., took part in the recent Labor Day parade, which was participated in by 145 unions and 35,000 men, entering a float representing a nickelodeon in full operation. During the march a little comedy was played, the plot revolving around three big hats in the audience (the float had machine, screen, opera chairs, operators and audience) and the refusal of the ladies who wore them to remove the offending headgear.

"The float was easily first prize winner, while the escort, composed of nearly the entire strength of the organization, handsomely uniformed, won first prize for percentage of attendance. This is the first time in the history of 'Frisco Labor Day parades that one union has been awarded two prizes. The operators are being congratulated on all sides for their efforts and achievement.

"Members of the union also took a film of sections of the parade, which same was shown at several of the Independent houses Labor Day evening (the same day). This is the first time this particular feat has been accomplished here in the West."

In the language of the ever popular Teddy, "Bully" for the 'Frisco boys. I certainly would have enjoyed seeing you and the beautiful float. But more than all else I am proud that in one city there are operators capable of not only winning two prizes but of taking a film and getting the same on the screen the same day it was taken. Everything considered, it was absolutely a record performance. Other films have been made as quickly but not by operators actively engaged in the work of projection. I would like to shake hands with some of you. You are men after my own heart!

Tension Springs Shifting or—?—Boston, Mass., contributes the following: "Is the handbook you have mentioned in The Column a reference book for operators? If so, kindly mention price, as I want a copy.

"I am having some trouble with my Power's machine, as follows: When running the show the film seems to be loose in the center of the aperture. It shakes and vibrates so much that my picture is in and out of focus all the time, just in its center. The aperture plate is in good condition and the tension springs seem to be working O. K. Please advise me. I have a 75-foot throw and about a 15-foot picture. What condensers should I use?"

I should say your tension springs were rather loose and shifting from side to side of the track. Place them squarely on the track and, first removing the cooling plate, tighten up the screws which hold the springs as tight as you dare. Be very sure, however, that the tracks of your aperture plate are not worn. Two 7½ condensers ought to fill the bill all right. The handbook is a reference book for managers and operators. Remit $1.50 to The Moving Picture World and the book will be sent just as soon as it is off the press, and that will be soon.

Washington Questioned.—Dr. Addison O'Neill, Ridgewood, N. J., writes: "In regard to Washington, D. C., Trouble Department, September 10, will say that he is probably correct, but in order to get the result described his condensers are at an incorrect distance from the objective, causing the light rays to cross in front of, instead of between, the two factors of the objective. He may also be using two different sized condensing lenses and has reversed their respective positions. I cannot figure out how he is able to get ideal results on the screen with his present arrangement."

In this connection I will say that some of the statements made by Washington were incorrect. For instance: he said that printed letters looked at through a projection lens would be right side up when close to the lens but reversed when removed a few inches. This is not true. I do not wish to say more at this time, preferring to wait for what the Columnites will dig up for themselves. I confidently expect quite a few letters on this subject as soon as you have had time to do a little experimenting for yourselves. I might add that Doctor O'Neill is perfectly correct as to the condensing lens not reversing the image unless it be that the objective be located too far from the condensing lens—or at least that is my view of the matter. Let us hear from you, gentlemen.

Poor Projection.—Blaine Day, Sherman, Tex., sends the following: "Here is one I will have to tell The Column readers for it is much too good to keep. Recently the Houston & Texas Central Agricultural and Educational train pulled into Sherman and gave a free exhibit of advanced agriculture in these United States. The train contained four

cars of cattle, sheep and swine, one dining car, two cars of sample fruit, together with a sleeper for the comfort and convenience of the lecturers and operator—for there was an operator (?) and projection outfit along.

"Now one would naturally suppose that a train involving so large an expense, on which presumably depended considerable in the way of empire building, would have everything of the very best obtainable. Not so, however! It was the same old, old, old song. Everything was first class except the machine and operator. Both of those, particularly the latter, were unspeakably bad. I was literally astounded at the performance of the 'operator' (?) carried with the train.

"There were 200 stereo views and two special reels of film, most of which were, or properly projected would have been, very beautiful. They carried one along the 'Sunset Route' through beautiful California, Oregon and Washington, showing the charming valleys filled with fruitful vineyards, orange groves and flowers. Again the eternal, hoary, snow-capped giants of the Rockies greeted the eye. Dashing cateracts, mountain torrents and waterfalls of crystal snow-water were viewed. The delightful Flower Parade of Los Angeles was shown. The beautiful California hotels of world-wide fame appeared. The water front of Seattle was viewed, showing the Alaska steamers, the ocean liners which clear for China and Japan.

"Altogether the films and slides were in themselves beyond criticism, **but**—and thereby hangs a tale. Probably 1,500 people viewed the performance here in Sherman and I was one of that number.

"The operator (?) had his stereo lens out of focus. On the film not only was the focus by no means clear, but in each of the four corners lurked several colors of the rainbow. The picture was half obscured by shadows a goodly portion of the time. Oh, Friend Richardson, it was unspeakably rotten. Yes, that is the only term descriptive of so miserable a performance. The conditions above named were not present in places but clear through the entire show (?). The lecturer was first class and with even passable projection the exhibition would have been very, very beautiful. As it was it was a howling farce?"

Yes, Friend Day, it is amazing that a railway company, or whoever financed the affair, would spend thousands of dollars getting up such an exposition and keep it out at heavy daily expense and then nullify the whole thing, in great measure, by purchasing an inferior machine and employing any but the very best obtainable man to run it.

But, after all, is this any more amazing than the fact that theater managers by the thousand pursue precisely the same idiotic tactics? A man will equip a moving picture theater at an expense of thousands of dollars. He will have nothing but the best in decoration, lighting effects and fixtures, seats, etc., etc. It is a palatial show house **until the operating room is reached.** Then begins economy. The ventilation of the theater has been expensively arranged but that of the operating room must be **cheap.** The seats of the house have been carefully selected regardless of expense, but the cheapest findable stool for the operating room is shameful extravagance and waste. The machine equipment is scanned, scanned and re-examined for possible reduction in cost. After all this is done it suddenly occurs to the manager that an operator is necessary and he proceeds to employ one, but the leading question now is, preeminently, "How cheap will you work?" Some perfunctory questions as to ability are asked, but the leading query is, "What will you work for?" The "manager" proceeds, apparently, along the lines of the idea that anything that walks upright, has two arms and isn't stone blind is abundantly able to run a machine. The right, sensible, business-like way would have been first, to employ the operator, after very carefully examining into his ability, record, and, if possible, looking at his work on the screen without his knowing it, then placing the outfitting of the operating room largely in his hands—that is to say, being largely guided by his advice. If, however, the manager cannot or will not trust the operator in the selection of machine equipment, he should consult other competent authority. Every piece of equipment is the best in the mouth of its salesman. Operating rooms by the thousands are supplied with inferior equipment for the simple reason that managers attempt to select, without adequate practical knowledge. They don't know themselves and won't seek competent advice. The H. & T. C. train matter is bad enough, in all conscience, Friend Day, but the projection field is chuck full of just such asininity. Too many managers are like an ass between two bundles of hay, they try to bite from the heavy receipts and light operating room expense bundles at the same time. The net result is never satisfactory.

Information Wanted.—Cincinnati, Ohio, writes as follows: "I am a reader of The Moving Picture World and your Column has helped me considerably. I have a few questions to ask. The present curtain I have is too small for my picture and when I have traveling companies it must be taken down and of course gets very dirty. What I want to do is to paint the back of a street drop and use it as a curtain. What would you suggest painting it with? I use A. C. current 100 volts with a Compensarc and set my carbons same as Portsmouth in this week's World, but when I set them straight I cannot get a large enough disc of light over the aperture plate. What is the trouble? I have a ——— machine. Also I have trouble with my picture jumping. Can you tell me how to take this machine apart and get at the trouble? It is a new one on me and I don't understand it."

For painting back of drop I would use flat white lead, adding a little Prussian or ultamarine (preferably the latter) blue. Add enough so that it has quite a bluish tint in the pail. Get the white lead and use a mixture of about two-thirds turpentine to one-third of boiled linseed oil to mix with. Make the paint tolerably thin and put on several coats if necessary. I would rather, however, have a cloth curtain. I have, after a considerable hunt, found a cloth 100 inches wide made especially for curtains. It is snow-white, quite strong, though light, and makes a splendid curtain. If properly handled I see no reason why you should get it dirty. You could have two of the curtains and have one laundered occasionally. Why take the curtain down? Why not just roll it up like any other drop curtain? Oh, by-the-way, before attempting to paint cloth you must fill it with some good sizing. The reason your spot isn't large enough is that you cannot get your lamp, for some reason, close enough to the condensers. As to the jumping, full instructions for taking the ——— machine apart will be found in the handbook. It would require much time and space to describe the process here. I could not form an opinion as to what makes your picture jump without further information. Are the teeth of your intermittent sprocket worn? **Is the face of your intermittent sprocket clean or have you let a coating of gummy dirt accumulate on it?** Describe the jump closely. It probably is not at all necessary to take the machine apart to eliminate the jump.

An Outrage.—Ottawa, Kan., writes: "Have been a constant reader of The World, especially of The Column, and am glad to know that at least one man has the nerve to roast near-operators. I believe, however, some of the exchange men would properly come in for a portion of your attention. Some of them put out circulars of in(?)struc(?)tion(?) to would-be managers. I inclose one of them and would like to hear your opinion of the same expressed in The Column. The world is, in my humble opinion, the best paper for the trade ever published."

Ottawa inclosed the following, taken from the circular of one of the large film renters having many branch offices:

"The operator is confined almost entirely to running the moving picture machine and song slides and although he need not have any great amount of experience, it is advisable to secure one who is mechanically inclined and capable of making all necessary repairs to the moving picture mechanism so that he can keep same in first class condition at all times. It is also very important that he should have a slight knowledge of electricity, as it is used in connection with the arc lamp and rheostat. It should be impressed upon the operator at all times to handle the film, especially in rewinding it, with the utmost care to avoid damage to the sprocket holes or the scratching of the film. The salary paid depends largely upon the location of the theater and the length of time each day which he is expected to work and ranges from $8 per week to $18. In some of the larger cities, however, they are paid as high as $20 per week."

My opinion, Ottawa, is that the thing is an outrage and an insult to intelligence. It seems that some firms stop at absolutely nothing in the way of misrepresentation in their effort to sell goods. The effort being put forth in this instance is plainly to induce some poor sucker who knows nothing at all about matters theatrical to invest in a motion picture outfit. Of course such drivel would merely amuse the theater man. It would do no harm and have no effect one way or the other with him, **but** it is not designed or intended for him. It is a deliberate effort to gouge someone by inducing sales through misrepresentation.

Tension Equalizer for Power's 5.—Mauch Chunk, Pa., sends description of a scheme he has evolved and has in use on his Power's No. 5 machine to equalize the film tension. It is as follows: he had the lower, or takeup, feed sprocket spindle made 1½ inches longer, the extension be-

ing on the pulley side. This extension he had threaded with an ordinary die and on it was fitted a wing nut. He had the belt pulley sawed in half and the two faces planed smooth. One half (the one nearest the operator) is fastened to the spindle with a set screw. The other half he held against its mate by a spring compressed by the wing nut, exactly the same as is the friction pulley on the lower magazine. In fact he just duplicated the friction pulley below on the shaft above, only, of course the upper pulley is much smaller in diameter. He sets the upper tension, by means of the wing nut, so it will take up about 700 feet of film and then, when the reel begins to lag, reaches over and tightens up the wing nut a trifle. The scheme is perfectly simple and will work all right, but it is not automatic and therefore not altogether satisfactory. Nevertheless I am sure we are indebted to Mauch Chunk for sending in the description of his clever scheme. (Note—Above is the way I understand Mauch Chunk's explanation, but it seems to me that a whole belt pulley compressed against a friction surface would be more like it.)

Single-Pole Service Switches.—Savannah, Ga., propounds the following: "May I ask one question? Is there any good reason why it is not just as effective to use a single-pole switch, cutting but one wire of a circuit instead of both?"

Yes, Savannah, there most emphatically is. In the first place, while the single-pole switch would break the circuit and put out the lights it would **not** stop leakage through a ground, did there happen to be one. Moreover, the whole circuit would remain charged at the line potential and in making repairs one would always be liable to shock. Under all ordinary circumstances a double-pole switch should be used as service switch, never a single pole.

Music Program—Good!—The Vitagraph Bulletin for first half of October contains several suggestions for appropriate music for individual films. **Good!** The only fault I find with that is, it isn't done completely enough. It's a bully good start, though. Congratulations to the Vitagraph!

Classy Show.—From Leroy Bickle, manager Theatorium, Ardmore, Okla., comes the following: "Friend Richardson—You will find enclosed copy of my program for next Wednesday evening. I notice so much about high class theaters that I must show you what I am doing out here on the edge of the wild and wooly West. I think I have the best show in the world, and the greatest orchestra ever gotten together—something better than any other show in the State can boast of. Both yourself and The World have my very best wishes."

THEATORIUM'S CLASSICAL PROGRAM.

Light Cavalry.....Von Suppe
Orchestra.
Out of the Past (Drama).....Vitagraph
Tannhauser March .....Wagner
No Man's Land (Child's Drama).....Pathe
Amaranthus .....Gilder
Cornet Solo.
No Rest for the Weary (Hand-colored Comedy)
Pathe
Celeste-Aida .....Verdi
An Unfair Game (Drama).....Vitagraph
Echoes from Famous Operas.....
Vocal Solo—"Sing, Smile, Slumber".....Gounod
Stars and Stripes Forever.....Sousa

Friend Bickle is a hustler. He is one of those managers who are up and coming; who know the game and how to play it to get all there is in it. The program is all he claims. Would that others could show its equal. One thing you omitted, one thing, however, Friend Bickle, and that one thing is really the most important of all: you spoke of the excellence of the orchestra. The program speaks for itself, **but** you said not one word about the excellence of projection; and of what avail the other things if projection be poor? Why, why, **why** did you not also give the man who makes the show credit? I've not the least doubt but that your operator is a good one, else he wouldn't be working in your house, but why leave his end, the most important of all, out? Five minutes for explanations, Friend Bickle. I'm "handing you one" on this for the good of all concerned because I know you will take the dose without getting mad. It is not encouraging to the operator to have the manager boast of the excellence of his service, excellence of his orchestra, excellence of his house, his seats, the ventilation, the stage, the attendants and, in fact, everything he can think of in connection with the house, **except the excellence of the work of his operator.** He is likely to think: "Oh, well, what's the use anyhow. I don't get the least credit no matter what I do. The manager appreciates everything else in the place **except my work.**

Do you observe the point, Mr. Manager? Remember, Friend Bickle, I know this was only an unintentional oversight on **your** part, but it is altogether too common an oversight on the part of managers and it has its effect in discouraging operators. Glad to hear of your good work. Who can match it?

Curtain.—Waseca, Minn., writes: "Have had many helpful hints from your department since it started. I now take the liberty of asking your advice concerning screens. I am convinced that, next to the mirror screen, a plastered wall is best for picture projection. But when one cannot afford the one and by reason of windows cannot have the other, but must install a roll curtain, what is one to do?

"Have tried a common chalk-filled curtain, also alabastine on same and in the endeavor to get a still clearer, better picture, covered it with a paint giving it a silver finish. Instead of bettering matters the silver finish is the worst that ever happened. Looks like the pictures were behind a veil or had a mist before them. Also patches and scratches show very badly. Also while the flicker was not noticeable before it is very bad now.

"It means a new curtain. We want the best roll curtain or screen we can get. What will it be?"

Why not try a Solar Screen? Next to the mirror screen it gives the brightest picture. The Solar Screen is rollable and the cost very reasonable. While the Solar Screen has a metallic surface it has not the streaky or misty effect of hand-painted screens. The surface is applied to the Solar by patented machinery, hence its uniform surface.

"HALLBERG" EQUIPS THANHOUSER STUDIO.

J. H. Hallberg has recently equipped the Thanhouser studio, New Rochelle, N. Y., with a new Motiograph moving picture machine and two "Hallberg" economizers, one economizer to be used on their old machine. Mr. Thanhouser says it is the finest equipment on the market for his purpose, because to test his new films he has to have the best the market affords, as his customers are the purchasers of films and are therefore the best critics.

A BRILLIANT PROSPECT.

The Enterprise Optical Manufacturing Company's establishment is a very busy place. The management states that they are now running to the full capacity of their floor space and even with the additional machinery recently installed, a considerably increased manufacturing force, and other facilities, they are still a little behind with their orders.

It is not as difficult as it used to be to convince managers that the best machine is none too good, and in looking over the field, it is pleasing to observe to what a large extent the Motiograph is being turned to as the up-to-date equipment. Its durability, combined with its simplicity and the excellent quality of the pictures, result in an exceedingly effective machine which will keep on growing in public favor.

TWO PROMINENT THEATERS INSTALL POWER'S MACHINES.

Jones, Linick & Schaefer Company, who operate the Orpheum Theater, 174-176 State street, Chicago, Ill., which is perhaps the largest and the best moving picture theater in that city, have just purchased through the American Film Service of Chicago, a Power's Cameragraph No. 6, after exhaustive tests which proved its superiority to their entire satisfaction.

Power's No. 6 has also lately been installed in Ganes' Theater, Broadway and Thirty-first street, New York City, and is projecting a very steady picture on the large screen in that place.

NOVEL USE FOR MOVING PICTURES.

In order to entertain one thousand Indians, including several hundred from Alaska and British Columbia, who are picking hops in the western valleys of Washington, Herman Klaber, of Tacoma, owning the largest yards in the State, has installed a moving picture show in his biggest hop field near Littell, Lewis County.

The moving pictures afford evening amusement, with the result that the pickers are on hand next morning instead of wandering away to surrounding towns. The scheme meets with favor.

Chicago Notes.

The following exhibitors visited the new Western offices of the Moving Picture World this week:

James Sullivan, Star Theater, Elgin, Ill.

Charles Namur, Colonial Theater, Des Moines, Iowa.

T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa.

J. H. Pence, Covington, Kentucky, and Mr. Sherwood of the firm of Sherwood & McWilliams, Fair Play Theater, Madison, Wisconsin.

Among other Chicago visitors this week were W. H. Stage of Marengo, Ill. and Dan Rice of the Copper & Iron Circuit of Calumet, Mich.

* * *

Some optimist or other once coined the expression "every knock is a boost," and I sincerely hope my friends in Freeport will take every one of the following "raps" as a boost, for the criticisms I am making are surely well intended, despite the fact that they may sound severe. Sunday afternoon I spent over three hours looking at pictures—yes, that's all—just looking at pictures. Talk about your quality and quantity, they were all to the good as far as quantity was concerned; quality, well we will talk about that later.

Freeport boasts of three moving picture theaters, two of these are directly opposite each other, the third a half block farther up the street, and all three combined do not possess the qualities of a "model" motion picture house. I visited the Lyric first to see if manager Hopper had any real excuse for decorating (?) his lobby as he did. Clear across the front was a canvas sign; the lobby was filled with 6 or 8 posters, pasted on boards, to advertise a Sunday show. If I had been a stranger in the town I would surely have expected to see a side show or museum inside. The Lyric is a neat little house, tastefully decorated, well ventilated and lighted; even the ushers are uniformed, and the four reels of pictures were very well projected. The only thing that corresponded at all with the glaring signs outside was the brand of music on the inside. Manager Hopper wants to give his patrons something for the extra nickel admission charged on Sunday, so he hires an amateur orchestra to furnish music. But if what I heard is really music, then may all music vanish from my soul instanter. The Lyric was packed to the doors Sunday, but mark this, Friend Hopper, if you persist in decorating your front in that manner, and don't cut out that awful noise that you pass off as an orchestra, you will find that your patronage will go to the man who appreciates the fact that some music will "infuse" rather than "soothe the savage breast."

At the Majestic, manager Guiteau, who by the way is the pioneer picture man of Freeport, was showing three reels of well selected pictures, on which the projection was excellent, but the house was far from playing to capacity. The Majestic has a store front, and although Mr. Guiteau knows how to advertise correctly (very often his ads. are strikingly original), nevertheless, the Majestic will never be a real winner until that "beautiful canned music" is thrown out, and the house properly lighted. Not a ceiling nor side light was lit while the pictures were being shown, not a single one, and the patrons, even though they are politely ushered to their seats, fall into, rather than sit down in the chairs on account of the extreme darkness. More than one poor aching foot is trod upon in the Majestic. The day is past when people will endure a continual "grind" from a talking machine while looking at a picture, and the sooner you light up your interior properly, and put in some real music, Mr. Guiteau, just that much sooner will you regain the large patronage which your theater and the excellent pictures you show are certainly deserving of.

Across the street is the "quantity house" the Superba. Five reels, 5—count them, all for a dime, and an illustrated song thrown in for a filler. A fair-sized audience was in the Superba, which, by the way, also has a cozy interior, and is well lighted, but the manager here strives to beat the Lyric with exterior decorations. Banners and posters stuck up all around the lobby, actually they are so loud you can hear the colors clash a half block away. And to think this sort of advertising is done on Sunday. No wonder the city council there was once contemplating closing the Sunday shows. The projection at the Superba is poor, very poor. No, you can't blame it all on the films. Some of them were not any too good, but one of the reels shown was a Powers picture play, "The Mail Carrier." When I first saw this release in Laemmle's exhibition room about three weeks ago, I thought at the time it was a very good Western picture, free from a lot of gun play. I could hardly recognize it as the same picture in the Superba. But then the motto of the Superba seems to be "give them quantity and forget the quality," which they surely did. The music at the Superba, but then why continue. Same old story. "Music, what awful parodies masquerade under thy name."

It might be well to remark here that the Orpheum, a new vaudeville house, which will show pictures in connection, was opened in Freeport on September 19. It is a model theater in every particular, and if they kill the patronage of the picture shows, the exhibitors will be to blame. Here's hoping they will take a brace, make some of the very necessary improvements, and pull hard for the good of their own business, and the moving picture business in general.

J. C. K.

NOTES FROM NEW ENGLAND STATES.

Boston, Mass.

The Moving Picture Operators' Union of Boston have recently secured permanent headquarters at 724 Washington street. The following officers were elected at the last general meeting: President, J. J. Barry; treasurer, Harry Danton; vice-president, Cecil True; financial secretary, Lawrence Tempst. John F. Burke, the business agent, is in charge of the office. The union, which has only been in existence three months, is in a most flourishing state, with plenty of cash in the treasury to meet all incurred expenses.

Boston is to have a new $200,000 moving picture and vaudeville theater, located on Washington street, near Ruggles street, Roxbury. The new house is to have a seating capacity of nearly 2,500 people. The house will have balconies and boxes. "Victoria" has been selected as the name. W. C. Bradstreet, president of the New England Amusement and Entertainment Company, is at the head of this enterprise. Licensed films, vaudeville, and illustrated songs will make up the bill, with admission prices ranging from 10 to 25 cents. Mr. Bradstreet has had much experience in the theatrical business. He is the man of "Scenic Temple" fame, as he has a large and prosperous chain of moving picture and vaudeville houses, in and around Boston, all of which are called "Scenic Temple."

Samuel Messing, formerly of Warren B. Church's booking office, Boston, has left his position there to accept an offer as manager of the new Lawrence Theater, New Bedford, Mass. Mr. Messing will undoubtedly make good, as he is a hard worker and quite original in his ideas.

That efficiency is sure to be found out, was proved by the promotion of Harry B. Goldman to the post of manager of the Savoy Theater, on Washington street, Lotta Crabtree, proprietor. Three years ago Mr. Goldman was employed as head usher by the Star Theater, Tremont row. After remaining there nearly a year, he left, to fill a position in New York. On his return to this city, Mr. Goldman was engaged as assistant manager of the "Savoy." During the latter part of last August, Harry F. Campbell, up to that time manager of the theater, left to go to Marlboro. Mr. Goldman was then made manager. He is without doubt the youngest manager in Boston, being only 25 years old.

The Globe Theater, Washington street (United States Amusement Company, proprietors), closed its Summer season of moving pictures and vaudeville recently. Manager Joseph Janette stated that the season just passed had been extremely prosperous. The Globe has a very large seating capacity, thus allowing them to give a large show for the admission price of 10 cents. A concert of moving pictures and vaudeville will be given every Sunday night, from 7 to 11 P. M.

The Idle Hour Theater, corner of Castle and Tremont streets, which has been dark for some time, has been reopened by negroes, who are showing pictures and songs for 10 cents. The name has been changed to the "Pekin." This theater was unfortunately very poorly constructed from the start, and looks more like a fort than a theater. The house has never been a winner, as the location is poor.

Edward McDermott has been appointed manager of the Olympic Theater, Bodowin square, by Lasky Bros., to succeed William Wherty.

At the beginning of the Fall season it may be of interest to note that out of sixteen of Boston's most representative moving picture houses, ten are using licensed films, six Independent pictures.

The old South Theater, Washington street, Donaldson & Rudnick, proprietors; Frank E. Broune, manager, which was dark for eight weeks, due to extensive alterations, was delayed recently by labor troubles. However, the matter was patched up and the house was ready to open on Labor Day. The house has a seating capacity of just under 800 and is now a beautiful house in every way. Mr. Donaldson, talking to the World's correspondent, stated that the alterations had cost the corporation nearly $40,000.

J. H. Lemieux has leased the Sentsky block, of Thompsonville, Conn., for moving pictures and vaudeville.

The Broadway Theater, of Everett, reopened recently for the Fall and Winter season. The Broadway uses Independent films and three acts of vaudeville, giving three performances daily—one matinee and two evening shows. Admission, 10 cents, with a few reserved seats at 20 cents. As the Broadway has no competition it is usually difficult to obtain seats. Nathan Brown will again be in charge of the managerial end of things for Charles F. Rollins.

The Nickel Theater, of Haverhill, Mass., reopened recently after being dark for seven weeks. The house has been carefully overhauled and redecorated. Licensed films and illustrated songs are given to what is usually first-rate business.

The Colonial Theater, of Pittsfield, after a prosperous Summer season devoted to moving pictures and vaudeville, has returned to stock company attractions over the Winter.

Thomas D. Soviero will soon erect a first-class moving picture and vaudeville house in Marlboro. Licensed service will be used. Admission, 10 cents. HENRY ARCHER.

A VISIT BY THE WORLD REPRESENTATIVE TO FORT WAYNE, IND.

In former letters I pointed to the fact that motion pictures were shown to a better advantage and with more care, in small cities. Fort Wayne, Ind., is an example. Evidently the country exhibitor is at a disadvantage when compared to his lucky brothers of the big cities, where they can practically show any old junk in any manner they please, to shoppers and to a constantly renewing transient trade, while the country exhibitor has to depend all the time on the same local patronage.

As Speer Bros., of the Gaiety Theater, of Fort Wayne, Ind., were much interested in my notes on music for motion pictures, they extended me a cordial invitation to visit their place, and last Friday I was the guest of the moving picture theaters of this thriving town, coming to the front as the home of one of the best electric works.

I will not say that the theaters are models of architecture and of decorations, as in this line they are rather modest. In a small town it is not a question of luring the transient trade, with a lot of gingerbread decorations and electrical displays, but a matter to give a good show to the local patronage.

Messrs. Speer made a name for themselves, and their Gaiety Theater is the best known house, the house on the tongue of everyone. They show the latest licensed pictures on a mirror screen. Any exhibitor, who is willing to pay the price, can show first class pictures, but few know how to show them, and this is where the Speer Bros. made a success, in knowing how to convey to an audience the sentiments shown on the screen.

This is the stumbling block where so many exhibitors fail. They believe that the eye is enough. No, you want more than your eyesight to fully understand a picture. As we know that the mere barking of a dog, the cackling of a hen, etc., always add life to a picture, we must admit that appropriate music will always give the last delicate touches that the actors and the producers cannot make plain enough on the screen. Let us take as an example "The Old Fiddler." Although it was a remarkable production, many persons did not understand the picture. They could not see why the old man would expose himself to the abuses of his daughter-in-law for the sake of his violin. Well, the old man, although poor, was a real musician and a lover of music. To fully convey this impression to an audience it was necessary to have some good music, to show that the old man loved his violin and was not playing his fiddle for the mere sake of annoying his daughter-in-law. A good violinist in the orchestra, to play with sentiment a well known selection when the old man is shown on the screen playing his fiddle, will convey to the audience the impression that the old man can suffer a good deal for the sake of musical passion.

I would be impossible to name in these lines other examples, as all pictures have scenes that can be highly enhanced with proper music.

The Speer Bros. made up their minds that good music would get them the patronage of Fort Wayne, and with this object in view they secured the services of an experienced drummer in the person of C. H. Hancock and of H. B. Pierce as a pianist. Both these gentlemen are professionals, nothing amateurish in them, they know their repertoire and they work in perfect harmony.

During an intermission, Messrs. Hancock and Pierce gave us a fine selection, not in my honor, as my presence in the rear of the house was not known to them and thew knew not on what mission I was in Fort Wayne. Later on curiosity forced me to move to the first row of seats and great was my surprise to find our friendHancock in a sea of musical instruments. On every side he was surrounded by instruments—a big bass drum, the triangle, the muffler, the beater, the cymbals, by his regular drum, xylophone, tympanis, chimes, orchestra bells and a great variety of traps for sound effects. To this long list I must not forget to mention the Deagan orchestra bells, the keyboard being convenient to the drummer, with the bells scattered in every corner of the house. It was a wonder to see how Mr. Hancock could operate all these instruments without getting mixed up or losing his time and tune.

I did not regret the trip as, to be candid, I would willingly travel twice as far for such a good musical treat and it is no wonder that the folks of Fort Wayne give their patronage to the Gaiety, in fact where could they find a better show for 5 cents? Not in Chicago and less in New York City.

A short time ago, I said that while a pipe organ could render good service in church scenes, it was out of place when played during the whole picture. The same can also be said of all musical instruments, and if Mr. Hancock had worked the Deagan bells all the time he would have tired his audience, but the way he worked them, accompanied by the piano and others of his instruments, he certainly brought out some very pleasing effects. A good orchestra is the soul of a picture.

Mr. Exhibitor take notice, do not for the sake of a few dollars, engage the services of a pianist who has only the experience of the cheap cafe concerts. Pay the price, engage intelligent musicians, men with some common sense, who can understand a picture and find in their repertoire the music to suit the different scenes Good music will make dollars for your theater.

The Gaiety has an original lobby on the Japanese style, which is a novelty. The auditorium has dark walls, the best arrangement to bring out a good picture.

The Lyric, on the other side of the street, had a rather rough experience. It is a large house, originally built for a stock company and on its failure was made a vaudeville house, but here again the owners could not make it pay. They decided to try motion pictures and they placed their theater under the able management of Sprague Green, with the result that August was the best month the house ever had. The Lyric is a licensed house, and is now experimenting with a new aluminum screen of a special preparation.

The Fairy is another licensed house, under the direct management of the owner, J. Mollet. At the time of my visit the Fairy was showing the Johnson-Jeffries pictures, under the special management of Chas. A. Nesser, of Toledo, Ohio, who secured the rights for Indiana and some other States. The admission charged was 50 cents.

The Hippodrome, also a licensed house and fitted with a mirror screen, claims to be doing an exceptionally good business.

The Casino, the Pearl, and the Star are three Independent houses. They all claim to have their share of the business and are very hopeful of the future, as the Independent manufacturers have greatly improved their work and are now in a position to give a good supply of good Independent pictures.

A new house is nearing completion which will be called the Colonial and will be under the management of J. Byron Cyphers. The building has been specially erected for a motion picture theater and promises to be a new attraction.

The Old Fort Film Exchange has opened offices at 721 Clinton street to deal in moving picture machines, supplies and the rental of Independent films. The prospects are very encouraging, as Fort Wayne, situated half way between Chicago and Toledo, has enough of a large territory to draw a good patronage. Our best wishes to this new exchange and its enterprising owners.

I had the pleasure of meeting C. D. Wheeler, the advertising manager of the Fort Wayne Electric Works, who took me around the large shops, full of life and noise, and showed me how the well known Compensarcs were made and carefully tested before they are shipped. It was a most interesting visit and I wished I had more time, as I am always deeply interested in mechanics. I was also much pleased to hear that the orders were keeping the works very busy, a sure sign that if the exhibitors are buying Compensarcs, motion pictures are far from dying out, but on the contrary are showing great improvements on every side. The Fort Wayne Electric Works are still expanding, and it seems that a new building is scarcely roofed when they find that they have to start work on new additions to their already large plant. J. M. B.

CAMERA CHATS.

Hardly a week passes that we are not asked by exhibitors to tell them where they can obtain high-class illustrated lectures to intersperse with the motion pictures. Having heard and highly approved a series of travelogues which have been going the rounds of the Keith & Proctor circuit, we have induced the manager thereof to place these lectures and slides within the reach of other exhibitors. On another page will be found the announcement of "Camera Chats" and below we take pleasure in printing a brief description of the series. All we have to say to the exhibitor is that the quality is there in the pictures and in the printed lecture and his measure of success will depend solely upon the ability of the lecturer he engages.

Season 1910-11.

JAPAN.

1. **Ricksha Ramble—Streets of Tokyo.**—The curious life of an Oriental city as seen from the cushioned ease of a baby-cart vehicle—A strange mingling of the Old and the New—Tokyo, the book which you can "run and read"—A great open air bazaar—Its streets, the passageways and nearly every house a separate booth thrown wide open to the passing throngs.

Know Tokyo and you know Japan.

2, 3. **Glimpses of Home Life, Parts I. and II.**—A revelation in the art of simple living—just enough of the inner life of a Japanese home to make you want to see more. The problems of human adornment and comfort as solved by a nation whose God is Simplicity, whose temple is Art, and whose religion is Cleanliness—not without a few good natured hints to ourselves—a people of boasted superiority.

4. **Japanese Girldom.**—The lives of those who know but the one law—obedience—with the quaint wedding ceremony as a climax. An effort to correct some wrong impressions and to do justice to the real girlhood of Japan. Some unexpected sidelights on a subject too often discussed in the dark.

5. **Japanese Babydom—Japan, "A Paradise of Babies."**—The life of a Japanese boy from infancy almost to manhood—not forgetting little sister—Some hearty and intimate observations from the land where "Babies never cry." You will never forget Little Nippon!

6. **Flowers and Landscape Gardens.**—Land of Beauty Worship—The true character of the Japanese people as displayed by their love for flowers—Their ideals of art as illustrated by the unique loveliness of their landscape gardens. More, too—an amazing realism in color and queer shapes.

7. **Fuji-yama. The Peerless Mountain.**—Watch its ever-changing aspect from break of day to starlight—from cherry bloom to Winter's frost; make a pilgrimage to the top; witness the magnificence of a sunrise above the clouds; see the world turned upside down; behold its matchless grandeur in these many lights, and cease to wonder that to the simple folks of Old Japan it has become a god incarnate.

8. **Picturesque Religions. Part I. Temple and Priests.**—Not as dry as it looks. Animation of the antique with an infusion of Yankeeism. Much to admire and wonder at within many temple gates. If you laugh, the gods will laugh with you. Going back to the days when the Nation was dreaming.

9. **Picturesque Religions. Part II. Gods and Worshipers.**—Just to show you that going to church in Japan is vastly different from going to church in America. Gods and children of the gods at close range. Many quaint forms of worship. Spitball prayers. Curious votive offerings. Ringing of the bells of heaven. A system of wireless. Going to heaven by a different route—all of which to you and me is ridiculous, of course—but why? Be not surprised if a few pebbles fall upon your own roof.

10. **A Little Journey to Miyajima, Sacred Island of the Inland Sea.**—One of the "San-Kei" or three principal sights of Japan. Like a trip to another world. No place in the universe like it. Entertained by the chief priest. The weird performance of a sacred dance. Deer everywhere who eat from your fingers and other strange delights of this strange locality, where birth, death, and dogs are not allowed. The glorious spectacle of an oriental sunset—a transition in gorgeous hues from daylight to dark.

11. **Delightful Scenery.**—Japan, a dreamland of natural beauty; enchantment everywhere. A nation of Nature-worshipers. Why? No answer but this: See all that is most worth seeing, from Nikko, the magnificent, to Nagasaki! The port of a thousand farewells; see it from the standpoint of a beauty-loving Japanese. The gods have many hiding places, but none have escaped his notice.

12. **Schools and Athletics.**—Modern education. The making of a new race. Some of the flowers of western civilization flourishing in new soil. The THEN and NOW of going to school in Japan. Physical culture, a significant innovation. Wake up! and see what it is doing. "Lilliputians," "pygmies," "dwarfs" no longer. An increase in the nation's stature in a single generation. Also, some food for thought in an exhibition of ancient sports—fencing, jiu-jitsu, wrestling.

13. **A Nation of Busy Brown Bees.**—Odds and ends of industry. The toilers. Singular facts and impressions picked up in the highways and byways. Activity everywhere. Methods that make us laugh—primitive, crude, monkey-like. Results that change ridicule into admiration. Japan, a box of riddles. For the sake of travelers yet unborn, may it never be otherwise.

14. **Art Industries.**—The makers and the making of many beautiful things. Getting in through the back door. Realities that seem unreal. Tracing back to their source some of the precious ornaments of our mantel shelves—porcelain, bronze, cloisonne, brocade, etc. Not a deal in chemicals and clay and weights and measures, but the nimble fingers, the eyes that see the invisible, the infinite patience, the amazing simplicity, the matchless genius, of that squatting, tea-drinking humanity which labors happily contented in the obscure corners of the nation's workshop.

15. **Silk Industry.**—Silk production from caterpillar to fabric. The fascinating story of those silent toilers who clothe the world in beautiful silks. For plain cold facts and figures, go to your books. Silk petticoats and ties will have an added worth when you have seen the worms and women who make them the other side of the earth.

PHILIPPINES.

16. **Among the Gentle Farmer Folks of Old Japan.**—Rural Japan and its merry-hearted peasantry to-day, yesterday, and a thousand years of yesterdays—from seed time to harvest. How the nation is fed by these miracle workers of the soil. Rice, not bread, the staff of life. Happiness without riches. Health without beefsteak. One place where the woman is as mighty as the man. The whole family roots together.

17. **Our Philippine Possessions—Manila and Environs.**—En route. A day at Hong Kong. Looking for those things not to be found in our own back yards at home—finding many. Modernizing the antique. Getting acquainted with the real Filipino. Interview with Aguinaldo. Life in the surrounding barrios. OLD GLORY, too, bathes its spangles in the light of two hemispheres.

18. **Our Philippine Possessions—Trip to the Cocoanut Country.**—Off the beaten path—a profitable adventure beyond city limits. Some interesting facts about the cocoanut industry and some more things worth knowing about our "Filipino Brother"—at his work—at his play—at his devotions—building a home—one curiosity after another—an Eden of tropic beauty—a good place to live, but—

19. **Our Philippine Possessions—Trip to the Hemp Country.**—Southern Luzon, where the finest hemp in the world is produced. Magnificent views of the volcano, Mayon. A revelation in tropic scenery. The story of Manila rope from stripping to shipping. The making of native cloth in the manner of our own "homespun days"—with sunny comments by the way.

20. **Our Philippine Possessions—Trip to the Igarrote Country.**—Through the heart of Luzon. Much of human interest and much to see and talk about. Filipino farmers—planting and harvesting, same kind of grain, same land, same day. Unique methods and strange customs at every wink of the camera. Negritos, lowest type of human being known, as found in the jungle. Igarrotes, the mountain dwellers, at home and in the fields.

21. **Central America. Part I.**

22. **Central America. Part II.**—Tour of the five republics. General observations of a traveler in the land of "perpetual war."

23. **A Cruise Down the Islands.**—Life and scenery and customs of the Caribbean Isles from St. Thomas to Venezuela—a part of the world but little known, yet quite worth knowing—with a romantic past, a pathetic present, and a golden future.

24. **The Tragedy of Martinique.**

25. **A Trip to the Ruins of St. Pierre.**—Reminiscence of the terrible catastrophe of 1902—a transaction in thunder, lightning, smoke, steam, brimstone, ashes, cinders, bursting bombs, hair-breadth escapes, beauty, terror and pathos.

26. **Tour of the "Canadian Alps." Part I.**

27. **Tour of the "Canadian Alps." Part II.**

28. **Tour of the "Canadian Alps." Part III.**

29. **Canadian Winter Sports. Part I.**

30. **Canadian Winter Sports. Part II.**—A very realistic account of a mid-Winter carnival at Montreal. Wonderful Ice Palace under illumination. Snow-shoeing—tobogganing—ski-ing, etc. "Jack Canuck" at play—the delights of a Northern Winter.

Correspondence.

WHY VAUDEVILLE IS DISCARDED.

Editor Moving Picture World:

Dear Sir—In your issue of September 3, I read your article, "Why Vaudeville Was Called Upon," and it was amusing to me to hear the remarks made against moving pictures by our learned and honorable C. W. Lawford. I have been a subscriber to the "World" for two years, long before I went into the picture business and I have always used your valuable articles as a guide and never fail to take advantage of its interesting columns. Now as to Mr. Lawford, when he says "Vaudeville is gradually taking the place of the picture," I do not see where he gets his information. Right here in our city, I have watched how pictures when properly projected never fail to attract. It was through "The Moving Picture World" that I did away with vaudeville and continued with pictures only. I used to read your articles the same as I read this one as to how moving pictures and vaudeville did not belong together. I hesitated a long time before I could make up my mind to change, so on January the first, of this year, I eliminated vaudeville and took the money that I was paying for punk acts as I called them (although I paid $25 for each act), and put on first-class pictures instead. My business dropped for the first week or two, but as the "World" always quoted "good pictures will always attract," I did not lose my nerve and inside of one month, my business had increased fifty per cent. I would not put vaudeville back into my house if I could get every act free. Just to show how much I think of putting it back, here, in the early Summer, I tore away my stage completely and put my curtain close up to the wall leaving no stage at all. I am running three reels of licensed film consisting of one five-day, one ten-day and a commercial. At present have gone over from the ranks of the Independents last November, although The Gem was the first Independent house in Baltimore. To give you an idea of how good pictures will draw, three houses further up the street have vaudeville and two have talking pictures and illustrated songs yet I keep my house always filled to capacity with my three reels only. Commencing next week I am going to start on an extra early service and keep on with my present policy of changing the entire three reels every day. So hoping you will find space in your valuable paper to insert this somewhat lengthy letter and also that if our dear friend Mr. Lawford would ever get in Baltimore, I would be glad to meet him and would convince him that there is one exhibitor who is not afraid of the picture having seen its best day and would be glad to show him what real good pictures can do. I remain,

Yours truly,

JOHN H. HEINZ,
Gem Theater.

714-16 E. Baltimore street,
Baltimore, Md.

HEARST AND THE PICTURES.

Fitchburg, Mass., September 20, 1910.

Editor Moving Picture World, New York, N. Y.:

Dear Sir—I am enclosing an advertisement from the pages of the Boston American of last Saturday which I think will be of interest to the exhibitors in general. In view of the attitude adopted by the Hearst papers toward the industry, concerning the effect of pictures upon school children, there is a humorous side (undreamed of by the publishers) in the portion that I have marked. As a passing thought, it also occurs to me that the so-called "clean, wholesome, sparkling humor" (?) of the Hearst Sunday editions may not be proper food for young minds. The experiences of Hans and Fritz, Little Jimmie and Buster Brown are such that if reproduced in motion pictures, there would be a tremendous outcry from parents and teachers from coast to coast, not to mention sedate Professors of Philosophy in Kansas and other centers of culture. The characters above mentioned, continue their existence only through their negative qualities. They are all disobedient, mischievous, untruthful and impolite.

I am aware that railing against Sunday Comic Sections is futile but at the same time there is a satisfaction in relieving one's mind, and I fully believe that a much more fertile field than moving pictures is offered the professional reformer. I suggest that you turn the idea over to Professor McKeever, who fully deserved all that the World handed him.

Yours sincerely,

H. F. JACKSON.

EXTRACT FROM ADVERTISEMENT OF ONE OF HEARST'S NEWSPAPERS.

"For instance, what other publication ever produced a feature as PERPETUALLY FUNNY as MUTT and LITTLE JEFF? In one of the Boston schools this week a teacher asked:

"'What is the most important event of the week?'

"The hand of one little boy went up instantly and a smile of satisfaction and certainty played over his face:

"'What is it, William?' inquired the teacher.

"'Mutt and Jittle Jeff have come back from their vacation!' promptly replied the boy.

"There you are! Can you beat it?

"Then take Mr. Dirks's HANS and FRITZ. If a man could write a book or a play that would hold the public as long and as completely as those frisky youngsters he would make an immense fortune."

The Hearst (moving) pictures are decidedly more in need of censorship than the pictures of the films. If the Boston child is quoted correctly, which we very much doubt, it is a weighty argument in favor of the movement that has been started amongst school teachers to discourage the reading of newspapers by school children.

PUTTING IT OVER US.

10 East Fifteenth Street,
New York, September 15, 1910.

Editor Moving Picture World:

We are mailing you under separate cover a poster of our release of Wednesday, September 21.

We are somewhat worried about possible criticism of the bill, especially as the lithographer misinterpreted our suggestions and went beyond the limit.

We will admit the film is rather a sensational one and a distinct departure from our usual run of subjects, yet we feel the public demand more or less "blood and thunder" and we have "taken the bull by the horns," as it were, just to test censorship in the various cities and further sound out the picture public.

"Trailing the Black Hand" will be on view at the Comedy Theater on Fourteenth street on the date of issue, Wednesday, the 21st. We extend courtesies herewith and suggest you arrange to see the film and frankly voice your opinion of it.

Believing you are sufficiently interested in our welfare to grant the above request and with best wishes, we are,

Yours very faithfully,
ATLAS FILM COMPANY,
By H. R. Raver.

[Accepting the above invitation and the challenge implied therein, we betook ourselves to the Comedy Theater on the date specified. Our opinion of the sensational poster referred to would not be befitting to these pages. The film itself was a poorly photographed and stupid version of an idea carried out in comedy some two years ago by a European manufacturer. The "black hand" appeared to be the imprint of a chimney-sweep's digits on clean linen, with the usual chase. If this is the best kind of picture that the Atlas Company can produce, we suggest that they get down to the alphabet of the business. The joke is on you this time, Mr. Raver.—Ed. M. P. World.]

HINTS ON OPERATING THE FATHE PROFESSIONAL PROJECTOR.

The Pathe Professional Projector is perhaps the simplest moving picture mechanism on the American market, and by reason of this simplicity the necessary directions to the operator will occupy considerably less space than those of other machines.

The machine is threaded by bringing the film out of the upper magazine, over the top of and down between the top sprocket and its idler. From the upper loop the film goes down through the gate, the lower loop being formed in the inside of the machine between the intermittent sprocket and the lower take-up or feed sprocket. Care must be had not to have loops too long, or film will rub against the iron of the machine and become scratched. Use a little judgment and common-sense in forming the loops with this machine.

The tension is taken care of by two long tension shoes set in the gate and held in place by two flat springs on the front of the gate. Should the aperture plate film tracks become worn, they may be removed by loosening the three small screws seen in their face. Should top gate idler spring become too slack and not hold the idler in its place, remove front fire guard and the spring which holds the idler bracket and carefully bend it (the spring) slightly. The shoe which holds the film against the intermittent sprocket should be renewed whenever it shows any considerable sign of wear. It is removed by merely loosening two springs and slipping it out of place.

To remove the intermittent sprocket for renewal, first take off the large crank gear and its shaft. Next remove the pin from the hub of the lower chain sprocket wheel and drive out shaft, thus removing the center gear on the operating side. We next remove the remaining large gear which meshes into the small flywheel pinion, by taking out the screw in the center of its hub.

Now, looking in the front (lens side) of the machine, we see two large screws which hold the framework of the shutter gear and spindle; remove these two screws. Immediately above these two will be seen, on either side, two more large-head screws which hold the lower end of intermittent casing frame, with two more above holding the upper end. Remove all of these screws and the whole framework, intermittent and flywheel will lift out. Now having the intermittent casement thus removed from the machine, the substituting of a new intermittent sprocket will be a very simple operation. The putting of the intermittent back into the machine is merely the reversal of the process of taking it out, being sure, however, that there is no dirt on the bearings of the intermittent framework when you put it back, and that all screws are set up good and tight.

The chain which drives the upper feed sprocket should be well oiled with a mixture of vaseline and graphite or other similar compound. The chain should not be very tight, neither should it be loose.

On the gate of the machine is the automatic fire shutter, and right beside the flywheel the lever which operates it. Immediately under the gate latch is the screw which holds this lever in place. Should the shutter not work freely it will probably be by reason of the fact that this screw is a trifle too tight, the remedy being to loosen it. This lever is worked by an eccentric on the inner hub of the flywheel. Looking at the inner side of the flywheel you will see a wide slot or groove in its surface. It is in this groove that the automatic fire shutter governor works, and it should be kept sparingly lubricated with vaseline.

The star wheel runs in an oil well which should be kept filled with a heavy lubricating oil.

The Pathe Company recommends that the star wheel be not adjusted or in any way interfered with by the operator. They claim that the star wheel and cam, if kept properly lubricated, will outwear the balance of the mechanism.

The holes for oiling are as follows: Two on the shutter shaft (one in the front and one in the back); two on the intermittent sprocket, on either side; two on the star-wheel shaft; one next to the flywheel (which lubricates the automatic shutter mechanism); one on the outside of the flywheel; two on upper sprocket shaft; two on the lower sprocket and one in the hub of the large gear on operating side of the machine.

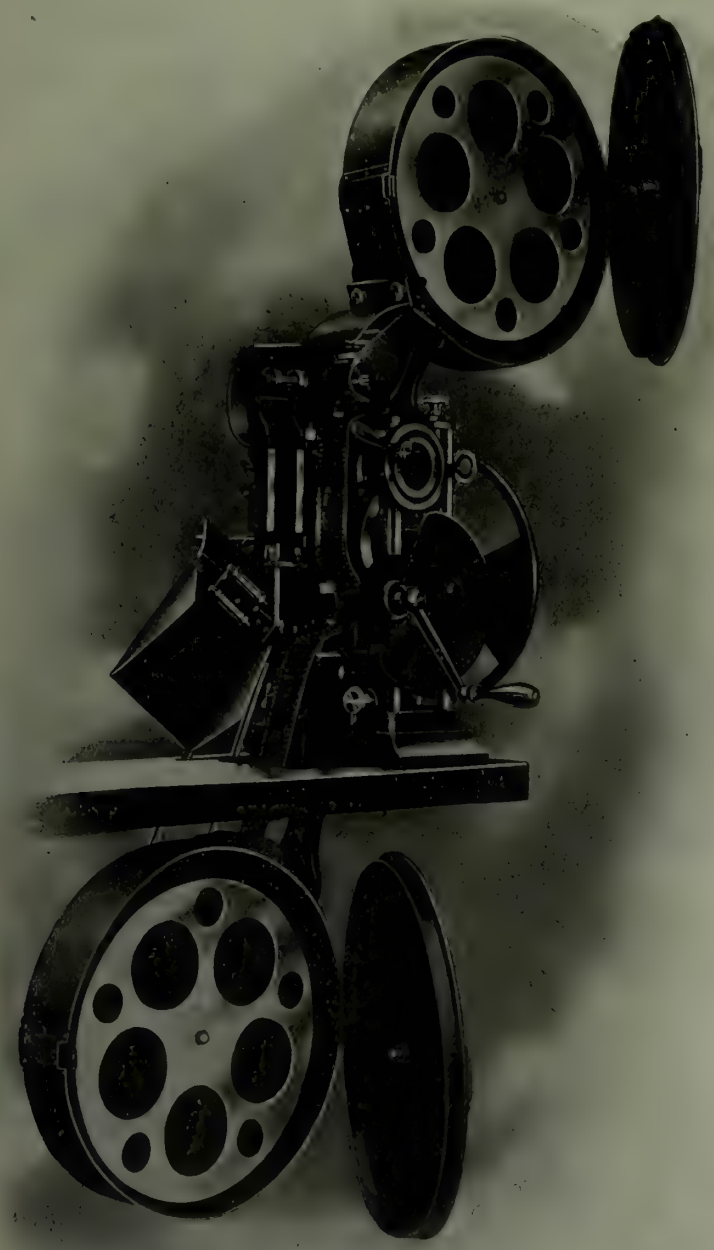
On the inside of the fire shutter are the two steel rollers which hold the film in place on the lower or take-up feed sprocket. It is not only necessary but essential that these rollers shall revolve freely at all times.

The take-up tension on the lower magazine is controlled by a fibre washer working between two steel surfaces compressed together by a spring, the amount of tension being governed by the milled thumbscrew on the end of shaft. We would advise that you take this apart and examine it so

that you will be familiar with its working, being careful, of course, to put it together properly. The chain plate which drives the take-up should not be too tight, and the tension should only be such as will barely take up the film clear through to the end of the run.

The setting of the revolving shutter to eliminate travel-ghost is accomplished by slipping it in or out on the spindle. The screw in the head setting, of course, in the spindle slot.

The intermittent movement may be examined at any time by removing the screws in the side of the casing, but, as I before stated, the company recommends that the operator let the intermittent severely alone.



The Pathe Professional Projecting Machine.

Mr. Exhibitor

The house that tells the Truth !

Funny isn't it ?

We are not buying a thousaud reels a week,—but we ARE buying Enough to supply Any customer that we agree to Supply with the Best to be Had.

Why not write us to-day before you forget it.

THE BUCKEYE FILM & PROJECTING CO.
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The only manufacturers of non-breakable slides.
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All work first-class and work guaranteed.

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NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BIOGRAPH COMPANY.

EXAMINATION DAY AT SCHOOL.—You can catch more flies with honey than with gall, and you rule easier by kindness than by tyranny. This fact is shown in this Biograph pastoral, which indeed might prove a lesson to educators. The teacher to thoroughly impart knowledge must win first the love of his pupil, otherwise his efforts are in vain. The old village schoolmaster is a lovable soul, and you can see the love his scholars bear him written on their smiling countenances as they scamper on to school. He in turn comes trudging along, his face lit up in the pleasant anticipation of soon being in the midst of his loved ones. All hail him joyously at his entrance and there are the little remembrance, an apple from one, a pear from another, a bouquet from another, etc. The opening exercises begin and the odious announcement that the county examiner will be there is received with frowns and pouts. The examiner arrives outside and the old teacher goes to meet and escort him into the classroom. While he is absent Jimmy the village "cutup," draws a caricature of the examiner on the blackboard. This so incenses this irascible personage that he immediately dismisses the class for the morning and when they have gone discharges the poor old schoolmaster. What a blow. He goes home almost heartbroken at the thought of losing the association of his dear little flock. Jimmy later becomes truly contrite for what he did, and with the scholars at his heels runs off to the teacher's home to beg his pardon. Here they learn what woe their lark has caused—their dear old teacher discharged. In the meantime, the examiner has gone to the Commissioners' office and engages a new teacher whom he enjoins to lambaste these youngsters into submission. With what success we shall see. The scholars unanimously plan a revolt and no sooner has the new instructor turned his back than he receives a fusilade of fruit and vegetables. Well, they soon whip him and he rushes off to the Commissioners' to tender his resignation. The children follow and insist upon the reinstatement of their old teacher. Their plea is granted, so they hurry off to the teacher's home and fairly carry him back to the schoolhouse. The class again in session, the old teacher gives thanks, writing on the blackboard, "Praise God from whom all blessings flow—," the children singing as he writes.

ROSE O' SALEM-TOWN.—Reliable authority states that nine million human lives were sacrificed through the zeal of fanatical reformers during the Christian epoch. Religious fanaticism was in most cases the cause, still there were many victimized to satisfy a personal grudge, and this Biograph subject shows how easily such a crime can be perpetrated. Play upon the minds of a superstitious people and you may lead them blindly to any end. In 1692 the agitation was so great in Salem, Mass., that many people lost their self-possession, some even believing themselves to be witches. On the other hand, a number of the inhabitants moved away for fear of being accused of being witches. There are many relics of those days still in existence at Salem, and while conditions are such as to prevent our using the actual spots, yet many of the scenes of the picture are closely contiguous to them, our company of players making the trip there for the purpose. The story tells of the old mother and her child living on the sea coast, care free. The mother ekes a living telling fortunes and nursing the sick among the village folk. The girl we might term a child of the sea, as she spends most of her time among the wave-lashed rocks of the coast, scampering from jut to jut more resembling a sprite than a human. Off in the hills we find a trapper at the camp of Mohawk Indians, on his way to the sea, of which he had heard but never seen. A Mohawk brave volunteers to guide him to the great waters of the Atlantic leaving him there overwhelmed with awe at the grandeur of the spectacle. Here he meets the pretty maiden and an attachment develops which later ripens into love, a betrothal resulting. As the girl reaches her home she is accosted by a hypocritical Puritan deacon, whose insulting advances she indignantly repulses. He in revenge goes to the other churchmen and accuses the girl and her mother of being witches. Proof sufficient to convince these narrow-minded fanatics is easy to obtain, for the fact of the old lady's care and curing the sick is known to all, hence they purposely construe her kindness to be witchcraft. The poor souls are seized and thrown into prison and later condemned by a prejudiced jury to be burned at the stake. As they are carried to the jail they are met by the trapper sweetheart, who learning of her pending danger, rushes off to enlist the aid of his Mohawk friends to rescue her from this awful fate. The mother is first to be made a victim and while she is suffering the injustice inflicted upon her the deacon visits the girl's cell and shows her from the window her mother's fate, with the hope of weakening her determination. She still repulses him and so is led forth to be victimized as was her mother. Meanwhile, her sweetheart has gotten his Mohawk friends and is rushing to the rescue, arriving just as the torch is put to the brushwood piled up around the girl. With a mad dash the Indians rush upon the scene, knocking down and scattering the fanatics and carrying the girl off before the Puritans realize what has taken place. In fact, it was done so quickly that some of the more superstitious thought she went up in smoke.

EDISON MFG. CO.

A JAR OF CRANBERRY SAUCE.—The story starts with the departure for the metropolis of Silas, a farmer but nobody's fool. His wife out of the goodness of her heart insists on putting up a lunch for him in spite of his protest that he is going to stop at a first-class hotel and buy the things to eat. She wins him over to her way of thinking by putting in a jar of his favorite cranberry sauce, and he takes his departure with it and a cheerful countenance in consequence thereof.

Arriving in town, he is assigned to a room which has two doors, one leading into the hall and the other into the next room. He goes down to the cafe but finds that the prices quoted opposite the things he would like to eat, have taken away his appetite. He hies him back to his room and to Mandy's lunch, which looks very good to him now. Meanwhile in the room next door a young man is reading his fourth penny-dreadful and becoming very much excited over the story of "The Crime in Room Thirteen." He grows so nervous as he follows its progress that he gets a revolver out of his suitcase and puts it down beside himself, more to feel secure than with any idea of using it.

Silas, munching his sandwiches, comes down to the stage where cranberry sauce is in order and starts to open the jar, but the jar refuses to do its part and a struggle ensues. In the next room the young man hears strange and unearthly sounds through the door—groans and grunts and heavy feet moving about the carpet. He becomes nervous, goes to the door to listen, and then hears muttered curses, low and deep. Silas is having the time of his life with the jar. Finally with a desperate wrench the cover comes off, but the jar itself flies against the door to the next room and the contents are spilled upon the door and sill and carpet.

On the other side of the door the trembling young man is listening to the apparent struggle of a strong man with his helpless victim, and is trying to decide whether to shout for police and thereby put his own life in danger or to stand by and allow the crime to be perpetrated without taking a hand. And then from underneath the door sill, soon after he hears the victim fall upon the floor, there creeps a red pool which adds to his certainty that he is the unwilling witness to a terrible tragedy. At this he incontinently rushes to the office of the hotel, reports the case and calls the police.

Silas in his room is cursing and not without reason, for he has hurt his finger, lost all of his cranberry sauce and is in a thundering bad temper in consequence. He decides that there is nothing else to do but go to bed, and has just pulled off one of his boots when there is a peremptory knock at the door and a voice bids him open in the name of the law. Taking his boot for self defense, he opens the door and stands confronted by two officers, the clerk of the hotel, the bell boy and the brave young man from next door. They force him back, charge him with a crime, seek for his victim and then when he demands an explanation point to the blood upon the floor.

At the word "blood" it dawns upon Silas that the drinks are on somebody else. Dipping his hand into the gore (?), he applies his fingers to the young man's mouth, much to our hero's disgust; but the evidence is irrefutable and the picture closes with the young man beating a precipitate retreat before the officers and the other members of the searching party can take their vengeance upon him.

ALMOST A HERO.—It begins with Percy behind a ribbon counter and shows his longing to be a man of deeds and of valor. Of course his reason for this is his desire to be admired by the pretty girls who come to the counter to buy ribbons and laces from him. We see how the desire works out as he goes into training with all of the physical culture apparatus known, and with prize fighters and baseball players as models to work to. He even learns marksmanship with the revolver to be sure of playing his part well when the occasion for very valorous deeds arises.

And it does arise, for soon we see him on the street, the accidental observer of a pickpocket plying his nefarious trade with a pretty girl for his victim. Percy dashes to the rescue and seizes the scoundrel by the collar, but instead of acting as any well regulated pickpocket should do and making a desperate effort to retreat, this pickpocket stands up to Percy and abuses him roundly. He is soon joined by two other vociferous gentlemen who hurl anathemas upon Percy's unprotected head until he feels that a pickpocket is a more popular character than an honest man. Finally it is forced upon his consciousness that he has walked into the taking of a scene in a motion picture, interrupted the camera's work and is thereby making himself decidedly unpopular. He is too disgusted to apologize but swallows his chagrin over this first attempt at heroism and beats a retreat.

Another opportunity soon appears. When walking in the park he sees a heavily veiled young woman attacked by two desperadoes, who struggle with her on a flight of stone steps apparently with the intention of abducting her. He draws his trusty revolvers and calls upon them to throw up their hands. They do throw them up, but in his direction, take his revolvers away from him and again point in the distance, where he sees another motion picture camera and where he recognizes the same friends upon whose operations he had intruded only a short time before. He resolves to be more careful next time, and the next time is not long in coming.

A young woman in a lonely place in the park goes to the edge of the water, stands waving her arms distractedly and then plunges into the dark depths of the river. Percy throws off his hat, dives in after her and, although he cannot swim, tries to drag her to shore. For the third time the motion picture people appear upon the scene and for the third time Percy finds himself a victim of misplaced confidence. He can't swim and he is obliged to accept the help of the lady to escape from the waters, after which a friendly policeman takes him gently by the collar and leads him away to the evident satisfaction of the motion picture people.

The last scene shows a lonely country road. A young girl appears, and from the bushes a tramp steals forth. He sees a jewel upon her neck and decides that it would be well for him to possess it. He speaks to her with assumed politeness and she tries to get past him, but he stops her and invites her to present him with the jewel. She turns looking for help in all directions, and then Percy appears upon the scene a short distance in the rear. She calls wildly to him and he dashes down to her rescue—then suddenly the memory of past scenes dawns upon him and he stops and smilingly signs to her that he is too wise to again get into a motion picture. At this instant a burly young chap dashes upon the scene, seizes the tramp and throws him to the ground. The girl promptly embraces her preserver. Percy applauds this warmly and congratulates them upon their realistic acting, and then learns to his unending sorrow that he has missed the one real opportunity of his life—that the tramp was a real one, the girl was a real one and the hero was a real one, while he was only a might-have-been.

OVER MOUNTAIN PASSES.—This film, taken by our special operator in South America, shows us scenes in the Andes of Peru and will introduce an animal to many a spectator which he has probably never before seen, namely, the llama, a native of Peru. This animal is described as having a camel's head, a sheep's body and the feet and legs of a deer. This is curious enough, but when we find further that the llama, besides being an extremely docile animal, is largely used as a beast of burden our interest is still further increased.

We see a drove of them loaded at the mine at the top of the mountain, and we watch them come down the steep mountain side, crossing the high passes and beautiful torrents. On the way down this drove meets another going in the opposite direction and it is curious to see how the animals "flock by themselves." No member of one drove mixes for the fraction of a moment with the other. Through scenes of exceeding beauty they finally reach their destination, and we see the copper ore unloaded for shipment at the mine warehouse of the railway station.

ESSANAY FILM MFG. CO.

CURING A MASHER.—Mr. Pest is a certain type of nuisance with whom you are all more or less familiar. A silly egotist with an exaggerated notion of his own importance, he believes that every woman he meets will fall an easy victim to his charms. As our story opens Mr. Pest is seen parading a fashionable drive watching his chance to make a mash with some fair damsel.

An opportunity comes at last, but the young lady is far from won by his smirking smile and walks away with a defiant toss of her head. Mr. Pest makes another attempt but is soundly slapped for his troubles. Not daunted by this the masher approaches a third young woman and makes his annoying advances despite her threats to summon a policeman.

Finally, however, the young lady's eyes light and she turns to the masher with a smile that means acquiescence. Certainly, she will be pleased to have Mr. Pest's company. Then she goes on to explain that she has some shopping to do and would Mr. Pest be so kind as to help her home with her things.

Little knowing what this means, Mr. Pest nods his head, and with an elegant bow takes her arm. The young woman pauses in front of a hardware store and first of all purchases a dozen flatirons and a heavy pail to carry them in. When she goes into her purse, however, the masher waves her aside and pays the little bill himself, not suspecting she may make other more expensive purchases. They visit store after store and Mr. Pest, having spent all his money, is loaded down to the gunwales with all sorts of heavy and cumbersome merchandise. Besides the flat-irons and pail he is now carrying a watermelon, lawn-mower, a garden hose, foot-tub, a large bat box, etc.

The scenes which follow are ridiculously funny. The young lady prefers to walk and her escort is a sorry sight when he finishes the two-mile hike.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 26th, 1910

Rose O' Salem-Town

A Story of Puritan Witchcraft

Reliable authority states that nine million human lives were sacrificed through the zeal of fanatical reformers during the Christian epoch. Religious fanaticism was in most cases the cause, still there were many victimized to satisfy a personal grudge, and this Biograph subject shows how easily such a crime can be perpetrated. Play upon the minds of a superstitious people and you may lead them blindly to any end. A hypocritical Puritan is repulsed by a pretty little maiden of the sea coast, and to be revenged he has both she and her widowed mother accused of witchcraft. The poor mother is victimized, but the girl is saved through the intervention of her sweetheart, aided by the Indians. The scenic beauty of the subject is a feature.

Approximate Length, 998 Feet

Released September 29th, 1910

Examination Day at School

An Object Lesson to Educators

You can catch more flies with honey than with gall, and you rule easier by kindness than by tyranny. This fact is shown in this Biograph pastoral, which indeed might prove a lesson to educators. The teacher to thoroughly impart knowledge must win first the love of his pupil, otherwise his efforts are in vain. The old village schoolmaster is beloved by his scholars, and through an innocent lark of one of the boys he is dismissed by an irate member of the school board, and another put in his place. The children rebel, and to re-establish peace the old man is re-instated. The subject is a most entertaining one, being a combination of comedy and pathos, with beautiful rustic setting.

Approximate Length, 991 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

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GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

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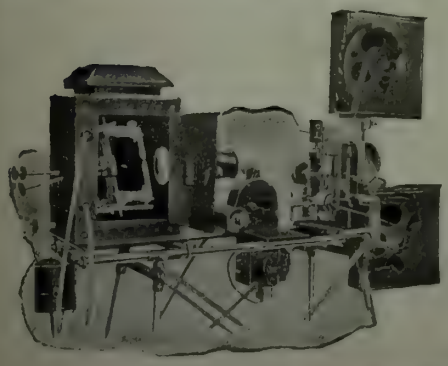

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101 BEEKMAN STREET - - - - NEW YORK

Licensed by the Motion Picture Patents Co.

Up four flights of stairs to the young lady's apartments is the climax of a horrible journey—for Mr. Pest. And when they get inside a strapping big chap in a sweater and boxing gloves is waiting for them. The young and pretty Mrs. Smart introduces her husband.

Mr. Pest does not faint, but he makes haste to remove his cumbersome parcels and to "beat it" out of the house, tripping down the stairs in the tangles of the hose.

And later when he meets a young woman who invites him to flirt with her he shoos her on her way and lifts up his hands solemnly in an attitude which says quite plainly, "Never again!"

PATRICIA OF THE PLAINS.—Patricia Watkins and her father are proprietors of the Lariat Saloon and dancehall but because of his small size and his tendency to keep in a state of perpetual drunkenness the old man has little to do with the business. Patricia as a barmaid meets all the riffraff of humanity drifting across the plains to the West and the Lariat Saloon is noted far and wide, not so much for the quality of its poisons as for the pretty maid who always offers a smile with the drink.

On the evening our story opens, Patricia receives from the up stage driver a box of bullion with instructions to guard it carefully until the next day, when it will be picked up by the mountain stage. As the coach hauls up at the front of the saloon a man on horseback watches from behind a boulder, and, satisfied the box is left in care of the Watkins', wheels around and rides down the trail. Next we see him join a confederate and after a short consultation both ride to the Lariat and enter. It is perfectly evident that the second man, apparently the master of the two, is greatly impressed by the girl's beauty, and after a few drinks he strikes up an acquaintance with the girl. Sheriff Dixon, who is also in love with Patricia, enters, looks the stranger over, but refuses to shake hands with him when Patricia offers to introduce her new friend. Later, when the girl leaves the saloon for the cabin she turns Dixon down cold and to further arouse his jealousy accepts the stranger's invitation to accompany her home.

An hour later Sheriff Dixon receives a note in which it is stated that Dick Martin, a highwayman, is in his vicinity and a description of Martin corresponds with that of Patricia Watkins' new friend. The Sheriff loses no time in his effort to capture his rival. Riding first to the Lariat he learns that Martin is still at the Watkins' cabin, but arrives there too late as Patricia has hidden the bad man and informs the Sheriff and his posse that he left an hour before. The Sheriff shows Patricia a photograph of Martin and tells her that he is wanted and will swing if he is caught However, the girl does not give him up but when the Sheriff leaves she sends Martin away refusing to shake hands with him in parting.

Not long after, Martin, who has tried to make his escape, is shot and wounded by the Sheriff, but succeeds in eluding him while he makes his way on foot to Patricia's cabin. After hearing his story the girl takes pity on him and hides him in a loft just as the Sheriff again enters. Dixon makes love to Patricia and endeavors to take her in his arms. A drop of blood from the wounded man above, splatters on the Sheriff's hand and in a rage he pulls down the ladder and orders Martin to come down.

GAUMONT.
(George Kleine.)

THE RESERVED SHOT.—In the year 1815, at the camp of Grenoble, the old soldiers of Napoleon and the young officers of the king are banqueting.

A sensational telegram brings joy among the one and consternation among the other.

Napoleon has landed at the Gulf Juan. There the soldiers sent to stop him have refused to fight and have followed him towards the north.

An old soldier quarrels with a King's officer, blows are exchanged, and a duel arranged. Each duellist is to have one shot.

On the next day, the duel takes place, the king's officer shoots and misses. The old soldier, instead of firing, says he will use his chance at a later day.

Ten years have passed. The king reigns again in France. The royal officer has forgotten his duel. It is his birthday and his wife and children are giving to him their best wishes, when a man comes with a card. It is a card from his almost forgotten opponent demanding him to continue the duel begun ten years earlier.

The officer kisses his wife and children and leaves them in tears.

At the meeting place the Napoleonite is ready to shoot when the royal officer's little boy arrives, and beseeches the soldier to do no harm to his father. The boy's plea is successful.

THE TIMES ARE OUT OF JOINT.—A wonderful film in which the people work and move so quickly, that it makes the heart sick to think that one day we might have to do the same. A clock, in a certain family, gets out of order, and the hands develop a frightful tendency to move round at an abnormal pace. This affects the household, causing them to do likewise. The clock is taken to be repaired, and the complaint attacks the clockmaker so vitally that the repairs are done in no time. The clock, however, has not lost its power, and as the owner speeds back with it, the effect on everyone who got near it is fearful. This film is absolutely filled with laughter producing situations.

THE SUNKEN SUBMARINE.—A good dramatic story and very plainly told. A young sailor writes home to his grandmother, informing her that he has been appointed quartermaster of the Pluviose. Great rejoicing takes place at his promotion, but it is silenced a day after by the news that the Pluviose has been sunk and all lives lost. The family are mourning their sad loss, when a telegram is brought in saying that the grandson was at the last moment transferred to another ship.

TOO MUCH WATER.—A certain gentleman wakes up one morning and makes the horrible discovery that the town is being flooded. After surveying the damage done, he hurriedly makes preparations in case his residence becomes endangered, and to do this he fits up a boat, provisions it and places it in readiness to be launched from the window. Night arrives, he prepares for rest, and washing preparatory to going to bed, he omits to turn off the tap. In his sleep he has a most horrible nightmare in which he is drowning, and in his fright he leaps out of bed only to find his room flooded. He retains his self-possession, however, and boarding the boat, gracefully launches it through the window, the only mishap being that it capsizes when reaching the water.

URBAN-ECLIPSE.
(George Kleine.)

SCENES IN THE CELESTIAL EMPIRE.—We have pleasure in announcing the publication of a unique series of film subjects which graphically and vividly illustrate not only the life and customs, the processions, festivals, pastimes and industry of a country strange to Western eyes, but also the varied scenery of one leading city of the empire.

A vivid picture of life in Shanghai, giving representative glimpses of both the native and European elements, which, apparently, do not intermingle freely. In the native quarter everything is typically Eastern; in the European the atmosphere is as typically Western. There is even a smart volunteer—or territorial—regiment.

G. MELIES.

A PLUCKY AMERICAN GIRL.—Just plain Mary Ann, that's all, but there is something about this little country girl which stamps her as the right sort, with grit, grip and gumption to distinguish her among the famous men and women of the twentieth century, or any other century for that matter.

Her father is a faithful old servant in the employ of the D. & C. R. R. as a signal man in a tower on the lonely stretch of the track at a very important junction. After his day's work, Mary Ann, who has studied telegraphy and likes to practice, comes to the tower to go home with her father, after the night signal man comes to relieve him. The night man is somewhat delayed and her father leaves Mary Ann at the signal station while he goes home to get his supper and rest. He starts down the track and discovers that part of the rails have been torn up by a party of desperadoes, who design to wreck and rob the special limited. The old employee turns back on his way to the tower to report the danger and warn the trainmen. As he does so he is shot and wounded by the villains. He manages, however, to get back to the tower, where he finds the night agent on duty and Mary Ann gone home. While he is telling the night man about the torn track the outlaws burst into the room, shoot the nightman and knock the older man senseless.

Mary Ann, sleepy and tired, impatiently waiting for her father's return, looks out the window for him and notices there is something wrong with the switch and signal tower, looks at the clock and realizes that the "limited" is soon due. She hurries from the house, sees that the signals are not set for the "express" and quickly makes up her mind to get to the next station to notify the oncoming train. She sees a hand-car standing on a siding, jumps aboard and plies the handles. Soon she is at the station, breaks the window, jumps in and sends a message along the line, reaching a station where the message is received and in which the sheriff of the county happens to be. The station agent tells him, he forms a posse at once and they start out, signal the train, avert the wreck and arrest the outlaws; and all through the nerve and pluck of Mary Ann.

PATHE FRERES.

MAX IS ABSENT-MINDED.—This represents Max as a charming fellow, but with an unfortunate habit of becoming absorbed in a single train of thought which leads him to commit such hopeless blunders as pouring coffee into his hat, deserting fair companions in the street for the sake of a match and wedding with his daughter that evening. Max reborrowing "lights" without returning the cigarettes to their rightful owners. He is negotiating with a horse dealer for the purchase of a mare. He finds the animal unsuitable, and writes a short note to the dealer to the effect that he is not inclined to buy. He has barely signed the letter, when he receives another from his future father-in-law, with an invitation to dine and to fix the date of the nuptials, but in his usual distraught way he slips his notes into the wrong envelopes, so that the old gentleman receives the following: "It is useless your reckoning upon me. I do not want her for several reasons, first because she is too old, secondly she is knock-kneed, and lastly she bites. * * *" It is not to be surprised that the engagement is cancelled.

THE HOODOO.—Augustus Slip is one of the beneficiaries under his uncle's will and he is summoned to attend at the office of the attorney for the estate to receive his legacy. Amidst great grief he receives from the attorney a package which, on opening it up, turns out to be an ancient statue of a little Indian god. Real grief now shows itself, for Augustus had expected larger and better things. However, he determines to keep it, for his uncle was a good fellow and he puts it in his pocket, and meeting some friends, shows it to them. One of them, who apparently knows, tells him that it is a hoodoo. Augustus does not believe in such things and decides to still keep it. When, however, a waiter in a restaurant upsets a tray full of orders over him and he is knocked down by an automobile, and on his return home finds a letter from his fiancee putting an end to their engagement, he comes to the conclusion that his friends were right and decides to give the little idol away. He first tries his butler, but he soon discovers that it is a hoodoo and returns it to him. Next a faking blind man who opens his eyes and seeing what it is, returns it to him. Then he places it in a small grip and leaves it in a quarry where a blast is just going to take place, and runs away, but the blast explodes and the bag and its contents are hurled so as to fall at his feet. Finally it seems to him a good plan to leave it on the sidewalk while he jumps on a car, but a thief sees it and runs away with it. A cop, however, notices the thief take it and gets back the bag and rushes off after the car with it. Almost exhausted, he gets up just as Augustus steps off. Disconcerted, Augustus runs away, but the cop and several hundred school children just coming out from school are after him and he is soon caught and the bag handed back to Augustus. He decides to go and see his late fiancee and explain matters to her. At first she will not speak to him, but after an explanation she fetches a hammer and tells him he had better smash this unlucky idol. He does so, but what is their surprise to find in it the plan of a secret diamond mine and a goodly lot of large samples from the mine. Needless to say that the hoodoo is now at an end and Augustus and his girl make it up and determine to share these riches together.

THE SICK BABY.—The wife of a drunkard whose child is lying sick is receiving the visit of the doctor whilst her husband is drinking away what little money is left him. The doctor shakes his head ominously as he looks at the child and leaves behind him the prescription for an expensive medicine. The mother, whose pockets are empty, stares at it blankly after he has left, and then, with a sudden movement of fury, snatches up her shawl and runs out to find her husband, after bidding a neighbor watch by the child. In the saloon a painful scene takes place between husband and wife, but at last the latter induces the man, who is at that point where he is stupidly jovial, to accompany her home. Here she endeavors to make him realize that the child is dying for want of care, but it is a hopeless task. After giving vent first to a display of maudlin affection and then to a fit of ungovernable fury, the semi-brute of a drunkard falls into a heavy sleep on the floor. Impelled by some unknown force, the woman then goes out again into the street. It is snowing hard, and, overcome by fatigue and cold, she sinks down on a bench. A tipsy night reveller rouses her from her lethargy with an incoherent invitation to be up and be jolly. He follows up his invitation by brandishing a pocketbook stuffed with notes before her eyes, but she moves off, and the fellow, sinking down on the bench, lets fall the pocketbook. The woman sees it and is tempted to abstract one of the notes before taking it to the station house. Here she finds innumerable formalities have to be gone through before she can be allowed to depart, and whilst she is recounting her story the reveller appears to declare his loss. The pocketbook is opened, the notes counted, and the missing one is found in her possession. She tells her story and the reveller, a little touched, refuses to prosecute. But the end of the story is not yet, for some thirty minutes after the woman returns home, a knock is heard at the door. It is the toper, who, with his arms full of provisions and medicine, is rather a curious object. He hands his burden to the over-joyed woman, gives the baby the first spoonful of the restorative medicine, and, with unconscious humor, winds up with a little homily to the now sobered husband on the evils of drinking.

WHO OWNS THE RUG.—Who owns the rug? It is indeed a conundrum: for the more often you see this picture, the more uncertain you will be as to who is really the rightful owner. Firstly you will probably favor Mrs. Smith, who first purchased it from Ikestein and laid it on her doorstep as a mat. But what is Mrs. Jones' position when tricky Ikestein furtively picked up the rug and took it next door and sold it to her. Did not she, as an innocent purchaser, have a right to believe that the rug was hers? It was hers, too, for a few minutes, for she, also thinking it would

EDISON FILMS

RELEASED OCTOBER 4th

More than His Duty

A Story of the Royal Northwest Mounted Police of Canada

A gripping story, taken at the posts of the Royal Mounted, scenically beautiful and dealing with the finest and best disciplined body of men in the world.

The hero of the picture, one of the Royal Mounted, shows a higher and nobler heroism than the mere physical heroism expected and exacted from all members of the force.

Approximate Length, 1,000 Feet

RELEASED OCTOBER 7th

BUMPTIOUS PLAYS BASEBALL

Derided and scorned at the beginning our hero finally gets a chance to get square with his critics and perhaps this time he would really make good did not his ever present hoodoo catch his eye at the critical moment. The varied personalities of the players and those on the grand stand are most amusing.

THE FARMER'S DAUGHTER

This is a real comedy gem. The pretty daughter—and she is really so pretty that no man could see her and keep his heart—has several suitors. One thinks up a plan by which he will get rid of the others and have her all to himself. The plan works admirably, but alas! he falls a victim to it himself at the end.

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A story of California in the Fifties. Only two characters are palefaces. The rest are all natives

A FILM YOU CAN FEATURE

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make a good doormat, spread it on the top of her stoop. Unfortunately for her, Ikestein was awaiting his opportunity, and as soon as she had disappeared indoors, he rolled it up and went next door and sold it to Mrs. Robinson, who likewise used it as a doormat. Mrs. Robinson purchased the rug, not knowing that Mrs. Smith and Mrs. Jones had already purchased the same rug. Is she to be blamed and lose out, or, as the final possessor, is she to be considered the rightful owner? But, if Mrs. Robinson was the last purchaser of it, how can she be considered to have a better right to its ownership than Mrs. Smith, who was the first purchaser, and where does Mrs. Jones come in?

SELIG POLYSCOPE CO.

THE OLE SWINNIN' HOLE.—"How dear to our hearts are the scenes of our childhood."

The busy cobbler drops his tools to make happy the childish heart of little Nellie Leach who was reading a paper to the old workman that turns out in reality to be a letter from his old friend and comrade informing him of his good fortune saying his back pension had been granted to the extent of $1,500, and could be had by calling at the writer's office at any time. The old soldier's heart was lightened but a sad misgiving look falls from the veteran's eyes, that bespoke foreboding of evil.

Receiving the money and kind expressions from his old companions he goes to his little shop, that seems to hold more happiness for him than all the money in the world. The light that little Nellie had put into his life in her childish patter was vigor to him—she was to be his beneficiary. The treasure is placed under the cot that has served as the only bed the old soldier has enjoyed for almost a score of years.

"Windows have eyes and walls have ears" and evil lurks in every dark corner.

Pero's eyes had caught a glimpse of the treasure through the little window and he vowed to gain it. Securing same he buries it near the creek but not unnoticed by the boys of the "ole swimmin' hole." When the loss is discovered and weighs heavily upon the old soldier, his greatest comforter is little Nellie whose tenderness sheds rays of sunshine to lighten life's burden for him. Finally, when the box is found, his happiness knows no bounds. Retribution and all ends in peace and contentment.

A KENTUCKY PIONEER.—John Winslow, an early pioneer of the grand old State of Kentucky had labored hard and long to prepare a home on the shaded hillsides near the Ohio. Martha Saunders, the girl whom he had hoped would become mistress of the cabin, was watching the daily arrival of the stage coach in the little village of Greentown, Ohio, for some word from John. Weeks and months passed by and letters and encouragement passed between them. Finally, when all was in readiness, Winslow writes the widow and sends a guide saying her arrival would hasten the time when her daughter would become his wife. In a few weeks, Mrs. Saunders, her daughter and the guide arrived in the old-fashioned pioneer wagon and were welcomed by the Kentuckian and his neighbors in a manner befitting his future bride. Martha was the admiration of the settlement. Black Hawk, an Indian near the Winslow farm, was profuse in his entreaties for the friendship of Martha—tokens of love were offered and his squaw grew jealous and more so when Black Hawk saved Martha's life when she was in danger of an approaching bear. This only served his purpose of carrying her off. Winslow hardened to his country surroundings, knew no fear and sought the Indian camp. The squaw and Martha make good their escape—the camp on discovering their absence was thrown into a furious rage and vowed vengeance.

The pitched battle between the pioneers and the raging Indians is fought with all the stubborn bravery that characterized the early settlers and the complete rout of the Indians and the recapture of Martha in the shade of spreading elms, completes a beautiful story of pioneer days.

VITAGRAPH COMPANY.

RENUNCIATION.—Love with a romance is by far more interesting than the ordinary article. While the romantic part of it is not always intentional it is undoubtedly desirable, so, when the hero, Jack, son of a wealthy and eminently aristocratic father, finds himself in love with the heroine, a chorus girl, we find ourselves interested in the story.

The young girl is of irreproachable character, poor but ambitious to make her way in life and succeed in her chosen profession. She applies to a prominent manager for a chance to show her ability to act, and she impresses him very favorably, but he cannot give her the desired opportunity. She leaves her name and address with him for future reference.

The manager is a personal friend of Jack's father, and while visiting him Jack comes in and the conversation turns to the stage. Jack mentions his acquaintance with the young chorus girl; the manager takes her card from his pocket, saying she had applied to him for a position and he had found her a very capable and charming young lady. Jack declares his love for her and his "dad" proclaims his objections to actresses in general and chorus girls in particular.

The father goes to see the girl and induces her to give up his son, and he suggests that she can cure the boy of his love for her by assuming drunkenness when he and the son call on her by the father suggesting to the son that he would like to meet the young lady and see for himself the sort of a person she is. She reluctantly gives her word that she will do it, hoping her loss will be Jack's gain.

The son joyfully and readily consents to his father's going to visit his sweetheart, feeling assured he will be won by her personality. At the father's request his friend the manager is invited to accompany them. Word is sent to the girl that they will call to see her. She receives the note.

With breaking heart she summons all her fortitude to her aid to give up the man she dearly loves and prepares to make herself objectionable to him. Her visitors arrive; the son is shocked and disgusted when he sees the girl apparently in a beastly state of intoxication. He silently leaves the rooms with his father. The manager lingers long enough to tell her she is a great actress and offers her a position in one of his companies. The father will supplement it with a present of money. Jack overhears their conversation, discovers the deception which has been played upon him, and determines to have the girl in opposition to everything and everybody.

The father and the manager go at once to see the girl; she spurns their offers of money and contract. She has lost more than fame and fortune in the loss of Jack and his love. At this moment Jack enters, tells her he knows all, and asks her to be his wife. She replies, "Not until your father gives his consent." The old gentleman is only too willing that his son should marry a woman who had acted not only well but nobly, and readily places her hand in the hand of his son, adding his blessing to his consent.

HER ADOPTED PARENTS.—Her grief is intense, accountable perhaps by the years of companionship with her parents, whom she mourns, and probably by the fact that she has remained a spinster to prevent possible separation from those she loved. Regularly at each meal served in her home the woman has two seats for the loved ones as if they were in the same places they occupied at the table when living. This she seems to do religiously as a sort of memorial.

The depression of loneliness becomes so great she buys a small house in the country where she can spend her summers. The house is occupied by an old couple who are so reduced in circumstances they are dispossessed and obliged to go to the poorhouse. The maiden lady, who has now moved into the place, learns about the old couple from a neighbor. She goes to the poorhouse to see them. She is deeply and favorably impressed with the old people, and in memory to her parents and a desire for companionship she asks the couple to become her adopted parents and make their home with her. The old gentleman is willing that his wife should go with her, but with becoming independence prefers to stay at the public institution.

The old lady goes home with her foster daughter, but cannot bear to be separated from her husband. She sneaks out of the house at night and returns to the poorhouse and her life partner. She left a note telling her good friend that she has gone to join her husband.

The good woman discovers the absence of her adopted parent, finds the note, upbraids herself for separating the old folks, and immediately goes to them and tells them she wants them both to live with her. She persuades them to accept her as their daughter, and they are all back in the old couple's home of many happy years, to remain in still greater happiness for the balance of their lives under the adoption and care of a daughter whose love and respect for her own parents made her love and respect others.

A HOME MELODY.—It is not unusual in the home where the taste for music prevails to find strong evidences of love and culture.

Seated at the harp, Mrs. Leslie is playing that instrument. Mr. Leslie at the piano and their little girl sings, producing a beautiful home melody which is greatly appreciated and enjoyed by their friend and visitor, Mr. Blank.

On the edge of a placid river Stella, the little daughter, is seen making her way to a canoe which is partly drawn up on the shore. She gets in it just as her mother follows and lifts her from the boat, and they wander through the fields to a shary tree, where Mrs. Leslie seats herself with her arms lovingly about Stella's shuolders and gradually falls asleep.

The mother awakes, misses her child, rushes to the river, discovers the canoe, which has been upturned, then she sees the child's hat and Teddy-bear. Her mind is deranged by the shock; she tries to throw herself into the stream and is prevented by two men who hear her screams of anguish and come to learn the cause. She wanders along the river bank and disappears.

The husband learns of her derangement and immediately notifies the police, who institute a search, but find it fruitless. The poor woman goes aimlessly about until she is found by the friend (whom we saw in the first scene) playing the harp of a street musician, instinctively feeling for the melody of home.

The friend takes her to her family. She does not recognize them until she comes in contact with her harp, upon which she begins to play the home melody; the friend has the husband play the piano and the child sing. Gradually reason is brought back on the tender strains of the home melody and with it happiness and unity.

LUBIN MFG. CO.

THE SHERIFF'S CAPTURE.—Nell does not like sheriffs. The dislike is general and not confined to any particular official and she is rather pleased with Dick Land when he rides into the yard and asks for a drink of water until she spies his star and learns that he is looking for a couple of outlaws. The outlaws are in hiding in the house, but Nell assures the Sheriff that she is all alone and he rides on in search of the fugitives. The men come from the house and one fires after the departing official, who is badly wounded in the shoulder. Nell does not like sheriffs because she has been brought to believe that they shoot men in the back instead of facing fire, and now her sympathies are all with the man who lies senseless and bleeding. The outlaws make their escape and she manages to get the Sheriff into the house, improvising an ambulance from a door, the Sheriff's lariat and his horse. Then she rides for a physician to dress the wound and her indignation against the desperadoes who fight behind men's backs leads her to give information to the deputies as to their probable whereabouts. The deputies ride after the two men and the doctor and Nell return to the ranch where the Sheriff is soon made comfortable. The deputies make their capture and are highly elated, but the Sheriff makes a far more important capture and Nell prepares to serve a pleasant life sentence as his wife, for it was love at sight on both sides.

THE PATH OF DUTY.—Philip Trask is a member of the revenue service and his duties have brought him frequently to the little home of the Masons. The father is a fisherman, one of those rugged, big-hearted followers of the sea, and he is proud when Phil asks Maude's hand in marriage. He likes the alert young officer whose energies promise early promotion, and the course of true love flows smoothly. But the sun does not always shine and one day Mason finds a boat overturned by the waves in the storm of the night before, and beside the boat lies the senseless form of its occupant. Mason takes him home and his simple ministrations soon bring the man to consciousness. He takes his departure after warmly thanking his rescuer, but he leaves behind a note dropped from his pocket in his eagerness to assure himself that his papers have not been disturbed. The note is found by Phil, who has been warned to be on the lookout for a band of smugglers. The note is ambiguous, but it seems to leave no question as to Mason's complicity in the crime. It is a terrible situation for the young lover, but his star reminds him of his sworn duty and he makes the arrest despite Maude's tearful appeal. Mason is taken to the Customs station, but meantime the smuggler returns and asks for his letter. Maude's quick wit grasps the situation and the man is confronted with a gun and forced to follow Mason's footsteps. He quickly clears Mason of all blame and in the end the old fisherman decides that, after all, a man who follows the path of duty will make a good son in-law.

THE WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 26th.

Biograph—Rose o' Salem Town (Dr.).....998
Lubin—The Sheriff's Capture (Dr.).....990
Pathe—Max Is Absent-minded (Com.).....551
Pathe—Colombo and Its Environs (Sc.).....426
Selig—The Old Swimming Hole (Dr.).....1000

Tuesday, September 27th.

Edison—Over Mountain Passes (Sc.).....275
Edison—The Footlights or the Farm (Dr.).....725
Gaumont—The Sunken Submarine (Dr.).....646
Gaumont—Too Much Water (Com.).....351
Vitagraph—Her Adopted Parents (Dr.).....988

Wednesday, September 28th.

Essanay—Hank and Lank—They Dude Up Some (Com.).....307
Essanay—Curing a Masher (Com.).....660
Kalem—The Heart of Edna Leslie (Dr.).....965
Pathe—The Hoodoo (Com.).....920
Urban—The Quarrel (Dr.).....670
Urban—Reedham's Orphanage Festival 1910 (Sc.)394

Thursday, September 29th.

Biograph—Examination Day at School (Dr.).....991
Lubin—The Path of Duty (Dr.).....990
Melies—A Plucky American Girl (Dr.).....950
Selig—A Kentucky Pioneer (Dr.).....1000

Friday, September 30th.

Edison—Ononko's Vow (Dr.).....1000
Pathe—The Sick Baby (Dr.).....984
Kalem—Spotted Snake's Schooling (Dr.).....885
Vitagraph—A Home Melody (Dr.).....907

Saturday, October 1st.

Essanay—Patricia of the Plains (Dr.).....1000
Gaumont—The Diver's Honor (Dr.).....591
Gaumont—A High-speed Biker (Com.).....401
Pathe—Who Owns the Rug? (Com.).....690
Pathe—Southern Tunis (Sc.).....302
Vitagraph—The Bachelor and the Baby (Dr.)..

The Path of Duty

Released Thursday, Sept. 29th

A splendidly scenic subject and a gripping story as well. A young revenue officer finds himself compelled to arrest the father of the girl he is to marry, but the girl herself arrests the real smuggler and delivers him to the officers.

Length about 990 Feet

Released Monday, Oct. 3rd

The Baggage Smasher

A comedy drama of real interest and with a novel and unexpected finish. A fake English lord gets away with some famous diamonds and is about to escape when the baggage smasher gets in his deadly work and the crook is found in the trunk.

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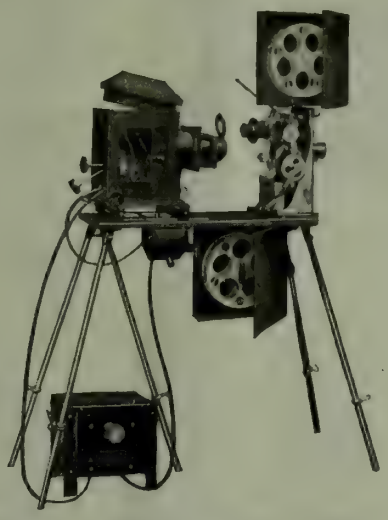

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ECLAIR.

THE STREET-ARAB OF PARIS.—George d'Esteve, an officer of the African army, while on leave of absence in Paris, meets a beautiful young girl, Louise, who makes a deep impression upon the young soldier. Wishing to keep his true identity from the knowledge of the girl, he disguises himself as an artist, and takes apartments in the same house where the young girl resides with her parents and her young brother, Joseph, a real street arab of Paris. Our young heroine is not insensible to the protestations of love on the part of George, but the ever vigilant Joseph decides to keep a keen watch upon the young soldier, and, if possible, to clear up the mystery which apparently surrounds the lover of his sister. Clinging to the back of George's carriage one day, Joseph follows him and ascertains the real identity of the young man, and, of course, is overwhelmed with surprise when he sees the abode of the young soldier.

At about this time General d'Esteve, George's father, receives a letter from General Buggand, asking him to send his son to his staff-office. This is a fine opportunity for George, and his father, of course, expects his son to learn the news with the greatest joy. On the contrary, however, he is amazed to see that the news greatly depresses our young friend. George realizes that he must obey the command, and accordingly writes to Louise, who is thrown into deep despair at the news of her lover's departure. The tactful Joseph, however, unable to bear the sight of his sister in grief, visits the General and tells him the whole story of the love of young George and his sister. The General scolds his son severely, but when the beautiful young girl is brought before him, her grace and loveliness so charm him that he at once gives his consent to the marriage, and no one dances more joyfully at the wedding than the clever little brother, Joseph, the Street-Arab of Paris.

GIOVANNI OF MEDICI (Cines).—John Medici, better known under his war name of John "des Bandes Noires," visiting Raphael's studio in the following of Leo X, saw Emma, the beautiful sister of the painter Caravaggio. John and Emma fall desperately in love with each other, and the girl, forgetting all prudence, accepts an appointment from her lover in her own house.

Emma's brother runs home to revenge the insult, but John makes good his escape, while Emma is sent back to her mother in the City of Caravaggio.

Some time afterward John at the head of his army takes the town of Caravaggio by storm, and in the terrible sacking which follows the victory Emma's mother is slain by the furious soldiery. John succeeds in saving Emma's life, but the girl, horrified at the sight of the man she holds responsible for the death of her mother, rejects John's proposal to marry her and seeks for peace and oblivion in a convent.

Mortally wounded at the battle of Cassano, John is taken to the palace of the Marquis Gonzaga. On his death-bed he remembers Emma, and sends her an ardent appeal to come and forgive him. The young nun, still dearly loving John, rushes to his side, but only in time to see him die the death of a soldier.

THROUGH THE RUINS OF CARTHAGE.—The opening scene shows the Professor Champeaux, archeologist, in charge of the excavations to be performed at Carthage, in an endeavor to locate the lost treasure of Eschmoun. One of the professor's secretaries conceives a plan for stealing the treasure. He therefor bribes one of the Arab servants, who at night steals into the study of the old archeologist and robs him of the plans of the ruins. As soon as the plans are delivered into the hands of the base secretary he hides them in the "Tomb of the High Priestess" and sets to work to eliminate any shade of suspicion that might attach itself to him.

A short while after the professor misses the papers, and, becoming frightened, the Arab servant confesses, denouncing the false secretary. The Arab then conducts the archeologist and a party of detectives to the spot where the thief is in hiding. Meanwhile the secretary, having discovered the treasure, has laid plans for escape, and is about to make his departure. After considerable difficulty the thief is captured and the treasure retaken, and just punishment is meted out to the offender.

BEHIND THE SCENES OF THE CINEMA STAGE.—This is a very amusing film, showing plainly the various mysterious tricks put into operation in the production of the moving picture films. First we behold the execution of the scenario, the work of the stage manager, stage hands, mechanics, etc., and finally we have displayed before us the film completely finished and projected on the screen.

DEFENDER

THE SCHOOL-MARM'S RIDE FOR LIFE.—Demon drink has brought misfortune and misunderstanding aplenty upon those to whom its lure has called and who have been too humanly frail to resist its siren note. That is the fortune, or the lack of it, that befalls Tom Hartley, when he tries to drown his sorrows brought about by business discouragements, in drink, and imbibes such a quantity of the cheering beverage that his sorrows learn to swim. He staggers in his drunken stupor into the presence of his sweetheart at her home, who is dumbfounded upon beholding him in such condition. She commands him begone from her sight forever. In the cold gray dawn of the morning after with nothing left but the dark brown taste of yesternight's revelry and a sad reflection thereof, a full realization of his misdemeanor and its strong penalty confronts him, and with anguish rankling in his heart, he determines to leave the scene of his fall and folly forever, or until such time in the future when he might return, deserve and receive forgiveness. He goes West in quest of fortune, leaving a note telling of his repentance and resolution. Time speeds on, and the girl, equally repentant for the severe penalty to which Tom has been subjected, eager to forgive and ask forgiveness, accepts a position as teacher in a Western mining town in the hope of getting a clue of Tom's whereabouts. A mail coach is held up by Highway Dick, getting his booty and taking a stage horse for his escape, not too soon, however, to avoid receiving a pistol shot in the forehead from a gun the driver had concealed under his seat. The bandit weakens from loss of blood, and dismounts at a cabin intending to seek assistance, and leaves the horse, then makes his way to the door, only to find the cabin deserted. He is examining the spoils when he hears footsteps approaching. Too late to escape, he seeks concealment under the sofa, taking the bag with him. Tom, who has called this hut home, returns just in advance of the posse who are seeking the bandit. They charge Tom with the holdup, feeling they have evidence by the horse found in the vicinity and a watch on the sofa, accidentally forgotten by Dick. Under protest of innocence, he is led off to pay the usual penalty for a holdup in the West—the noose. After they leave the house Highway Dick leaves the cabin, but is again about to fall from weakness when he spies a water pump in front of a schoolhouse, makes a desperate effort to reach it, and falls just as he is about to gain the refreshing goblet. A child from the school house seeing the man fall, is frightened and runs back and informs the teacher. She revives him, and he confesses, under signature, that he is the guilty man. She mounts her horse and is off in a second on a wild ride across the prairie for a man's life. She comes upon the scene just in time to sever the rope and save the life of one whom she had supposed to be a stranger but proves to be her lost sweetheart.

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BILL MASON'S RIDE.—Bill Mason and his charming little bride have just been pronounced one by their beloved preacher, the guests gather around the happy couple, showering confetti; the bride, according to the old custom, is much kissed, the groom shaking hands until his arm aches; then someone proposes a toast—all raise their glasses to drink the health of the newly wed—when a startling knock is heard at the door. On opening it, a train band enters bearing a dispatch for the groom. The message directs that he bring up the night express—"Strikers in an ugly mood." Comforting his bride as best he can, he soon appears clad in his engineer's garb, tenderly bids his wife "good-bye," and is off, knowing full well the importance of his perilous mission. The guests disperse, and the lonely little bride sits at the window to watch and wait.

Sitting there in the moonlight, strange sounds reach her from the valley below—growing louder and stronger every moment. Listening for a while, she at last ventures out, creeps along the edge of the bank and peers down into the valley—and there she sees the strikers busily at work blowing up the track. Faster and faster they work—and oh! the express is due—it will be wrecked!

Quick as the thought she dashes home, and getting a lantern is soon out on a race for life. Clad in her wedding dress, she runs along the road, taking a roundabout way to avoid the strikers, her wedding veil floating behind her in the wind, the lighted lantern swinging by her side. Hark! a whistle sounds on the night air—it is the express. She quickens her steps; at last she reaches the tracks just as the express swings around a curve in the distance. Standing in the middle of the track with the headlight of the locomotive bearing down upon her, she swings the lantern high above her head. Steadily the train comes on; she can feel the hot blasts of steam from the engine—but listen, the brakes are applied and the steam horse stops only a few feet away, and Bill Mason swings down from the cab and takes his bride in his arms. She has won in a race with death.

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AMBROSIO.

THE VIRGIN OF BABYLON.—The mighty King of Babylon falls in love with a beautiful girl, ruthlessly tears her away from her lover, who is left wounded upon the ground, and carries her to his palace, where he seeks to win her affections, showering her with gifts of precious stones from his treasure chests. The heart-broken girl repulses all his overtures and dashes the jewels to the floor, and the infuriated monarch, incensed at her refusal to share his throne, orders her cast into the lions' den. An immense throng of his court followers are invited to witness the execution, but the expectant throng is dumbfounded when the ferocious beasts, instead of rending the victim to pieces, fawn upon her. A wave of superstitious awe sweeps through the gathering, who regard the incident as a miracle and believe that the girl is under the protection of the gods. The King's guards are overpowered and the girl released, and the monarch, by this time imbued with fear, pays homage to the maiden, who is restored to her lover.

BISON.

A COWBOY FOR LOVE.—The son of a rich rancher falls from a swiftly galloping horse and is badly injured. He is found by the lovely daughter of Mexican peasants and ministered to. A strong attachment springs up between the young people which the proud father of the young man attempts to break. The result is an elopement, and forgiveness being withheld by the rancher, the lovers start out in life alone. Three years pass by, and the union is blessed by a baby. In the meantime the rancher has grown lonesome and morose, and while out driving one day comes upon the dainty cottage of his son. Entering the open door he beholds the infant, and in a few moments his heart is melted as the baby fingers fondle him. The pleased mother, who has kept out of sight, calls her husband and a pleasant reunion takes place.

THE RANCH RAIDERS.—Swooping down upon a ranch in the dead of night, the raiders stampede a string of horses and gallop off. They have been seen by Slim, who rides like the wind from shack to shack, giving the alarm. The dawn is breaking when the quickly gathered posse takes up the pursuit. Alternate scenes are shown of the raiders, riding for their lives, driving the stolen horses before them, and the cowboys, sparing neither whip nor spur, holding untiringly to the chase. As the posse comes within rifle range a running fight takes place and several of the raiders are tumbled from their horses. Slim and some of his companions are also wounded. Finding escape impossible, the raiders take refuge in a shack, where they make the last desperate stand. The besiegers finally manage to set fire to the hut, and choking with the fumes of the dense smoke the miscreants are forced out into the open, where the avenging cowboys deal swift justice.

NESTOR

WHERE THE SUN SETS.—One must either be the anvil or the hammer, and John Hallet was the anvil. From boyhood he had taken hard knocks to spare his younger brother, Lewis, and later shouldered the work of two men so that self-same brother might attend college. When Lewis was graduated it seemed, therefore, but in keeping with the rest of his life that Bessie Warren should give the college man her heart. She could only have liked him at best, and he remembered now with what reluctance she accepted his ring. No sooner had he released her than the lovers were married, and then, with John's aid, started for the far West to stake out a claim, but ere a year had passed Bessie found the intense hardships almost more than they could bear; then, too, the supplies were exhausted, and still, although his health was breaking down, Lewis seemed reluctant to abandon their claim. But John's advice would have weight with him, so Bessie wrote asking the brother to use his influence with her husband. The answer was—John himself, fully determined to remain and hold their claim in order to send the young squatters home to comfort and plenty.

YANKEE

WOMEN OF THE WEST.—While due credit must be given to those women who have, by their wisdom, counsel and support made our domestic conditions what they are to-day, the wonderful prosperity of the United States as a whole is due to the extraordinary resources of the West, and therefore the places of honor in the niches of history rightfully belong to the women who so nobly assisted in settling and populating the great West.

Stop and reflect what fortitude those women showed in venturing into the unknown wilderness—what heroism they displayed, surrounded by hostile Indians, and sacrificing their lives to eventually benefit all mankind. History is replete with the many instances of those acts, but mere words can but poorly represent to the mind the details of the exact incidents. To be able to view the actual occurrence cannot but indelibly impress upon the mind what we really owe these women pioneers.

To see the simple life of these people, their sports, pleasures and hardships, and how, when the men folk are attending a county election, the red men take advantage of the situation and pillage and burn their homes. But better still to visually observe how these women, reared to danger, bravely protected their lives and property and also the wild rides of some of the women to warn their neighbors and bring the men to their rescue.

ATLAS.

WHEN CUPID SLEEPS.—The little God of Love plays many pranks during the course of his arduous duties. He mates the old with the young, the

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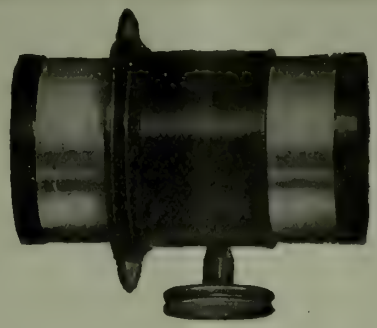

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ngly with the handsome, the grave with the gay. By common consent it is the universal impression that Cupid's only duty is to pierce the human heart with his arrow of love. This is only the beginning of his labors and the easiest of them all, for we humans are more susceptible to the feeling of affection than to any other emotion mortals are heir to. Cupid's domain covers the universe and it requires tireless effort and a sleepless vigil to keep his followers in subjection. It is when Cupid sleeps that "the broth is spilled" and his real troubles begin, for when Cupid is off duty his subjects become mutinous and he must necessarily assert his authority and demonstrate who is master. Caught napping one day, his slaves rebelled and it was only after the most strenuous efforts that Cupid suppressed this uprising.

The incidents of this rebellion are numerous and would require too much space to relate in detail; suffice it to state that each and every mutineer was promptly captured and sentenced to spend the remainder of their days in Prison of Mutual Admiration and were securely linked together with Chains of Affection.

This punishment was meted out to the youngest calf lovers as well as to the oldest habitual offenders.

LUX FILMS.

HOW JONES WON THE CHAMPIONSHIP.—A cycle race is in progress, and we are shown the start and a smash-up on the way. Jones, a long, lanky individual, has wandered down to the river, and, being tempted by the cool, placid surface, and clad in a neat striped bathing suit, he plunges in. Meanwhile, one of the cyclists, tired of the race, rides up, and seeing Jones splashing about, slips off his number, and leaving his cycle, makes off. Soon a party of men arrive, and mistaking Jones for one of the starters, haul him out, put his number on, place him on the cycle, and start him off. Now the fun commences. Once started, there is no stopping Jones, who rides over everything indiscriminately. He turns a somersault over a table outside a cafe, leaving everything in wild confusion. Down a flight of steps he goes, smack into the river. Off again, he rides into a house, and the annoyed occupants vent their wrath upon him in a violent fashion. In riding over a bridge he comes into collision with two men, who promptly fling him over into the river and follow it up with the cycle. But at length Jones rides in, and being first home, is unanimously proclaimed the winner and thus becomes champion by mistake.

KINDNESS ABUSED AND ITS RESULTS.—Two cavaliers, tired and hungry, knock at a woodman's hut and ask for shelter. The woodman, a poor man, invites them in and gives them the rough food which he has, after which he provides clean straw for them to sleep on. The following morning the cavaliers make their departure, one giving the woodman, in return for his hospitality, a magic wand with which he can obtain all he desires. When they have gone the woodman tries the efficacy of the wand. He desires first a good meal, and it is provided for him. Then he wishes for wealth, and a fine castle with servants. These are all provided, together with rich clothes for himself. But riches have turned his nature and the erstwhile woodman becomes hard and uncharitable. Finding an old man who has begged for food eating, he tears the dish from him and bids him begone. A poor girl is gathering sticks, when the man comes up and, snatching the wood from her, orders her away. Shortly after the same cavalier who gave away the wand comes along, and touched by the girl's weeping, inquires the reason. Brokenly the girl explains, and giving her money, the cavalier, realizing what has happened, enters the castle. As the other comes up he assumes a cringeing air, and pleads for alms. The woodman raises his whip and prepares to strike him, when the cavalier, standing erect, discloses his features. The man drops on his knees and pleads for mercy, but the other reminds him of his hardness, and taking him to a wood, transforms him back again to a woodman. The wretched man drops on his knees, and then, seeing how justly he has been punished, seizes an axe lying against a tree and commences his old laborious task again.

IMP

ALL THE WORLD'S A STAGE.—An actor may love with all the pulse and ardor of one not as much accustomed to being caught in the mesh—and often the mess—of Cupid. And often the amorous appeal he is called upon to make upon the stage holds more than a grain of sincerity and candor in it, a note that those behind the footlights fail to detect. And just as often the other man, the one who does not kiss the particular "her" in the play, emits his curses with more depth and feeling than the audience can fathom. An actor and his wife live happily, contented with each other and fate, until a friend intrudes—very much in the usual way. The three people appear in the same production, and the husband realizes that the love scene between his wife and his friend is unartificial enough to satisfy the most censorious of dramatic critics. The husband is inclined to do bodily harm to his traitorous friend, and is restrained by a mutual chum. The director realizes the situation, and arranges to have the husband play the part of the lover. In the love scene the husband acquits himself very creditably, doing far better than the director expected of him. After the rehearsal he takes husband and wife into his private office, and after a good, sound lecture they depart, sweethearts once more.

THE DECIDING VOTE.—A young politician is elected to the legislature, from which he is absent during the debate of the very first bill of the term, because of his wife's illness. The bill favors a land company, and it is necessary to obtain his vote to insure its passage. A representative of the land company calls on him and proffers a bribe, which he indignantly spurns. Then, realizing that his wife is ill, and that he is in poor circumstances, they try to gain his gratitude and his vote by sending a doctor to attend the invalid. The doctor's examination results in his discovery that an operation is imperative, which requires a large fund of money. He decides to accept the bribe, and his wife dies under the dearly bought operation. At the next session of the assembly the vote comes up. A vision of his wife's empty chair arises before him, just as he is about to cast his vote, and he votes against the bill. As he leaves the assembly chambers he is confronted by the land company's president, who flies into a rage because of his breach of promise, and after a heated discussion he returns to his home, broken-hearted, and weeps over the empty chair.

CHAMPION.

THE COWBOYS TO THE RESCUE.—George Monroe and his son and daughter, after settling themselves in the ranch house that they had secured for a couple of months, decide to take a stroll through the little old western town and see the sights.

This is what the inhabitants thought and that is what the Monroe family wanted them to think, but their object is to size up, as it were, their prey, for this respectable-looking family of father, son and daughter, was nothing less than a family of card sharks who had come from Denver for the purpose of fleecing the cowboys.

The girl, tall and beautiful, acts as the magnet to draw the victims to the ranch. They were successful. The most constant visitor and heaviest loser in their gambling den is Wilson Moore, a handsome young cowpuncher, and the support of his widowed mother and his little sister Aggie.

Belle Monroe leads him on until the poor fellow is head over heels in love with her and firmly believes that his love is returned. She plays with his affections while her father and brother rob him of his money. Belle often takes a hand with them and it is while playing opposite him at the table that she is suddenly made aware of the startling fact that she is really in love with the man she has been fooling.

The shock of the discovery unnerves her and she wants to leave the game, but a stern glance from her father and an exclamation from her brother brings her to her senses and she, with hysterical laughter, continues the game, winning all of Wilson's money.

Meanwhile the widow Moore is grieving over the actions of her adored son. She is unused to his leaving her every evening as he is now doing and his daily drawings from the strong box where their money is kept, alarms her.

Being present when her son receives a letter from Belle's Indian maid, she reads the request from the Monroe's to come up for a big game, she decides to put a stop to this ruining of her son.

Hurrying to the ranch of the card sharks, she is admitted to the presence of the girl. With tears streaming down her old cheeks she implores the young woman to give her back her son.

Her pleadings are not in vain, for the love that is consuming Belle needed only such fuel as this mother's love and the two women unite to save the one man.

Lowering her Indian maid from the window she tells her to go for the cowboys if she can't find Wilson before her father and brother get him. At this moment she hears them coming and secretes the old lady just as the three enter the room. With an assumed gaiety she stealthily removes the revolvers from her father and brother and when a prearranged quarrel takes place the brother is about to brain Wilson she stops them at the pistol's point.

Ordering them to "hands up" she holds them so until the cowboys arrive and carry them off to jail. Wilson and the widow then take the weeping girl home with them to live in a purer atmosphere as his wife.

THANHOUSER COMPANY.

HOME-MADE MINCE PIE.—Life in a country town is often tedious and tiresome, and were it not for the little "dinners" and "teas" that townsfolk are constantly giving, existence in some localities would be a very dreary thing indeed. So the time-honored "get-togethers" of the small town are an established feature of the social calendar; they are much a matter of necessity and as such have come to stay.

The Gales thought well of the established feature. They made it a joyous occasion for themselves as well as their guests. They were hardly an overwealthy family and their table was never notable for an over-supply of the good things of life, but whenever they gave a dinner they cast all thoughts of economy to the country winds and worked to the one end that their guests have a pleasant time.

On the night before such an event neither Mamma, Papa or Daughter Gale could get three minutes' solid sleep for thought that they might have overlooked some essential to their guests' comfort. At the first crow of the rooster they would come hopping down to the kitchen to get the larder into shape. So little wonder that, on the occasion of the dinner here pictured—when the prize dish was a splendid home-made mince pie—the Gales were ever looking after the needs of the said pie.

First Mamma Gale would tip-toe to the table whereon it sat in solemn state, and give it a stir; and then Papa Gale would tip-toe over and give it a stir; and finally Daughter Gale would have to come over and honor it likewise.

Then arrived the guests. The minister and the Mrs. Minister, they were, and some neighbors. While she was receiving them the recollection come to Mamma Gale that the beloved mince pie had not received its flavoring. Off she speeds to a decanter of whiskey and the kitchen. She pours into the pie the right proportion of liquor and goes back to her guests.

Then Papa Gale remembers that the pie has not been flavored. He, too, excuses himself and a moment later is found pouring whiskey into the sacred mince. No sooner has he ceased and returned to his guests than Daughter Gale, who has just remembered about the forgotten flavoring, rushes in and makes for the whiskey. She pours the "right proportion" in, too.

DOTS AND DASHES.—May Wilson and Jack Preston are employed in a downtown brokerage office, she as telegraph operator on the private wire of the firm, and he as head bookkeeper. The young people are fond of each other, and at the opening of the play have just made an engagement to spend the evening in each other's company at one of the theaters. May has been teaching Jack the mysteries of the Morse code, and is greatly pleased when she finds that he has so far mastered it as to be able to rap back an answer to her messages.

After May has left the office for the day, the head of the firm calls Jack into his private office, and there confides to him that there is something wrong with the books of the concern, and tells Jack to investigate. On looking into the matter, Jack discovers that his fellow-worker, Carson, is the defaulter, and accuses him to his face. Alone in the office, Carson begs Jack to shield him, while Jack insists that he must make their employer conversant with the facts. As Jack leans far into the large safe to deposit the ledgers of the firm, Bill thrusts him inside, and turning the knob entombs him alive in this steel prison. Trembling with fear at his act, Bill steals cautiously from the office.

May, becoming impatient when theater time arrives and Jack fails to call for her, decides that he must be still working at the office, forgetful of the lateness of the hour. She proceeds to the office to remind him of his appointment, and finding it deserted, she is about to leave, when muffled groans reach her from the safe. She realizes that it must be her sweetheart who is imprisoned, and that unless she can free him in short order, he will surely die of suffocation. Not knowing the combination of the safe, and being unable to reach by telephone her employer, she suddenly conceives the idea that if by telegraphic signals she can make known to the man in the safe that she is there, trying to help him, he in his turn can in the same code give her the combination of the safe. This plan works out successfully, the two lovers tapping out their messages against the steel sides of the safe. The door of the safe finally yields to the combination, and Jack's apparently lifeless body rolls to the floor of the office. May revives him, and amid tears and laughter they rejoice over Jack's narrow escape.

Haunted by fear of what he has done, Bill creeps stealthily back to the office, and opens the door of the safe, impelled to learn its horrible secret. As the door opens he is confronted by two officers of the law, who place him under arrest.

POWERS CO.

WAR.—Gordon Clay, a young married man, leaves his wife and child to enlist in the Confederate army. As one of a scouting party he is ordered to scale a cliff and look for the enemy. A young Union lieutenant looking through his spyglasses sees Clay. He makes a bet with his brother officers that he will hit that "Johnny Reb." He borrows a rifle, fires, and Clay rolls down the precipice, dead. We see the poor wife waiting for his return. A comrade of Clay's enters and tells her that her husband died in the performance of his duty.

THE BEECHWOOD GHOST.—A house party is given at the old Beech mansion. The young people are playing a kissing game. Young Oliver wins a kiss from Eleanor Beech, who refuses to give it to him. He makes a bet that he will get his kiss from her within twenty-four hours. The young people are discussing a newspaper article of the Beechwood ghost, which appears occasionally as a general of the Continental army. Oliver hires a Continental general's uniform, passes as the ghost and gets his kisses.

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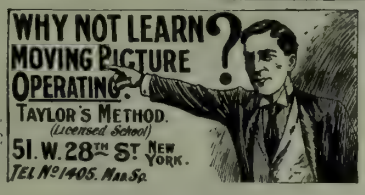

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Sept. 30—Dots and Dashes (Dr.).....1000

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.).....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900

YANKEE FILM COMPANY.

July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950

ATLAS FILM COMPANY.

Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Levi the Cop (Com.).....
Sept. 28—The Laugh's on Father (Com.).....
Oct. 5—When Cupid Sleeps (Dr.).....

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 26th.

Eclair—The Street Arab of Paris (Dr.).....820
Imp—Pressed Roses (Dr.) .....
Yankee—The Yankee Girl's Reward (Dr.).....

Tuesday, September 27th.

Bison—A Cowboy for Love (Dr.).....989
Powers—The Taming of "Buck" (Com.).....
Powers—O! You Wives (Com.) .....
Thanhouser—Home-made Mince Pie (Com.)...1000

Wednesday, September 28th.

Ambrosio—The Virgin of Babylon 908
Atlas—Levi the Cop (Com.).....
Atlas—The Laugh's on Father (Com.).....
Champion—A Western Girl's Sacrifice (Dr.).....
Nestor—Where the Sun Sets (Dr.).....976

Thursday, September 29th.

Defender—A Schoolmarm's Ride for Life (Dr.).
Imp—Annie (Dr.) .....
Lux—How Jones Won the Championship (C.)...380
Lux—Kindness Abused and Its Results (Dr.)...531

Friday, September 30th.

Bison—The Ranch Raiders (Dr.).....1000
Cines (Eclair)—Giovanni of Medici (Dr.).....1000
Thanhouser—Dots and Dashes (Dr.).....1000

Saturday, October 1st.

Great Northern—The Flight Across the Atlantic (Scenic) .....
Itala—Foolshead Employed in a Bank.....1000
Powers—The Music Teacher (Dr.).....

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507 N. Clark Street : : : Chicago

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Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.
CHAS. E. DRESSLER, 388 2nd Avenue
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A list of our customers was recently **Stolen** and is now being used by scoundrels whose reputations in the business world are almost as good as that of any burglar. Their brains, if they had any, would rattle around in a peanut like peas in a washboiler, Don't negotiate with crooks, patronize the house of merit.

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(Incorporated)
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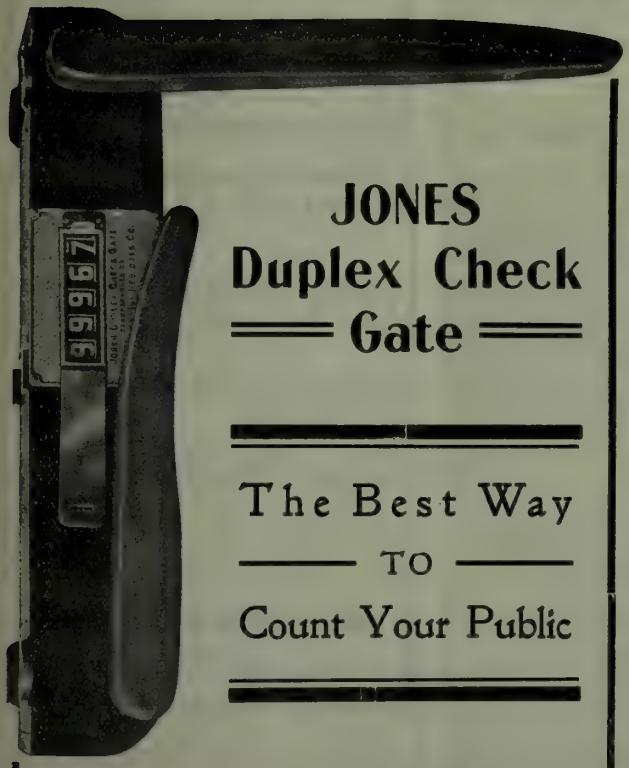

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INC.

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BIO CARBONS

Bio Carbons

last from 25% to 30% longer and give a steadier, whiter light and 1-3 **more** of it, than any other carbon on the market.

This is a simple, truthful statement of facts which **every** BIO user has **proved** for himself.

If **you** don't know it, there is only one reason—you have never tried BIO Carbons.

We especially urge all who try BIO Carbons to test them side by side with the best ordinary carbons they know of, and judge accordingly.

Isn't it worth your while to know the only carbon that has won **every** competitive test in which it has been entered—that has never failed to make good **every** claim.

Pin your check for $1.50 to this ad, and mail to nearest office for prepaid sample package of 50.

For samples write your name here

Your Name.....

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PITTSBURG - - - - - - 421 Frick Building
MILWAUKEE - - - - - - 114-116 Huron Street
SAN FRANCISCO - - - 195-197 Fremont Street

ATTENTION, MR. EXHIBITOR, did you ever stop to consider how much your film cement costs you by buying it in bottles. "Why not make your own."

I will send the formula for making the strongest and best cement on earth. Can be used for both kinds of film. A gallon of mine costs only $3.68, can you beat that, making

128 oz. bottles which would cost $32.00 at retail; or,
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For the Following Songs—JUST OUT

You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.

DeWITT C. WHEELER
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A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

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FOR

Moving Picture Theatres

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5c PER SET, PER DAY

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Kindness Abused and Its Results

Length 531 Feet—Drama

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Length 380 Feet—Comedy
RELEASED SEPTEMBER 29, 1910

This reel is a winner, portraying an excellent bit of moral teaching that will appeal to young and old, and an uproariously funny comedy showing some hair-raising trick cycling.

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BEST MONEY MAKER ON THE MARKET

For October 3rd

A TWO SUBJECT REEL

"THROUGH THE RUINS OF CARTHAGE"

660 FEET

An exciting story of adventure among the wonderful ruins of Carthage, combining the excitement of drama with the most interesting instruction; most beautiful scenery ever produced.

"Behind the Scenes of The Cinema Stage"

760 FEET

A most interesting film—something unique, which will be appreciated by all.

Cines Films

For September 30th

"Giovanni of Medici"

1000 FEET

A superbly dramatic production. The Story of a brave and desperate man, brought low, by a stronger One than he.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
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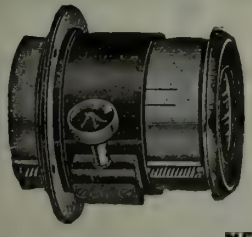

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All dealers sell them on approval.

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When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

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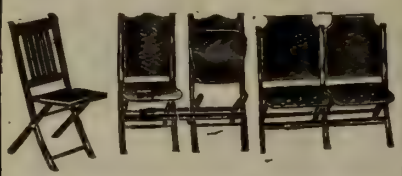

Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

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The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

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CANADIAN EXHIBITORS
ROLL TICKETS
50,000 for $8.75 Stock Tickets
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Terms Cash—No C.O.D.
Canadian Ticket Press, GANANOQUE ONT.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

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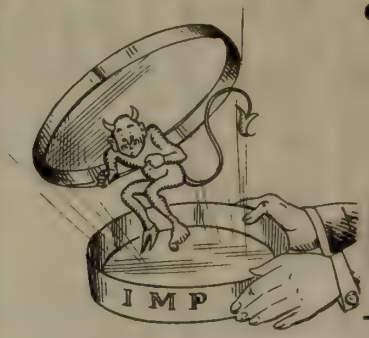

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The minute an "Imp" pops out of the can, the wise exhibitor is tickled because he knows its going to be one of the best two days in his week. The other best day is when he gets the next "Imp." If you're paying a half way decent price for your film service, you are entitled to TWO IMPS EVERY BLESSED WEEK. If you don't get them, why on earth do you stand for it? Why don't you GET WHAT YOU'RE PAYING FOR or else switch to some other exchange?

"All the World's a Stage"

This deals with a question that will interest everybody, especially the women. It shows the jealousy of a husband because his wife, who is an actress, plays a love scene with another actor. It is strong, clear, steady and a typical Imp. Released October 3. Begin to ask for it this minute.

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This deals with one of the most timely topics of the day—attempted bribery of the legislators—and every man in your town will think the play was written about your own State Legislature. The acting will set you wild with enthusiasm. So will the photography and every other detail. Released October 6. Begin to ask for it this minute.

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All "IMP" Films are sold through the Sales Co.

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From every exhibitor using them we receive glowing reports. The subjects *vitally interest* the public and consequently bring you the nickels and dimes.

RENT THEM FROM YOUR EXCHANGE
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Full particulars on every slide; therefore no written lecture is required

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Walter Wellmans Attempt to Cross the Atlantic

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Capture of Dr. Crippen
Attempted Assassination of Mayor Gaynor
Landing of the Pilgrims
World's Famous Aviators
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Sir Genille Cave Brown Cave, the Cowboy Baronet

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For the exclusive City or State Rights for the only moving pictures of

Buffalo Bill's Wild West & Pawnee Bill's Far East

If you want to make big money on an Exclusive Proposition that will stand repeating, get the pictures of the WILD WEST and FAR EAST, combined.

BUFFALO BILL and PAWNEE BILL draw larger crowds to their exhibition than any show on earth. These pictures will draw larger crowds than any ever made, and they will never lose interest. With the 3000 feet of film you can show in any theatre the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a genuine $1.00 show at a low price of admission.

Not only the Wild West but the Rough Riders of every nation, the Far East—all combined make the 3000 feet of film novel and exciting from start to finish—the Greatest Drawing Card in the World.

50 styles of the finest lithograph posters.

Fine assortment of large size photographs for lobby frames, heralds, cuts, etc. Everything to help you get the money.

Buffalo Bill & Pawnee Bill Film Company

care of MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, NEW YORK

MERCIFUL HEAVENS!

Read This Threat:

Now, you exhibitors who paid no heed to my prophecy, read this letter! It was written to an EXHIBITOR by an agent of the General Film Company and may therefore be construed as the policy which Gen. Flimco intends to pursue. Read it carefully. And read carefully the last sentence and especially THE LAST FOUR WORDS OF THAT SENTENCE! Now then, by all the gods, what do you think of it? What will you do when you get a letter like that? Are you going to SIT ON YOUR TROUSERS AND WAIT till some one threatens to CRUSH YOU, or are you going to assert your Independence now—while the asserting is good? If you think you can wait till you are kicked into Independence and then come with tears in your eyes and ask for the best in the house, you're counting your chickens before the eggs are laid. The Cause of Independence needs and wants you NOW when every new exhibitor added to the ranks will have more effect than every TEN exhibitors added after the fight is won. Don't try to kid yourself into thinking that Independent films are not good enough for you. You've never even seen them. Make arrangements to see some of the latest Independent releases and you'll wake up with a jerk. Read Gen. Flimco's letter again. Learn it. Sing it. Whistle it. It's a hot old tune. SOME OF THESE FINE DAYS YOU MAY HAVE TO DANCE TO IT IF GEN. FLIMCO TELLS YOU TO.

DENVER FILM EXCHANGE
713 LINCOLN STREET
H. H. BUCKWALTER MANAGER
DENVER COLORADO

Denver, Colo., August 26, 1910.

Mr. W. F. Aldrach,

Palace Theatre,

Great Bend, Kans.

Dear Sir:

A few weeks ago your operator ruined two reels and we called your attention to the fact at the time. Explaining that we would later put in a claim for the damage. The writer returned from New York a few days ago and this matter was thoroughly discussed with the final understanding that you must pay for the damage.

Today we find you sent in the Forgiven reel absolutely ruined It is not our desire to be harsh or unreasonable in any manner, but you must now pay $50.00 in partial settlement of the damage done by you. I shall tonight wire the General Film Company of this decision.

For your information I will say that this exchange was sold to the General Film Company several days ago and the writer is now western manager of this concern which has absorbed nearly every exchange in the United States including the Kleine Optical Company as well as the Yale exchanges in Kansas City and St. Louis and the Pittsburg Calcium Light Company.

The writer cannot overlook expressing the opinion that it was actions such as this which prompted the formation of the General Film Company which now has absolute charge of the business. We advised you in a very friendly manner just before leaving for the east regarding the value of the films and notice that you have again erased our value and reduced it to $50.00. It is not the writer's intention at this time to go into any lengthy explanation but you will realize that if you intend to stay in the business and avoid expensive law suits it will be necessary for you to conform your methods with those of every honest exhibitor. You will find that by doing this the General Film Company will look after your interests to the very highest degree while if you do not care to treat their property with consideration, of course you will expect to have trouble with a concern the size of which is quite ample to crush you very quickly.

Yours truly,

DENVER FILM EXCHANGE,
By H. H. Buckwalter, Treas. & Mgr

CARL LAEMMLE, President

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WATCH!

The topical song has it that Rip Van Winkle was a lucky man to live in the Catskills twenty years without paying rent, but if Rip could see our film of his adventures he would indeed consider himself fortunate, for he has been treated luxuriously by the Columbia. He is played up to the limit of glorious achievement and in his best days he never wandered through more beautiful scenery, danced with prettier girls or was treated with more reverential courtesy than in our hands.

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"Jealously"

RELEASED OCTOBER 8th

This is the last word in picturesque scenery, fine photography and dramatic tensity. Clean and wholesome, it is a story of desperate motive.

"Tracked Across the Sea"

RELEASED OCTOBER 16th—A Surprise.

"Breaking Home Ties"

RELEASED OCTOBER 24th

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"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, OCT. 4

RANSOMED

Or, "A PRISONER OF WAR." Strongly dramatic and excitingly thrilling in the war scenes. A triumph of military picture production, telling a story that is absorbingly interesting. Approximate length, 998 feet.

FOR RELEASE FRIDAY, OCT. 7

THE LAST OF THE SAXONS

Historical Drama. A powerful picture story, correctly descriptive of early English life. Approximate length, 1,005 feet.

FOR RELEASE SATURDAY, OCT. 8

THE SAGE, THE CHERUB AND THE WIDOW

Refined Comedy, full of laughing interest and telling a charming love story. Approximate length, 998 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

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PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 15. October 8, 1910 Price, 10 Cents

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WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

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BILL'S SISTER

This is the swiftest and most dramatic of Western dramas. Length, 950 Feet

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OUT FOR MISCHIEF

Bubbling with fun, real fun by children who are natural fun makers. Length, 960 feet.

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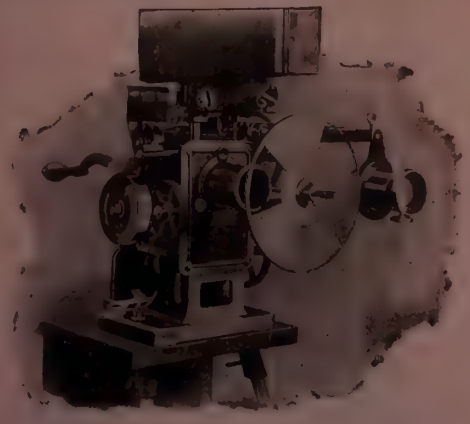

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The Perfect Motion Picture Machine

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(Signed) F. R. BENJAMIN, Mgr.

Dated Sept. 19th 1910 The Family Theatre, Darby, Pa.

WRITE FOR CATALOGUE G—JUST OUT

NICHOLAS POWER COMPANY - 115-117 Nassau Street, New York City

VITAGRAPH

"RELIANCE" FILMS

FIRST RELEASE SATURDAY, OCTOBER 22nd

In the Gray of the Dawn

A stupendous production, with Magnificent Costumes, Superb Photography, Exquisite Toning and Beautiful Tinting, which viewed from any standpoint, will rank as the

WORLD'S MASTERPIECE OF MOTOGRAPHY

A compelling story, with a cast of 75 people, the principal roles being interpreted by leaders of the motion picture field, including—

MARION LEONARD — HENRY WALTHALL
GERTRUDE ROBINSON — ARTHUR JOHNSON
PHILLIPS SMALLEY — JAMES KIRKWOOD
FRANKIE BURNS

Portraying the human passions so vividly that the hearts of the characters seem bared upon the screen,—pulsating with love, overflowing with charity and repentance,—and the finale shows the battle fought by a woman with her conflicting emotions, every fibre of her being yearning passionately for the affection of the man who has led her from dubious paths into the light of respectability and proffered marriage,—opening wide to her the gates of earthly paradise,—and her conscience bidding her send him back to his blind fiancee from whom she has unwittingly lured him. To save the man from self-destruction which he threatens in his mad infatuation, and to gain a few moments' respite, she apparently consents to the marriage, and while he dashes joyfully away for a minister she ends her own existence. He returns,—in the gray of the dawn,—and as he fondles the lifeless form of the beautiful creature in a paroxysm of grief, the minister solemnly raises his hand to heaven, saying, "It is the will of God"—presenting a tableau which will live forever in the minds of those witnessing it.

The Ballroom scene, where the queen of the demi-monde meets the youth,—the blind girl pining for her loved one,—the clash of the rivals for the affections of the lovely courtesan,—are but few of the intense dramatic incidents portrayed in this subject with faithfulness of detail seldom seen in motion pictures.

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Public recognition of the superiority of our films is demonstrated every day by the ever increasing patronage of Independent theatres, and the number of enterprising exhibitors who realize the worth of our pictures and are taking service from our Buying Exchanges. Look at our releases and decide for yourself if we are not putting forth weekly the

FINEST PROGRAM IN THE WORLD

You are the judge. Isn't it worth a little of your time to find out what we are doing? Here is the regular

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PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.
1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.
Sunny South Film Exchange, Rhodes Building, Atlanta

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

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The Thanhouser 2-A-Week

Say "THANHOUSER" to the Exchange Man for the "Thanhouser" Two-a-Week

Released Tuesday, Oct. 11th

POCAHONTAS

is a magnificent portraiture of court and colony life as lived in the long ago by the Indian girl and the persons who, through the mere fact of acquaintanceship with her, have passed down into time as big historical figures. The wonderful story of this wonderful woman is told by the moving picture as the printed or spoken word could never give it. It shows the motion picture AT ITS BEST as a text book and an entertainer.

App. Length, 1000 Ft. No. 150. Code Word, Pocahontas.

Released Friday, Oct. 14th

DELIGHTFUL DOLLY

is a delightful tale of a doll who isn't a doll at all, but who in her effort to be doll-like makes you laugh till the tears come to your eyes. WE MEAN IT! The tot is actually so funny in her imitation of the doll that you'll yell every time she fools the child opposite with the stiff, jerky movement of the limbs that usually belongs to toy children.

App. Length, 1000 Ft. No. 151. Code Word, Dolly.

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NEW ROCHELLE, N. Y.

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The Sales Co., Agents for United States and Canada.

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Over 3,000 feet of the greatest money-getting Motion Pictures in the world, showing "the West as it was."

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Said The Wyoming Tribune

"The presentation of the so-called "Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even image the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Wooly West.*"

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Realistically Portraying

Human Life Slaughtered on Speed Lustful Tracks

Only Exclusive State Rights will be Sold. $75 Buys a Complete Set with Right to Rent and Exhibit them in Your State

The Early Bird Gets the Worm

Condensed Captions of a Few of the Above Mentioned Slides Are:

They carried the lifeless body of the "dare-devil Borque" across the course. The roaring fiend-like racer turned turtle and killed two spectators and the car mechanican. The car swerved from the course, the driver lost control, and the racer wrapped itself around a post. The dead and dying lay in a row. "For God's sake tell Father and Mother I am alive," were the first words of the dazed driver.

Since The Dawn of Picturedom

you have never been offered so graphic a set of slides as "Dare-Devils." By co-operating with the various pictorial news agencies throughout the country, we have been fortunate in securing representative pictures of the following speed courses: Indianapolis and Atlanta Motor Speed-ways, Los Angeles Motordrome, Brighton Beach Course, Daytonia Florida Beach, Vanderbilt Course, Prince Henry Course in Germany, Dieppe Course in France and the noted Brooklands Track in England.

One Complete set of Slides and Exclusive Right in your State, $75 **One Complete set of Slides and Exclusive Canadian Rights, $150.**
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Four Color Lithos, 10 Cents Each

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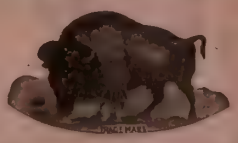
FIVE REELS A WEEK

Bison  Films

Tuesday; A "Bison" Wednesday; "Ambrosio"
Thursday; "Itala" Friday; A "Bison"
Saturday; "Itala"

2 WESTERN REELS 2

ASK FOR THEM!

YOUNG DEER'S RETURN

Scorned by the father of the girl he loved, whom he had saved from death in the burning desert, Young Deer goes back to savage life, discards civilized garments and weds a girl of his race. This film shows splendid scenes of stirring interest, the fight with the bandits, the rescue from savage Indians, the winning of a sensational baseball game by Young Deer at Carlisle, etc., etc.

Released Tuesday, Oct. 4th

THE GIRL SCOUT

While the emigrants are engaged in mortal combat with the Indians, the Girl Scout gallops wildly for assistance through rushing streams and rocky passes. Led by the girl the cowboys ride at terriffic speed to the succor of the whites, and the Indians are tumbled from their saddles by the bullets of the ranchers. The defence in the improvised stockade against the circling savages is most thrilling.

Released Friday, Oct. 7th

GET THEM!

2 WESTERN REELS 2

"AMBROSIO" RELEASE—WEDNESDAY, OCT. 5th
"THE PIT THAT SPEAKS" "TWEEDLEDUM'S DUEL"

"ITALA" RELEASES
"FOOLHEAD FISHERMAN" "MRS. CANNON IS WARM"
SATURDAY, OCT. 8th

"MYSTERIES OF BRIDGE OF SIGHS AT VENICE"
THURSDAY, OCT. 13th

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The man who overlooks anything unusual, or unusually good.

The exhibitor who overlooks a Western film like

"Wild Bill's Defeat"

Released Thursday, October 6th

(Remember the 6th Falls on Thursday)

It don't take a million to get this reel, but getting it will help you make one

Money was the primal cause of the famous Chanler-Cavalieri separation. Money is the cause of many separations.

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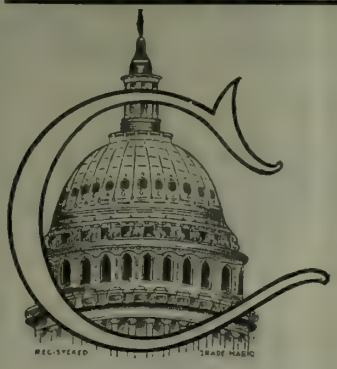

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With Col. John S. Mosby, a hero of '61, appearing in real war-time action, picturing scenes that happened nearly half a century ago.

See the Smoke and Powder Rising Off the Old Battlefields

See a real hero, a true story and the actual site of the fray. This will probably be the last opportunity that this generation will have to see one of the real heroes of '61 appearing in real war-time action.

Capitol Film Co., Washington, D. C.

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A soul-stirring drama showing the narrow escape of an innocent man. The court-room scene is great. Acting, staging and settings are "Perfect."

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A Man and a Girl — A western drama full of stirring scenes. Fine riding and a fine fight.

2 on 1

Simpson's Skate — A rip-roaring comedy showing Simpson with skates on and on a skate.

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When we released **"Trailing a Black Hand"** we forgot to announce it was a comedy subject, although everyone knows we make nothing else.

One critic accepted our "invite" to see the "Bloddy Melodrammer" and when he found The Joke was on him decided to "teach us a lesson" and further cover his confusion by means of **The Roast.** We're making a special film for this member of the "Solid Ivory" clan, and for all others whose density was caused by over-development, A film to make peevish "old ladies" twitch and twist until they can't help laughing.

It's Coming October 12

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Written and Produced Especially for the Occasion

and to break the spell we're bringing out a beautifully colored reproduction of the World-famous ocean liner ***S. S.* MAURETANIA GOING TO SEA.** A distinctively Novel and interesting subject.

Two Big Shows on One Reel---Coming Crack Comedies

October 19, **The Cat Came Back**
Imperfect Perfectos

October 26, **A Touching Mystery**

November 2, **Turning of The Worm**
That Dog-gone-Dog

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SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

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Release for Saturday, October 1st

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SENSATIONAL AND THRILLING FEATURE PRODUCTION.—760 Ft.

Birds-eye View From World's Highest Buildings

235 FEET

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A powerful dramatic production containing an appealing love story which arouses both sympathy and interest for the pretty heroine. Realistic and true to life. Full reel subject. Don't miss it.

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is a difficult game, especially under adverse conditions and unfavorable circumstances. Then it is a rocky, ragged road, indeed. But

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is making good at every twist of the game and every turn of the road, and our next release,

HOW THE TENDERFOOT MADE GOOD

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not only proves that we have, but pictorially relates how a young Easterner goes West and after strife and stress and struggle, disappointments and discouragements, wins fame as the trapper of a notorious outlaw, the sheriff's badge and the hand of the girl he loves.

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From a Man Who Had a Taste for Champion

"Put me on your mailing list, for Champs. What I have already had made me wish for more."

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BY

The YANKEE TRAVELER

Note: These chats were originally produced at B. F. Keith's Bijou Theatre, Boston, and are now running on the Keith & Proctor Circuit. Each chat runs from ten to fiifteen minutes and is accompanied by **Fifty Beautifully Colored Slides.**

List of Subjects

JAPAN

1. Ricksha Ramble—Streets of Tokyo
2-3. Glimpses of Home Life, Parts I and II
4. Japanese Girldom
5. Japanese Babydom—Japan, "A Paradise of Babies"
6. Flowers and Landscape Gardens
7. Fuji-yama—The Peerless Mountain
8-9. Picturesque Religions, Parts I and II
10. A Little Journey to Miyajima — Sacred Island of the Inland Sea
11. Delightful Scenery
12. School and Athletics
13. A Nation of Busy Brown Bees
14. Art Industries
15. Silk Industry
16. Among the Gentle Farmer Folks of Old Japan

PHILIPPINES

17. Our Philippine Possessions,—Manila and Environs
18. Trip to the Cocoanut Country
19. Trip to the Hemp Country
20. Trip to the Igorrotte Country
21-22. Central America—Parts I and II
23. A Cruise down the Islands of the East Indies
24. The Tragedy of the Martinique
25. A Trip to the Ruins of St. Pierre
26-27-28. Tour of the "Canadian Alps"—Parts I, II and III
29-30. Canadian Winter Sports—Parts I and II
31. In Old Quebec
32. A Canoe Trip in Ontario
33. The Great Northwest
34. Yellowstone Park
35. A Tenderfoot's Experience in Montana
36. Seeing Washington with Three Eyes
37. Niagara Falls
38. Rambles in the Southland
39. The Dear Old Farm
40. Childhood Memories
41. A World of Babies
42. Pictures and Poems
43. Dawn to Dark with the Poets
44. Flowers and Rhymes

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A Summer Flirtation

Release Day, October 12th

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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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Entered at the General Post Office in New York City as Second-Class Matter.

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

NOTICE TO ADVERTISERS.

We desire to state that, in conformity with recognized newspaper usages, all copy and cuts for advertisements in the Moving Picture World are received subject to the approval of the publishers, and that they are accepted for insertion absolutely without condition, expressed or implied, as to what appears in the reading portion of the paper.

Newspaper Agitation.

For several days during the past week the New York *World* has been publishing severe strictures upon the moving pictures exhibited in this city. The buildings in which some of these exhibitions are given are criticised, as is also the National Board of Censorship.

The first thing we have to say about these articles is that they are very belated, especially for a newspaper. The MOVING PICTURE WORLD has already—and repeatedly—traversed all these conditions in special articles. The strictures upon some of the earlier pictures still being reproduced in the cheap places have been fully and severely made by us, and in justice to the National Board of Censorship as well as to ourselves it must be pointed out that these objectionable pictures were made before the Board of Censorship commenced its supervisory labors. It should be further shown also that these pictures are what is known as "junk" to the trade, so that our esteemed contemporary is sadly behind the times in every respect.

Concerning the criticisms of some of the later and censored pictures it is only fair to state that they are not all just; in some instances a garbled report is given and in others things purposely omitted are censured as if actually shown, so that a reader not familiar with the facts would be misled. Is this done purposely? If so, with what motive? We beg to assure the New York *World* that this paper is doing—and claims the credit for having done—much to raise the standard of moving picture work; more and better pictures is our motto, and if they follow our columns from week to week they will find little need for their untimely and inadequate method of dealing with the situation.

The Mico-Kinetoscope.

The scientific applications of the phenomena of persistence of vision, are as important, to our minds, as their application to the purposes of entertainment. How many people overlook the fact, or are ignorant of it, that the moving picture has many other important uses besides that of amusing us? This fact is slightly apparent in the list of releases which we publish in the back pages of the WORLD every week. There you will see that industrial subjects occasionally figure. We would like to see them figure there with greater frequency, though this is, of course, a purely personal preference. Still, even those who conduct trade papers may have preferences which,

however, the exigencies of duty oblige them to keep in the background.

The title at the heading of this article may possibly seem abstruse or difficult to understand. Unfortunately the terminology of our subject is not so simple as it might be. It is necessary to use terms which, though, quite clear to trained men of science, frequently confuse and perplex the ignorant. Still we will endeavor to be as plain as possible, consistent with the due and proper treatment of our subject. Briefly, what we want to say in this article are a few words about a somewhat neglected field in moving picture science. We mean the union of the moving picture with the microscope. That is why we have chosen the above term, the micro-kinetoscope, to convey what we have in mind. In the original kinetoscope put on the market some seventeen years ago, it will be remembered that one looked through occulars on to a tolerably large image in a cabinet which moved across the field of view. With slight variations this is the basic principle of the mutoscope and other devices. But here you don't look at a continuous film, but upon a series of different pictures which recede from the axis of the ocular or eye piece.

Anybody who has worked with a microscope or who has studied it, or who is familiar with the scientific field that it embraces must realize how great are its potentialities for conveying instruction, information and, in many senses, amusement to the seriously inclined. The microscope shows us what are practically enlarged pictures of exceedingly little, or virtually invisible objects. Were it not for the microscope, the principal part of which is a carefully made objective of exceedingly short focus, it is doubtful if any American breakfast table to-morrow morning would be free of poisonous food. It is the microscope which, in the hands of Dr. Wiley down at Washington, enables him to keep tab of attempted adulteration. It is the microscope which enables the bacteriologist to locate, identify, isolate, typhoid, diphtheria, cholera germs, etc. All these scourges of humanity are tracked down by the microscope. Of course, there are adjuncts to this beautiful instrument in the work of the constant espionage of nature and life in miniature, such as photography, drawing, lantern projection, organic analysis, etc. But it is the microscope itself which primarily renders all this work possible.

Consider, now, if in the hands of all men of science, scholastic professors, chemists, experimentalists, investigators and physicists who use the microscope for research work—consider what a great additional power would be placed in their hands if to the enlarged images of the minutiae of organic life, which it is their duty to examine and study, the valuable property or element of motion were imparted. In other words the presence in the laboratory, the lecture theater, the class room, on the parlor table, of moving pictures of microscopic objects: the lower organisms in water; zymotic germs; animalculæ; diatoms—everything in fact in the world which, on account of its miniature form or structure, it is desirable to photograph and enlarge. From the sublime to the ridiculous: just fancy a moving picture of pulex irritans under the microscope. Verily, that would be a great sight to many a suffering mortal.

Radium is said to be a substance which possesses something like the property of perpetual motion. Would it not be interesting to have a microscopic moving picture of it? We pause in our suggestions, for this is really such a vast subject that it is impossible for us to handle it completely in such a short article. Our present object is to throw out the suggestion and draw attention to the fact that progressive science and its up-to-date methods of teaching demand the union of the microscope with the moving picture. We are not betraying secrets when we say that the manufacturing and assembling work of the micro-kinetoscope is actually being proceeded with at the present time. The practical outcome of this would be that sooner or later for a comparatively small sum we shall be able to buy a small table microscope in which we may view moving pictures of small objects. There is clearly a wide field awaiting this application of the theory of persistence of vision.

The Usual Thing.

SECOND ARTICLE.

When we printed our little article last week under the above title, we hardly expected that it would secure the reception that it has. It has pleased us very much to hear it quoted, requoted and generally approved of by all sections of the moving picture field with which we have come into contact these last few days—and we get about a bit, as the reader knows. The phrase, "the usual thing," is, of course, as we pointed out, not our invention. It has caught on in people's minds as describing, or indicating, a mediocre, or indifferent, moving picture. We are glad of it. There is much virtue, much power and much potency in a phrase. A phrase killed Mr. Blaine's chances of the Presidency. Mr. Roosevelt's phrases are far-reaching in their effects. Even such a wealthy man as the late Edward Harriman was afraid of them. The late Mr. Cleveland asserted the dignity of this country in a controversy with Great Britain, in a single phrase.

This phrase of ours, then, "the usual thing," may not improbably be the means of relegating the mediocre to its proper place. Even as we are writing this article we have visitors who are disclaiming any desire, any intention, or any advantage to themselves of making "the usual thing" in the way of moving pictures. They are aiming to produce the very highest class of picture that can be produced so that the public will be satisfied and attracted to the picture instead of disappointed and repelled. "The usual thing," in fact, is doomed. The race for quality is being run in deadly earnest. Only last week we felt it our duty to condemn both orally and in print, several pictures of the type of the usual thing, in the preparation of which many thousands of dollars had been expended if not wasted. It is not pleasant for us to have to do this; we would rather praise than deprecate.

At the same time we are ever desirous, nay anxious, to encourage. There is always room at the top. Several manufacturers, who at the present time are producing "the usual thing," must not take it amiss from us if we are severe on their work. We are severe only to be kind. Commendation and praise may help a good picture into popularity, but they will never advantage a bad picture. Failure teaches many valuable lessons, not the least important of which is that good work, and good work only, is one of the primary conditions of success in moving picture making. This is a truism and may be trite, but it is a lesson that requires to be driven home.

The real uplift of the moving picture, of which so much was written about last year, is the uplift of quality—photographic, producing, artistic, narrative quality. With all these at their best there will be no need to talk about uplift; the goal will have been reached. All that is left, then, is competition, emulation and progress. Look at the illustrated magazines and publications that are issued from the press in such great numbers to-day compared with the productions of ten or twenty years ago. Note the conditions: "The usual thing" in magazine and public illustration has been killed off. By "the usual thing" we mean the old wood cut of badly drawn subjects.

Photography has stepped in to effectively preserve the touches of the artists' hand. Three-color printing has displaced coarse chromo. All along the line, modern methods of graphic illustration have improved, to the exclusion of "the usual thing" of years ago. So it is with the picture, will be with the picture, and must be with the picture. The usual thing must go, or, if it remains, it will find only a limited clientele amongst the ignorant and those whose minds have not been prepared for delicate, artistic work.

"The usual thing" must not be allowed to kill the picture in the estimation of the public. Therein lies the danger. The public at large likes the best. It likes the best in literature, art, music, sculpture and architecture. Large sections of the public, however, are still surfeited by "the usual thing" in moving picture making, and therefore are probably unfavorably influenced against the picture. Remove the cause and the effect will cease. That is why we are so anxious to see the back of "the usual thing" in moving picture making.

A Moving Picture Convention.

THIRD ARTICLE.

The vital necessity of a Moving Picture Convention having been clearly demonstrated in the two preceding articles, we now come to some practical suggestions for the realization of the idea. Here let it be said that these articles are but initiatory ones. We shall pursue the idea until it becomes a concrete fact. It will become a concrete fact next year. During the Winter we shall recur to the subject, and not allow interest in it to die off. A moving picture convention is just about as certain to be held in due course as the MOVING PICTURE WORLD is due to appear regularly and perpetually, whatever else may happen.

Some little foresight animates us in advocating the formation of a moving picture convention, representative of all branches of the industry. We want the moving picture industry to rest upon a broad basis; we do not want any one section or faction to be preponderant in it. Preponderance means monopoly, or attempted monopoly —not a good thing for any industry. The sentiment of the American people is growing increasingly strong against monopoly. Cool students of the probable outcome of events can clearly discern in the not distant future, an American Revolution, not less drastic in its effects than the French Revolution of the eighteenth century. The originating cause of the American Revolution will be the same as the originating cause of the French Revolution: The people will revolt against being robbed by the rich.

But, to come down to earth and our moving picture convention, let us give the reader an idea of the sort of work which we should expect such a gathering to get through. We want our convention to work for the good of the entire industry. We have no use for purely social organizations, though even the social side of the picture convention has its use: it brings people together. We cannot better carry out our idea of conveying what is in our minds than by anticipating the possibility, which, in some shape or other, is destined to become an actuality, namely, of the actual holding of a Moving Picture Convention, so soon as the first meeting is held next July in a convenient central city, such as, for example, Kansas City. July is a good month for the holding of conventions; the business is then at its lowest ebb, though people are holiday making. However, they are talking about their plans for the coming Fall. It is a good thing to discuss those plans in the Summer.

Gathered at the convention are thousands of exhibitors from all over the United States; two or three thousand, at least. All the exchanges are personally represented; all the manufacturers; all the press. There are many visitors interested in the moving picture and some of its aspects. Convention Hall is filled with exhibitions of cameras, projectors, darkroom apparatus, chemicals, sundries. It is a trade exhibition in which everything that goes to the making of a moving picture is shown. On the walls of Convention Hall there is a pictorial display. You have portraits of prominent people identified with the industry. You have photographs of the leading actors and actresses. You have photographic enlargements of notable films. The entire moving picture trade and industry is represented in the exhibition at Convention Hall. Then you have a demonstrating room for showing pictures, for giving talks to operators—for many operators will go to the convention. Then you have a meeting room. In that meeting room during the convention, papers and addresses of interest to exhibitor, renter and manufacturer are given; but chiefly of interest to the exhibitor, as he is the backbone of the business. He is the nearest man to the public. Of course, the convention will be officially welcomed by the good people of Kansas City. It will be such a huge success that other cities will start competing for the privilege of succeeding meetings.

The work, then, of our Moving Picture Convention would be carried out in the interests of the business as a whole, and not for any one faction of the business. Just as the MOVING PICTURE WORLD exists for the benefit of the business as a whole, and not for any one faction of it.

Cannot our exhibiting readers see, then, the prime, the vital necessity for such a convention? Is there any exhibiting reader of the MOVING PICTURE WORLD who can confidently place his hand on his heart and say that he expects to be in the business two years hence, though he is making money out of it now? Of course not! Why? Because his outlook is so gloriously uncertain. He is a segregated atom. He does not know where he "are." Though he has community of interest with other exhibitors, he has no opportunity except through our columns, of putting that community of interest into practical effect for mutual advantage. It is unnecessary for us to labor this point of the absolute, the vital necessity of a moving picture convention in the interest of the business as a whole.

There would be, of course, a convention banquet and other special amenities of the gathering. As we have said before, we do not want to ignore the social side of our scheme; but, above all, it must be a working convention. Suppose 5,000 exhibitors became members of the convention and paid $20 annual dues! There is an income of $100,000. The convention could also make money out of letting spaces in Convention Hall, and from advertisements in the convention handbook. With a little organizing work, the moving picture convention could easily acquire an income of $120,000 or $150,000. Armed with a comfortable bank balance, its capacity for effective action in the interest of the business as a whole would be obvious.

We shall recur to this subject time and again later on.

To Joseph Jefferson is attributed the remark that "the artist and the writer each lives in his works, but the art of the actor dies with him." From the tone of that remark we would be willing to hazard that the genial Joe, were he alive, would become a patron saint of the moving picture. He never was good at holding aloof.

Moving Pictures in Natural Colors.

By Thomas Bedding, F.R.P.S.

Now that the Fall season has opened, and active work in the moving picture field is in full swing, I propose, in the course of a few short articles, to carry out an intention I have long had in mind, viz.: to deal with the subject mentioned in my title, from the point of view of the maker of moving pictures—that is, the practical point of view, and to consider the feasibility of utilizing, wholly or in part, some existing processes for the making of moving pictures in natural colors. No doubt many of my readers will be surprised to learn that there *are* several processes for making moving pictures in natural colors. Such, indeed, is the case. It must not be supposed that the Urban-Smith process, which has been so often referred to in these columns, is the only available method.

It is necessary at the outset that I should make use of the first person singular, a little. It must be quite twenty years since I first gave the subject of photography in colors some attention. Glancing through a file of the paper of which I was formerly editor, namely, "The British Journal of Photography," I find that one of the earliest articles I wrote therein was headed "Colored *au Natural*." Later, I published in the annual called "The British Journal Photographic Almanac," of which I was also editor, an exhaustive article on the subject of color photography. The number of individual articles I wrote on the subject between the years 1887 and 1904 could be counted by the hundreds.

Again, I attended innumerable lectures by Wall, F. E. Ives, Sanger Shepperd, Lippman, Sir William Abney, Sir William Herschel, Prof. R. W. Wood of Wisconsin University, and many others renowned throughout the world as authorities on color photography. Moreover, for a long time past I have had in hand a series of practical experiments on the subject, the result of which will be made public in due course. The time is not yet ripe.

The other day, in company with my confrere in the conduct of this paper, we were discussing with a very well known photographer in New York City this subject of moving pictures in natural colors. Our photographic friend, a man of great experience, ability and intelligence, exclaimed almost rhapsodically: "Oh! if we could only get natural colors on the screen." That voices a general aspiration. Of course, we already have them as given by the Urban-Smith process. But then the Urban-Smith process is in a class by itself; that is to say, the results are only produced by those commercially interested in the process, therefore it can hardly be called in the general meaning of the term a practical every-day method.

To cover my subject exhaustively would take up hundreds of pages, for I would have to deal with the nature and properties of light, which in itself is a fascinating theme upon which the greatest of the world's philosophers, like Sir Isaac Newton, Helmholtz, Young, Brewster, Lord Rayleigh, Ogden Rood, Huggins and many others have written. The subject, indeed, is a vast one, if it be exhaustively studied; in fact, it might be said that at the present time our knowledge of the solar spectrum is by no means complete. The spectroscope, like the telescope, is constantly adding to our information as to the wonders of the physical world.

I know that hundreds, if not thousands, of readers of the Moving Picture World are interested in this subject. Few of them, however, understand its fundamental principles. They talk color, not knowing what order means. When told, they are surprised to learn that color is merely light in a more or less decomposed form. This is the beautiful, natural phenomenon of the rainbow. This does not look a very important fact by itself, yet if it was adequately grasped by all interested in the subject of moving pictures in natural colors, something would be accomplished towards a general understanding of it. To end this short introduction: Those of my readers who don't understand what color and light really are, had better purchase a simple primer on the subject and then proceed to the photographic aspect of matters by studying some of the following manuals: "The Chemical Effect of the Spectrum," by Dr. Eder; "Photography in Colors," by Tallent, Bolas and Senior; "Photography in Natural Colors," by E. J. Wall; "The Kromskop," by F. E. Ives.

The writings of Sir William Abney, Leon Vidal, Prof. Gabriel Lippman, and E. Sangor Shepperd can be consulted in the "Journal of the Royal Photographic Society," which is accessible at the great libraries in this and other countries; or it can be purchased through the ordinary book store. There is, therefore, no excuse for anybody in this country who is genuinely interested in this subject of the application of color to moving pictures to remain in ignorance of what has been done in the matter. It is all on record.

The two processes at present before the public are the Urban-Smith process and the Friese-Greene process. A brief description of the former is as follows: The film is made panchromatic by suitable dyes, and it is exposed in the camera, behind a revolving shutter in which are fitted two filters (or screens) colored red and green. Thirty-two pictures a second are taken, one for each filter. When the negative is developed a positive is made from it and this is projected through red and green filters at the rate of 32 per second on the screen. The eye of the observer then perceives the moving picture approximately in the colors of nature.

Here is the Friese-Greene system: An orthochromatic film is placed in the camera for exposure. In the axis of the lens—that is, behind it and in front of the film—there is also fixed a prism of 20 degrees; next, immediately in front of the film are placed a red and a green screen, in the same plane as the image, that is, one above the other. So there we have the essential factors in the following order: 1, lens; 2, prism; 3, screens; 4, film.

The action of the prism is roughly to assist in passing two images instead of one to the image plane; this it does in virtue of the fact that it refracts some rays of light more than others, and consequently part of the image which passes through the primary lens is deflected to form the second of the two pictures placed one above the other. Both images pass through the screens, and when the positive is made from the negative those images in their turn are passed through other screens and a prism. Roughly the system for exposing the negative is that for projecting the positive.

The foregoing descriptions are condensed from particulars published by their respective inventors. The Urban-Smith results are tolerably familiar to the majority of our readers; Friese-Greene's has been shown in England. The process, however, at present has not been worked commercially, although I have noticed that Mr. Greene advertises that he is prepared to make pictures by the process.

So far I have merely traversed ground familiar both to myself and my readers. But this was necessary by way of introduction to the subject. Next week I will dig a little deeper into it and shall enumerate and describe a number of other methods for making these pictures. I do not guarantee that they are absolutely practicable in that they can be very easily adapted to any existing factory, but they contain a wealth of experimental data which the modern film maker or experimentalist would assuredly find useful in going over the ground.

The subject is indeed a great one. As I said at the outset, it can hardly be treated adequately in the limited space at command. But, at any rate, these articles may at least serve the purpose of directing attention to what has been done in the matter and of the possibilities that lie before the experimentalist.

Praiseworthy Production by a New Producer.

By Louis Reeves Harrison.

An artistic revelation in the pictural drama will be made when the first Reliance play is released. I make this prophecy in spite of the fact that my advance view was thrown by a defective light on a small and poorly-painted screen, and in spite of the fact that the play is so weak that I would avoid mentioning it at all if I could, for the sake of the playwright. There are so many splendid qualities in the first Reliance release that a heavy balance must be struck in its favor. There is a sure hand shown in the directing; the performance of the leading woman is magnificent; and the photography will make every producer in the Independent Camp sit up and take notice. In the many *deep* scenes there is that delightful quality not attained by four other houses in the world: the visibleness of every salient detail; and the details are all in good taste. I do not expect playwrights to turn out fifty-two masterpieces a year, but, when a masterly play comes along, the Reliance studio seems to be equipped to take the first of foremost place in the ranks, I look for an ideal creation in the new art. As it is, the play will be an artistic success and constitute a distinct advance beyond an enormous number of the silent dramas now being shown. It is beautiful.

Most of us detest deliberate ugliness in a drama that is only *seen*, except when it is rendered absolutely necessary by situations of stress and sorrow, or to enforce a contrast. When it serves to set off strikingly some object of beauty, or where it has an appropriate place in the development of an idea it helps out the grand totality. There is enough that is revolting in our every-day experience, "sufficient unto the day—," we go to the theater for relief, not to hear discords, nor to see them. The idea that the plain ordinary public has no sense of beauty emanates from theatrical hacks, the rubbish that has been swept out of stage doors into moving-picture front-yards. I have heard these fellows talk on the street corners near Lobster Square about "When I was with Belasco, I says to Frohman, says I." They have all put plays on Broadway, put them on the fritz. It is a waste of words to try to teach them anything, but human beings who prefer a brick-yard to a cathedral, who prefer a swamp to a noble landscape, are like clams in the mud, serenely ignorant that ships sail on the sea. Those who are catering to the scum and residuum of society are mere drag anchors on the progress of intelligent producers. This statement may be jarring to the pristine egotism of those who profess to know "what the people want," but we have only to glance back at the career of a certain theatrical firm for evidence. They obtained control of seventy theaters in the large towns, put on the "cheap and nasty" style of melodrama and emptied their own houses. It always bewilders and saddens a savage to be brought suddenly in contact with civilization.

The central figure in the Reliance tragedy is a beautiful woman, and she is even more beautiful than our recently-acquired citizen, Lina Cavalieri Chanler; her loveliness is enhanced by elaborate costumes, accentuated by charming ensembles, and her fine acting is ably supported by two men who have few equals in the business. She suits the part, or it was probably written up to her. The playwright may have sacrificed himself to give the central figure opportunity. It was a treat to see this charming actress portray so many and so varied shades of emotion, but she would have been equally effective if the author had concentrated on the motive instead of on the personnel. The moment she came down the staircase in the first brilliant ensemble, dressed in a black costume, Saphoesque in design, I recognized the lady who appeared in a skit of my own, "The Day After." In this comedy, the principal characters descended a staircase in deep perspective into a scene of festivity and in the Reliance drama this presentation is made equally effective. Both showed masterly treatment of a simple incident. The black costume was very effective, but I confess that I was dazzled by the sudden change to one of ivory satin. Not that it was necessary for us to see the gowns changed, but there was too sharp a break, like that of a sliced reel, in the transformation from one striking costume to another. This worldly character was an enchantress, who turned men's heads, and it was easy to see that she could. Right there is the important point.

Men fall in love through the eye, and women through the ear. Cleopatra's head was turned by Mark Antony's eloquence, the flame in pure Desdemona's heart was kindled by Othello's voice, and many a girl has left home and mother, to her eventual annoyance if not regret, because of a persuasive wooer. Now man is a homely and useful animal. He is constructed on lines of utility and proud of the fact that he can make his living. He contemplates himself in the mirror and knows all of his fine points from his brow to his toes by heart, but he is vaguely conscious, in spite of his new tie, that he is not a thing of beauty. He naturally turns with a sense of relief to the ideals which women instinctively present, especially when her face and form are in harmony with those ideals. He loves womanly beauty, illusions and all. He decorates his bachelor quarters with photographs of stage beauties, he stares in the shop windows and theater lobbies at the ladies who show decorative possibilities for the suburban cottage or the Harlem flat. He buys seats in the front row, sends flowers and mash notes. If the central figure in a picture drama is a woman, he prefers her to be a beautiful one. If she falls short of his idea of what she should be, he curls his lips and says: "What's the use of making such a fuss over her?" The Reliance backers have netted a leading lady resembling the one who rose from the foam of the sea, the one to whom Paris gave the apple (not the one who gave us the apple); she is a veritable Aphrodite who will enhance the beauty and interest of all the productions in which she may appear. Sheriff Bob could have done just as well at home.

The visible effects in this new departure are charming and nicely timed, it is a treat to the eyes. It was a serious error to alienate that valuable asset, human sympathy

in the beginning of such a play, show no promise of reformation in the heartless character of the central figure, then try to put over such an impossible transformation at the last moment, resulting in a sacrifice of life itself for motives that cannot be shown in a picture play. But in spite of this defect, the reel will make a sensation among the initiated, the merit is there. Future performances by the Reliance Company will surely soar to greater heights of artistic beauty when they:

"Suffice the eye,—and save the soul beside."

MOTION PICTURE CENSORSHIP.

At a meeting of the Yorkville Civic Forum in the Hungarian National Hall, 321 East Seventy-third street, last week, John Collier, of the People's Institute, Educational Secretary of the Board of Censorship, spoke in defense of the censors in their work with moving pictures. He said:

"There are periodical outbursts in the newspapers against the moving picture theaters, and in these attacks the Board of Censorship is generally by implication involved. There are certain things the Board of Censorship is responsible for and certain things it is not responsible for, which can be readily made clear.

"The Board of Censorship does a national work, inspecting moving pictures before they are placed on the market. When a picture is condemned, or a change made, this verdict is made effective for every copy of the picture shown in the entire country. The Board of Censorship has correspondents in cities throughout the country, who receive weekly bulletins from the Board and are thus able to notify the Board in any case where its verdicts have not been put into effect.

"The censorship has existed for a year and a half, and probably eighty per cent. of all the pictures seen in theaters have been reviewed by the Board of Censorship. Of the remaining twenty per cent., some are undoubtedly bad. There is no way on earth to suppress these pictures except to watch each individual theater (there are ten thousand picture theaters in America), and when the picture is shown, punish the management legally and then confiscate the picture by legal process. These pictures are lodged on the shelves of hundreds of exchanges in a score of cities.

"The Board of Censorship operates through agreements with the manufacturers of motion pictures. The ever-diminishing percentage of pictures issued prior to the time the Board began its work, have passed out of the ownership or control of the manufacturers and out of the jurisdiction of the Board of Censorship. They must be taken care of by the police of each city and by local reform bodies that are equipped to inspect the theaters in their neighborhoods.

"As for the pictures issued since the censorship began the Board stands squarely by its verdicts, which are reached by a committee of social workers, acting in a volunteer capacity and absolutely free from the trammels of obligation of any kind to the moving picture business. A picture cannot be judged by the sensational or inimical description of it which may be published in a newspaper. Neither can it be judged by the flaming poster which may be hung in front of the show, for such posters generally have no relation to the picture whatever. Why, I saw the 'Passion Play' in moving pictures recently advertised by a poster showing the elopement of a modern couple in evening clothes over a garden wall. The picture theaters on Fourteenth street and the Bowery are especial offenders along this line.

"When motion picture theaters are criticized for lack of precaution against fire, for bad air and the like, this again is a concern of the local police, fire or building department of each city. In New York, excellent work has been done in the past year toward the improvement of the picture shows and theaters generally, and the city departments ought to get credit for their progressive handling of a complicated problem. Much remains to be desired. We are assured by the Mayor's License Bureau, by the License Bureau of the Police Department, and by the Bureau of Violations of the Fire Department, that any complaint against picture shows will be promptly investigated and remedied. At present all these departments are making more or less thorough, periodical inspections of all the picture shows in New York."

Now that they are taking moving pictures of the human brain, let's have one of the brain of the man who runs films without titles. Maybe we could find out the mental process by which he concludes that the audience knows what it is looking at.

CHIEF OPERATORS.

By F. H. Richardson.

The writer is firmly of the opinion that where a company owns or controls six or more motion picture theaters it is an act of wisdom to create the office of chief operator and fill the same with a strictly high-class man. Such a position should carry a minimum salary of $40.00 per week, with a called upon to assume charge of, say, fifteen operating rooms. To make such an office effective its incumbent must of necessity be given full and complete charge of all operators, with power to employ or discharge. He must also have full and complete charge of all matters pertaining to projection, except as to the selection and arrangement of the program, that being properly within the rightful province of the manager. Also to the manager must be left the privilege of cutting out any portion or portions of the program he may desire, but the right to order the operator to "speed 'er up" should be taken from him absolutely, as should all other things which make for good or bad performance in projection.

I can see the heads of some of the big combinations controlling ten to fifteen houses as they read the above lines! I can see their look of amazement and hear their snorts as they mentally comment on the monumental nerve of the man making such radical suggestions. But, nevertheless, I not only have made them, but what is more, I reiterate them. I firmly believe such a proposition would return large dividends, provided a really high-class man be employed. I also am firmly of the opinion that it would **not** pay with a cheap man occupying the office of chief operator. The real difficulty, at this stage of moving picture affairs, would lie in the possible lack of men competent to take such a position **and make good.** Having employed a man in capacity as above set forth, the company would look to him for one thing, and one thing only, viz.: **Results on the screen!** The employer, having installed such a man at a salary calculated to buy ability and brains, would accept absolutely no excuse for any result but the best. This would naturally mean that, while he need not necessarily do the actual buying, he must have the selection of machines, appliances and operating room supplies of all kinds. In fact, where anything involving projection is up for consideration, the chief operator must be **"it."** In other words, the employer must take the position: "In matters pertaining to your department we leave you unhampered, but we want and expect results; excuses absolutely don't go."

Being placed in this position, the chief would naturally be compelled to place himself in exactly the same relation to the individual operators under him. As the matter now stands, the operator is under no one but a theater manager, who, nine times in ten, absolutely does not know what constitutes a really first-class, high-class performance in projection. In fact, he is most likely unable to say whether or no gross and plainly discernible faults in the picture are avoidable or unavoidable. The operator knows this, and, as a rule, acts accordingly. He is careless, since he well knows the manager doesn't know the difference. He is lazy, because he well knows the manager doesn't know when a shadow is on the picture unless it is very, very bad. He has breakdowns, because he knows the manager can't tell whether it might have been avoided or not. But place the same operator under a man whom he knows is liable to be in the audience at any moment of the day and whom he well knows he cannot make any excuse for inferior work, and let him thoroughly understand that the first time the chief catches a shadow on his picture or the first time he has a breakdown that might have been avoided by timely work, he will be unceremoniously fired, and you will see that same operator wake up. You will see a vast improvement in his performance or you will see a new operator installed who will give value received. Let it be thoroughly understood that the writer means no disparagement of managers by the foregoing. It is not to be supposed that a manager, however high-class he may be as a manager, is an expert in projection, or matters pertaining to projection. In too many cases he is so utterly devoid of knowledge along these lines that the operator, even though of mediocre ability himself, would put on a distinctly better performance were he left without managerial interference. But for all that he may be a splendid **manager,** if he be confined to that end of the business. The plan proposed would of necessity confine the manager to his proper sphere and place projection matters in the hands of the chief operator entirely. Such a proposition, carried out properly, would cost a company more than the present way of doing things—cost more aside from the chief's salary, I mean—but it would produce infinitely better results, hence would increase revenue at the box office.

WAR IN PEACE VALLEY.

A TRUE STORY NARRATED BY WILL SMITH.

The golden era of the moving picture was at its highest point, the taking and counting of small change was the most strenuous labor in the exhibitor's life and where he had menials to perform this for him, he had practically nothing to do except to spend the profits more or less conscientiously. The Motion Picture Patents Company lay as yet in the lap of fate, competition had not been able to supply the demand, restrictive laws, envious theaters were as yet unknown. "Standard Oil" and moving pictures seemed to be the best things financially from Maine to California. The boom was observed everywhere and by everybody. In the town of Krautville, in the very heart of the German district of Eastern Pennsylvania, a man had drifted from the phonograph business into moving pictures and in a small store room he was showing to capacity three, four and five hours every day and night, Sundays excepted. It came to pass that one day Oscar Otto Oberholtzer strolled into the "Dreamland," and beheld the throngs surrendering nickels. Mr. Oberholtzer had come in from a neighboring town, famous for its slate quarries. In one of said quarries Oberholtzer had toiled for twenty-two years and had saved a tidy little sum, which was drawing interest at the low but cheerful and safe rate of 4 per cent. Why Oberholtzer no longer toiled in the aforesaid quarry is a story in itself. Oberholtzer was, like most of our Pennsylvania German friends, very "sot" in his notions. His ideas were very few and very simple and hated any change. This likewise is characteristic of our good German friends in that part of the Keystone State; a man who is late to his dinner, who goes to his work either before or after the rest of his fellow citizens, is viewed with suspicion. The type found its fullest expression in Oberholtzer, who had never from the day of his birth been in danger of succumbing to cerebral hemorrhages, for within his capacious head any microbe, feeding on human brains, would have starved to death. Twenty-two years Oberholtzer had toiled and would have been toiling yet, but for a revolutionary step on the part of the company for which he had been working. The remuneration of Oberholtzer had been at the rate of 12 cents per hour, when for some unexplained cause the company raised the compensation to 14 cents per hour. At this all the conservative instincts of Oberholtzer revolted and utterly refusing to consent to the innovation, he left the employ of the company. While in no immediate need of money it was apparent to him that he must find a source of revenue and a higher rate of interest than 4 per cent. While in this mood he saw the great crowds at "Dreamland." He was deeply impressed and when he returned to Slatetown his mind was made up to embark in the moving picture business. It was about this same time that Michael Mullaly and Patrick McGarry, likewise residents of Slatetown, which had been years ago one of the hot beds of the Molly Maguires, had an earnest business conference in the livery stable in which they were jointly interested. In intervals between currying and sweeping, said Patrick to Michael:

"Sure, it's a shame, so it is, the way that Dootchman over in Krautville is making the money."

To which Michael, with equal sincerity, replied: "It is a shame, indade, and the old engine house here in our own town empty; and I think we can put a couple of hundred chairs in it, so we could."

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Thus it came about that the Slatetown "Weekly Banner and Republican Budget," in its next issue, contained two items fraught with great interest to the amusement loving people of that staid old burg. Its readers were informed "that our popular townsman, Mr. Oberholtzer, who recently severed his connection with the Slatetown quarry, had rented the old brewery malt house to convert it into a moving picture palace, where the choicest products of this new invention were to be shown," and "that Messrs. Mullaly and McGarry had decided to show moving pictures in the old engine house, and that a gentleman from Mahanoy City, a skillful operator and manager, was even now on his way to Slatetown to take charge." I feel, before going any further, like invoking the aid of the muse for power to describe the wrath of Oberholtzer on learning of the Hibernian enterprise and vice versa, especially vice versa. There were openings in due season and the two places, being close together, the whole of Slatetown turned out and it looked as if Slatetown actually had the population which an extravagant census had given it in 1900, to-wit—2,871. For a while all went well, it was indeed a halcyon time, in which even a poet or a hod carrier could have made money with the exhibition of moving pictures. As the populace, however, became surfeited with the entertainment the rush of nickels subsided and the stream became thinner every day.

Oberholtzer, unused to worry, began to lose weight and he, whose digestive organs had rivaled those of the ostrich, began reading the "indigestion ads" in the weekly paper and decided that he was suffering from gastritis. In some alarm he went to the doctor, who advised him to eat more pretzels and "thin-line-of-red" German sausages, which Oberholtzer did very conscientiously and soon found his digestion restored to its normal capacity. While in the mellow mood of the convalescent and in the act of taking large doses of his medicine, Oberholtzer was visited by a great actor, temporarily without an engagement. The actor was lean, almost six feet tall, and from what could be obserevd through a wild and straggling growth of beard, the novelist would be compelled to set down his complexion as pronouncedly sallow. He shaved himself, he confided to his friends, who never saw any reason to doubt his word. His raiment was of antique cut, and while there was a decided classic cast to it, it was clear that it had not been pressed or cleaned in some time. Before the tragic inspiration came to him his name was Johnny Michaels, but he was now billed—strictly by himself—as Mortimer Wethersbee Effingham. Mortimer had a furtive gaze, which, however, never failed to detect the vital spots in the free lunch counters, and though wandering on through life with a curious reserve and dignity, apparently oblivious of the doings of his fellows, had his ears keenly attuned to invitations to a drink. While he could not hear adverse criticism, though shouted at him by an auctioneer, no beer collector could whisper, "What will you have?" low enough to escape the hearing of Mortimer. It would indeed be difficult to paint a greater contrast than Mortimer and Oscar Otto Oberholtzer. The latter sat there so stolid, so comfortable, unbothered of nerves, feeding himself with frequent slices of the mysterious sausage and doing it with the utmost deliberation; the former restless, conveying a suggestion of perpetual hunger, perpetually unappeased. With a courtly gesture Mortimer doffed his hat to Oberholtzer, saluted him formally, introduced himself as the well-known tragedian Mortimer, stated that he had just come in with his company from the Junction on the Buffalo express. In truth, Mortimer knew nothing of the Buffalo express except what could be learned on the time table, for he had actually come in on a canal boat, sharing the honor and pleasure of the voyage with a large load of fertilizer and the company was even now attending to the disinfecting process in the primitive basement of the Lehigh Hotel, a hostelry of the eleventh rate.

"I have decided, my dear sir, to bide here, tarry as it were," continued Mortimer, in a genuine tragic basso, "for a week possibly, and having heard of your play house, Mr. Oberholzer, a Mecca, I believe, for the true Thespian, an altar of art, I was bound, sir, to seek an early introduction to its distinguished impresario."

Oberholtzer at first regarded Mortimer with the utmost composure and being thoroughly good natured and hospitable, like all his race, was tempted to invite Mortimer to share the repast, but when he was told about his place being a "Mecca for Thespians" and himself an "impresario," he began to view Mortimer with suspicion. Oberholtzer felt that his conscience was clear and that he had never wilfully wronged anybody, he had been honored by his fellow citizens, who had elected him president of the "Louder Maennerchor," but "Mecca" and "impresario," was he being heaped with new honors, or was that "skinny Irisher" insulting him "already yet"? At this moment a white-aproned youth appeared and set a huge stein in front of Oberholtzer. Mortimer sniffed the fragrance with distended nostrils and Oberholtzer, forgetting his suspicions, ordered a stein for Mortimer. It came and Mortimer refreshed himself, noisily smacking his lips.

"Ah," cried he, turning to Oberholtzer, who offered him the pretzels and sausages, at the same time wisely ordering a new supply, "I do find this malt tonic most beneficial and quaff it often."

All this took place in a sort of private chamber, partitioned off from the general barroom. Between draughts of malt tonics Mortimer acquainted Oberholtzer with the "per-

sonnel and the eminent merits of his company." The company consisted, it appears, of two ladies of uncertain age, who danced and sang and had long been the ornaments of a female minstrel troupe, and of three gentlemen, who likewise excelled as minstrels; during the acts of the ladies the gentlemen furnished the music and vice versa. Intervals were filled out by Mortimer himself, who recited the ravings of John McCullough. The regular compensation for the company's services, Mortimer confided to Oberholtzer, was $1,000 per week, payable in advance, but out of personal regard for Oberholtzer they would play in his theater at $10 a head and board for a week. If preferred they could give a masterly production of either "East Lynne," "Uncle Tom's Cabin," "Hazel Kirke," or "Ten Nights in a Barroom." The last named attraction seemed fine to Oberholtzer, who faintly and diffidently asked, "Ten bar rooms in a night, how could you do it then?" It was finally decided to give all the attractions during the week, when it occurred to Oberholtzer that he had no stage.

"No stage," stentoriously repeated Mortimer. "No matter, we move the first three rows of chairs and play on the floor."

"All right," Oberholtzer consented faintly and made an advance of $10 to the delighted Mortimer, who rushed off in the direction of the Lehigh Hotel and imparted the cheerful news to the company. They carried no paper, but this was not necessary in Slatetown, for within an hour the town knew of the attraction. This was on a Thursday and by Friday night at 7 Oberholtzer's place was crowded to overflowing, though he charged a flat rate of 20 cents for seeing the actors and actresses. Mullaly and McGarry were furious. Scarcely had the barnstormers completed their engagement in Oberholtzer's palace when the rivals engaged vaudeville through an agent at Wilkesbarre. It consisted of a "reub act," a female ballad singer, who told jokes that were hoary and rancid and a trained dog. The dog was very good. The rush now set toward Mullaly and McGarry and there began a vaudeville war in this valley of peace which filled the trains coming to Slatetown with the motliest collection of freaks consistent with a semblance to the human form. At first this vaudeville was changed only once a week, then twice a week and finally there was a change every day.

Though the quality was the worst which it is possible for human imagination to conceive, the rivals paid fancy prices and soon Slatetown became known as a paradise to the underworld of the "profession." In the dressing rooms even of Philadelphia and New York one could read the well-meant advice to go to Slatetown. Oberholtzer's experience grew in inverse ratio to his bank account. Mullaly and McGarry, who were very susceptible to female beauty, one of them being red headed in the extreme, not only paid out more than they took in, but came near wrecking their domestic bliss and happiness, and even to this day people delight to narrate how Mrs. McGarry precipitated her portly form upon a gay soubrette while the latter was sweetly singing, "I am Longing for To-morrow, when I Think of Yesterday." The delicious song came to an abrupt close when Mrs. McGarry rudely disarranged the intricate coils and rolls of the German nightingale and scattered the loose parts thereof on the floor of the improvised stage in full view of the screaming audience.

Musical acts, jugglers, baby singers of both sexes, "silly kid acts," sister and brother acts, minstrels and magicians, comedians and tragedians chased each other in seemingly endless procession through the temples of amusement of Slatetown, drawing from forty per upward. The demand of Oberholtzer and Mullaly and McGarry had bulled the market to an unbelievable degree. Not a penny was left of their profits, the livery stable was mortgaged and Oberholtzer's bank account had dwindled down to three figures and small ones, too. The worst of it was that the people were now as sick of vaudeville as a keeper of an asylum gets sick and tired of his charges. Actors and actresses, at one time a rare sight in the streets of Slatetown, now were commoner than miners or farmers. The inevitable reaction began to set in. The shrewd parents of Mullaly and McGarry chased them back to their proper sphere in the livery stable and the pitiless hand of necessity taught the lesson to Oberholtzer. Michale and Patrick are back with the horses, sighing regretfully; the engine house is empty, likewise the malt house, Slatetown has returned once more to normal conditions and this is the saddest blow of all—Oberholtzer is back in the quarry working for 14 cents an hour.

The Jeffries-Johnson fight pictures have been given for the benefit of a hospital and dispensary. Well, when you come to think of it, there is some slight connection.

New England Notes.

The official census returns give Boston proper a population of practically three-quarters of a million people. With this fact in mind the ordinary person conversant with moving picture affairs, would be inclined to doubt the statement that Boston proper has barely twenty moving picture theaters—and at that has even more than it can easily accommodate. The twenty houses are located on three streets —Washington street, Tremont Row and Bowdoin Square. It seems as if these are the only three thoroughfares suitable for the motion picture theater—with the exception of Bowdoin Square, the two streets named command the very highest rents in this city, twenty to thirty thousand dollars being paid for premises ranging from 25 to 40 feet front, and 100 feet deep. Boston proper is unique in that it has no house charging less than 10c. admission at the present time. All the large houses run some vaudeville, the four smallest doing without any. The wholesale district has been found useless for the moving picture theaters, and the residential district no better. The great majority of houses on the locations mentioned above do an excellent business, and are models in their line, costing from $25,000 to $50,000 to build. No one has been able to give the exact reasons why the locations favorable for moving picture theaters are so restricted in Boston. It is not due to the fact that moving pictures are not looked upon as one of the best forms of entertainment by the better class of people, because Washington street is Boston's premier retail shopping street, with Tremont Row a close second.

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B. F. Keith has begun a crusade against moving pictures that ridicule people of different races and nationalities, according to a Boston report. The statement goes on to say that the fact that such pictures are being produced was first called to his attention by a little Boston girl. Also that orders were sent to managers of his moving picture theaters all over the country to the effect that no moving picture of objectionable character such as described, should be allowed in any theater with which his name is connected. Mercy! No one in Boston connected with moving pictures was aware that such pictures were being manufactured—much less exhibited! It looks as if it would be much more to the point if B. F. Keith would talk to some of his Irish or Hebrew vaudeville acts if he is bound to do away with this really objectionable feature. It really seems as if Mr. Keith had been incorrectly informed by that little Boston girl.

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The Liberty Theater, on Tremont street, Boston, will reopen on or about October 1, under the management of the Automatic Vaudeville Company of New York—Morris Kohn, president; Emil Shauer, treasurer. This house was opened originally about one year ago by some Chicago people. After a most disastrous season, the house was permanently closed last May. The Liberty has several very poor features about it, the foremost of which are, a seating capacity of less than 300, no ventilation, a poor front and lobby, and a poor location. It would seem that these misfortunes were enough to doom any theater to failure. The reason for the reopening of the house goes back several years. The Automatic Vaudeville Company took a considerable lease on this very store several years ago, using it for a slot-machine parlor. After this line of business became unprofitable, the company subleased the store to a merchant. The merchant, in his turn, leased it to the moving picture people, and later threw it over on the merchant's hands. This forced the Automatic people into possession once more, and they are opening the house with the intention of making whatever may be possible, as this is better than allowing the store to remain idle. During the summer the premises could not be rented. Under these circumstances, it can not be predicted what the fortunes of the Liberty will be. Independent pictures and songs will be used, admission 5c. At the present time this is the only 5-cent house in Boston.

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The American Music Hall, formerly William Morris' Boston vaudeville house, which has been under the management of William Gane since September 1, narrowly averted a panic, Saturday night, September 17, when a small fire broke out in the boiler room. However, all danger was averted by the prompt way in which the fire was put in restraint. Although the fact became known to most of the audience, no riot occurred. This occurrence was not in the Boston daily papers. The Music Hall is running the usual big show run by houses directed by Mr. Gane. A write-up of the house will be published soon in "The World." Louis Boas, formerly of Fall River, is resident manager for Mr. Gane.

The Theater Comique, on Tremont Row, operated by the Automatic Vaudeville Company, has just installed a balcony, seating approximately sixty (60) people. This brings the total seating capacity up to nearly 475 people. Independent films and songs are used. The films are changed daily. The Comique, and the Premier, corner of Washington and Beach streets, also owned by the same corporation are the only houses in Boston using a daily change of films.

Leominster, Mass., has a new moving picture and vaudeville house with a seating capacity of nearly 1,500 people. The "Music Hall," as it is called, is owned by G. M. Kendall, and under the management of Ed. Billette.

H. F. Campbell, former manager of the Savoy Theater on Washington street, which, by the way, is owned by that famous actress, Lotta Crabtree, has opened a house in Marlboro, Mass. This house was originally owned by C. E. Bradstreet, who sold out to W. E. Greene, the New England Independent film renter. Campbell will run different kinds of entertainment, some weeks using road-shows, other weeks using Independent films and vaudeville. It cannot be found out whether Mr. Campbell bought this house from Mr. Greene, or is managing the house for him. The house has been renamed The Princess, and its only opposition is a small five-cent moving picture house.

The Back Bay Theater, 104 Dartmouth street, Boston, reopened recently for the Fall and Winter season, under the management of L. N. Connors.

C. S. Hurst opened the Bijou Theater, Newton Highlands, Mass., recently, running pictures, vaudeville and illustrated songs.

The Johnson Hall Theater of Stoughton, Mass., has been bought by F. A. Glines, and the name will be changed to the Pastime Theater. The theater has been entirely renovated, and expects a prosperous season.

The Nickel Theater, Lawrence, Mass., recently was opened with a seating capacity of 2,000, having two balconies. This house is one of the best in Massachusetts charging only 5 cents admission.

The Goldstein Bros. Amusement Company of Springfield, Mass., have added another house to their chain by opening a house at Westfield, Mass. The "Bijou" will run pictures, songs and vaudeville for 10 cents, this being the regular attraction at all houses owned by this company.

The Orpheum Theater of Newburyport, Mass., has recently changed managers. Harold A. Chenowith is the new man in charge.

Brighton, Mass., a suburb of Boston is to have a new moving picture theater, making two in that town. The house will probably open about October 1, 1910, being called The Brighton. Alderman Woods of Boston has backed the house to the tune of $20,000. John E. Dunne will be in charge of the house. Four hundred people can be accommodated, and, although the writer does not vouch for it, report has it that the theater has 14 fire exits.

The Central Square Theater, of Lynn, Mass., will open October 15, with a seating capacity of 1,500. Mr. Burke, an old-time vaudeville performer, is in charge of the house. Lynn as a big shoe center is a good show town, as the factory workers evidently like moving pictures.

Thomas Marion of Holyoke, Mass., has bought the Lyric Theater on High street. After renovating the house completely, Mr. Marion will open it as a high class moving picture and vaudeville house—admission 10 cents.

Nat Burgess, who has been general manager of the Old South Theater Company—James Donaldson, president; Simon Rudnick, treasurer—since its formation, nearly three years ago, has left that corporation, owing to some decided differences of opinion. Frank E. Brown, former manager of the Beacon Theater, Tremont street, is now in charge of both theaters owned by the company—the Old South Theater and the New Washington, both on Washington street, this city. The former house was closed for more than eight weeks this Summer, and was extensively renovated. Mr. Rudnick, speaking personally with the World's representative, stated that upwards of $40,000 has been expended—the house now has a seating capacity of practically 800, with standing room for 200 more. The house has an exceptionally fine ventilating system, and is a model house in every respect. Independent films and vaudeville are offered, with admission at 10 cents.

The new theatrical licenses have recently been issued by the Hon. John Francis Fitzgerald, Mayor of Boston. The wording of the licenses issued for theaters devoted to moving pictures has been changed. Formerly they read, "For exhibitions of moving pictures, illustrated songs, and stationary slides." Now, however, they are worded, "For exhibitions of moving pictures, illustrated songs, slides, and vaudeville without scenery." This last clause was only won last Winter by much active fighting on the part of the moving picture interests. The "Theatrical Managers' Association" was very active against this insertion in the license and arrayed much legal talent to break down the claims of the moving picture men. Several meetings were called, the Mayor presiding, where both factions represented by Boston's ablest legal talent disported themselves freely. After a mature consideration of the matter, the Mayor decided in favor of the moving picture interests. At that time it was considered a great feat, that the practically disbanded moving picture men won a victory over that closely-knit body of men—the Managers' Association. HENRY.

THE OTHER SIDE.

The apparently organized attack upon motion pictures by the newspapers has been the means of connecting this harmless amusement with almost every violation of law and decency that is aired in the courts.

So it is both a relief and a surprise to read the following evidence of the good effect of the picture, in the New York "Press" of this morning (September 29):

Motion Picture Hits Thief—Causes Him to Surrender After Stealing $500 from Hotel.

A moving picture show—in Pittsburg, not in New York—brought a thief to repentance. So Charles G. Mayer yesterday said when he was arraigned in Jefferson Market Court. He confessed he stole on August 3, when a clerk in the Hotel Victoria, $500 left with the house for safe keeping by P. F. Brown, a guest. He took the money to have a good time. In Pittsburg he saw a motion picture showing a bank thief's repentance.

"I thought of my home and dear mother out in Denver and then of what I had done," said Mayer in court. "I pictured her at home, proud of her young son in New York, and perhaps wondering why she did not hear from me. I had not written home since I stole the money, and tears came to my eyes and I wanted to make amends. I left the picture place and went to the first policeman I met and told him what I had done and asked him to send me back to New York. And here I am, sorry for what I have done and willing and ready to take my punishment. I have learned a lesson. All I hope is that my poor mother will never know." He was held.

CHILDISH INNOCENCE CORRUPTED.

It begins to appear that the New York "World" has reserved page 8, columns 1, 2 and 3, for the especial denunciation of moving pictures, with the distinct object of starting a world-wide "awakening." It all began with the so-called confession of a young scallawag from the Hell's Kitchen district of New York City. From this one confession the New York "World" has magnified it into "several."

The Moving Picture World has taken the trouble to investigate the case of that young man for the sake of its own peace of mind. It now comes to light, through our efforts, that the young man has a record of several terms in the reformatory. He is an habitual liar, a born thief; his parents refused to come to him in jail; his father wanted him to get the limit; he has smoked cigarettes until he looks like a consumptive. He kicked and abused the woman he tried to rob; he admitted to our representative that he was drunk at the time he entered the flat, and that his object was to obtain money for more beer. At the police station he abused the police and the complainant, and was very free in calling them all "—— —— liars," until the sergeant threatened to take him over his knee. He is crafty enough to remember that some boys have pleaded moving pictures as an excuse for wrongdoing, and clings doggedly to that as an alibi.

As our representative talked to him through the bars, he eagerly told of the effect of pictures on his mind, but he would spoil it the next minute by wanting to know if his answers would help him to get out of jail. His memory is a blank on all points except that the pictures made him bad. This, then, is the foundation of the New York "World's" picture crusade. It takes as its model of childish innocence a perverted liar from Hell's Kitchen (Thirty-third street and the tracks), one of the toughest neighborhoods in New York City. Instead of calling upon the nations to **"Awake!"** in our opinion it is the New York "World" and a few other would-be moral newspapers, that should open their eyes and crawl out of the muck in which they happen to be wallowing in this year of our Lord, 1910.

Rumors have been afloat for some time that arrangements had been made for an organized attack on the moving picture interests of the country and one of the methods of attack was to be persistent hammering upon public sentiment and gradually get the people arrayed against the pictures. A New York paper apparently confirms the rumor, or at least gives some color of truth to it. This paper has been giving a column daily denouncing moving picture films and digging up opinions against them. In one issue the exclusion of children from moving picture shows, whether or not accompanied by parent or guardian, is advocated. Even the Board of Censors came in for a roasting.

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There is nothing original in the articles. They are simply a re-hash of what the enemies of the moving picture business have been harping upon for months. It is difficult to see how they can be written with current investigations as a basis. There never was a period when the police, fire, building, electrical, and all other municipal departments that can find an excuse to supervise any part of a moving picture show, have been more active than they are to-day; and there never was a time in the history of the moving picture business when cleaner and less objectionable pictures have been exhibited or manufactured.

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It is quite clear that most people who spread themselves in the columns of the daily press with moving pictures as the topic, know very little about the subject. If this were not the case the articles would be different. The chief knowledge of the average newspaper man on matters bearing upon moving pictures, is limited to his ability to distinguish a moving picture machine from a stereopticon, and it took him a long time to learn that. After being ridiculed for stating that a stereopticon machine upon which moving pictures were being run, had exploded, they woke up.

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In one of the current attacks a newspaper says: "Secretary Storey, of the National Board (of Censors), says all new product is inspected, but old motion picture films are shown without any interference on the part of his organization." This is only a part of the truth. In doing this the Board of Censors is performing the duty laid out for it when the organization was formed, that is: Inspect all new films manufactured in and brought into this country. Each film is certified by the Board if it is all right in its opinion. If any part of a film is objectionable, the manufacturer or importer is required to remove it before the film is allowed to go upon the market.

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The proper time to censor films is before the exhibitors get a chance to get hold of them, and this is what the Censors are doing. If there are on exhibition pictures of an objectionable nature which got upon the market before the Board of Censors came into existence, the police authorities have ample power to prohibit their exhibition, and by so doing they will receive the thanks of not only the film manufacturers, but also the public. Films that have been doing service since the time preceding the organization of the Board of Censors have no legitimate place outside of the junk heap and no up-to-date manager wants them.

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To my mind the articles attacking the picture shows bear the earmarks of a biased opinion. The attacks are sweeping and no merit is recognized, whereas a popular vote would show decisively that it exists to a far greater degree than objectionable features.

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I want to say, also, I do not think a regular dramatic or vaudeville critic is a fair judge of moving pictures. He is too closely allied with those who have been fighting the pictures for years. Every house that is transformed into a picture theater is like so much grist taken from the critic's mill. He pays no attention to the pictures. Like many people in the theatrical field he ignores them, or pretends to. As a dramatic critic he will not criticize moving pictures. They are cheap and vulgar, in his eyes, and he cannot afford to dignify them with a critic's attention, except when he gets a chance to knock them. Anyone acquainted with the theatrical and the moving picture business knows this is the truth and must agree that such critics cannot be depended upon for impartial criticism of moving pictures.

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Let this suggestion be made: The investigators should first find out if the objectionable films were put on the market before the Board of Censors was organized. If they were, let the proper authorities prohibit their production. A list of them can easily be secured and the place renting them to the exhibitor can be just as easily located. If the films were made after the Censors were organized, it is a very easy matter to call the attention of the Board to them and insist upon a more rigid censorship. This appears to be a very feasible plan of procedure. At all events, it is far more sane and just than the one advocated by some of the newspapers, by which the exhibitor, who may be entirely innocent in the matter, is made the sole victim of punishment by having his trade driven from him.

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I have personal knowledge that the moving picture exhibitors are endeavoring in every way to cater to the women and children and try to avoid producing subjects that are not in keeping with that idea. The film exchanges and the film manufacturers are also endeavoring to follow along the same lines, and that it is being admirably followed is demonstrated by the statements of the newspapers. They have practically declared that the objectionable films are old ones.

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A rather peculiar condition of affairs has developed in connection with the cancelling of operators' licenses by the New York City Department of Electricity. All operators are compelled to prove citizenship either by birth or citizenship of their fathers. Those who have been unable to show this have lost their licenses for the year 1910, and there are large numbers of them. The circumstances following are these: New York operators who have thus lost their cards go over to New Jersey and get positions of operators working there. I am informed that where the New Jersey operators were getting $22.50 per week, the men who lost their cards and take the places get $14, or $8 less per week than they were getting in New York. So the New Jersey exhibitor profits by the New York law. It has been claimed that the men who lose their cards are not good, practical operators, as a rule, but I am reliably informed that a great many of them are, and if they were not they could not get the New Jersey positions even at the reduced rate. What becomes of the displaced New Jersey operators? If they hold a New York card or can qualify for one, they get places in Greater New York, but the percentage of these is so small the operators across the Hudson are talking of having regulations enacted in New Jersey similar to those existing in New York. This, they claim, will be done in furtherance of the home rule principle. A New Jersey operator said the other day: "The New York regulations are all right. I know there have been a number of youths and men holding operators' licenses when they were really not entitled to them. The Operators' Union in New York has undoubtedly gained a point by the recent rulings in having the number of operators reduced, but look at what we operators in New Jersey, who were receiving union wages, get out of the deal. The union in New York profits by the citizenship rule, but the New Jersey citizen operators lose out. For that reason we feel justified in getting a citizenship regulation for New Jersey and send the fellows who could not qualify in New York to some other place, or let them go into some other business. I was born in New Jersey, have lived there all my life, and have been an operator for years. I must either take a big cut in wages, or make room for the lower salaried man and take a chance on getting a card in New York."

Nyack, N. Y.—The Electric Theater, formerly owned by Warren Minnerly, has been purchased by E. H. Wagner, who has put in new chairs and otherwise given the house a thorough renovation. Running Independent program and having excellent results.

Curiosity lost Eden. This is one of those superficially smart sayings which you sometimes hear issue from the mouth of a man when he wants to score off Madame Son Altesse la Femme. Excuse my French. It looks great, doesn't it? It just means woman, lovely woman. The French are the politest nation on earth, and so, instead of saying just "woman, lovely woman," they say, when referring to her in general terms, "Madame, Her Highness, woman." And that is roughly the meaning of that pretty little French phrase above.

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But, of course, curiosity is not exclusively inherent in the fairer half of mankind. We are all curious. Last week, it was pointed out in these pages, in reference to the Eclair "Behind the Scenes of a Moving Picture Manufactory" film which has just been released, that we all want to know how the pictures were made. We like to see the work done. We like to see the producers directing the actors and actresses acting. On the ordinary stage, there is no greater privilege coveted than that of a seat in the wings while the performance is in progress. We all like to be privileged spectators of anything. We are all curious. If curiosity lost Eden, well, curiosity should get us to Heaven. Sound reasoning, eh? But I am not preaching; I am merely recording observations.

* * *

When the moving picture was stepping into its rightful place, two years ago, I perceived that the performers in those pictures would very soon interest people. We wanted to know something about the beautiful woman who played the lead; of the handsome man who was the hero; of the funny man who made us laugh, and of the clever man who did stunts. We were just curious. I do not want to brag too much about it, but I believe I was the first to draw attention to the great part which personality, beauty and cleverness played in the picture. I foresaw that a natural curiosity would rise in the minds of the public as to the personalities —the corporeal personalities—of the good people who make those "shivery shadows" for our entertainment. In other words, the public wanted to see what moving picture actors and actresses were like in the flesh.

* * *

The gratification of this natural curiosity has proceeded upon obvious lines. First of all, you have had the stationary photographs of these clever ladies and gentlemen placed on sale. You can buy a picture of an Edison star or a Kalem performer, just as you buy photographs of Maude Adams, John Drew or their confreres. Then, just as we all like occasionally to see John Drew or Maude Adams in the flesh, so it is that we (I speak as one of the great moving picture public) like to see the originals of the clever figures that delight us on the screen.

* * *

It is the clever, vivacious Florence Turner, "the Vitagraph girl," who is drawing aside the curtain of secrecy that hides those players from the public and public from the players. Several times of late, over in that foreign country, Brooklyn, Miss Turner has appeared before a moving picture audience. I am hoping that, ere long, she will come right up to civilization—that is, Broadway, which is near this office—and show her charming self before one of Mr. Gane's audiences, or one of the Keith & Proctor audiences. She would have a royal reception.

* * *

The other evening, having learned that Miss Turner was to personally appear before a moving picture audience, I wended my way to the well-managed little Park Row Theater at the back of the Post-Office, New York City. The courteous manager showed me to a reserved seat. A few minutes after 8 o'clock, a bevy of fair ladies entered the crowded house. The first of them came and sat next to me. It was Miss Florence Turner, the world-famous Vitagraph girl. Never mind what we talked about. She is a picture girl and I am a picture man. And, well—we just talked pictures! Of course!!

The reception which Miss Turner had at the hands of the crowded house must have gratified the girl—she looks such a little girl to be so clever and so famous—and indirectly convinced me of the enormous interest that is taken in the personalities of these picture players and the work they do. There was an introductory address by one of the Vitagraph staff, descriptive of a public desire to meet Miss Turner. Then, after several Vitagraph pictures had been shown, a lady sang a very nice song called "The Vitagraph Girl." Then, Miss Turner herself ascended the platform, made a nice little speech, was very warmly applauded and received many handsome bouquets of flowers. Altogether it was a very delightful evening. I could not stay for the Vitagraph dog; I wanted to come away with an impression on my mind only of the enormous popularity of this "ordinary girl with extraordinary abilities." This is what the gentleman said. But I do not think that Miss Turner is "an ordinary girl."

Of course, now that public curiosity has been partially gratified by Miss Turner, and I think by Miss Lawrence, by their appearances in public, the public's appetite has been whetted, and as the appetite grows by what it feeds upon, moving picture performers as a body must become personally interesting to the public. The more they meet the public, the more the public will come to understand and realize that moving picture actors and actresses are as clever, beautiful, handsome and human as their brother and sister performers of the ordinary theater. In this way the work of the moving picture actor and actress will be dignified. Another thing: Your moving picture actor and actress is denied the stimulant of public applause. Applause helps us all. Even I who write this page sometimes like to hear nice things said about me. I am sure it would stimulate moving picture actors and actresses in their work if they occasionally appeared in public and received the congratulations of the great public for whose entertainment they work. Appreciation always encourages us.

One of the pleasantest little reflections that I have of the evening of which I am writing is contemplating Miss Turner's enjoyment of her own pictures. She laughed just as heartily as the rest of the audience at the amusing and other things her effigy was doing on the screen. Was it not Burns who said: "Oh, would some power the giftie gie us, to see ourselves as ithers see us!" The moving picture enables this to be done—at our best, but not our worst. I think the idea of the Vitagraph Company in featuring Miss Turner at the theater, occasionally, an exceedingly good one for the business. I do not go so far as to suggest that it should be imitated, but it may suggest other ways in which moving picture players and the moving picture public are brought into closer touch, to the advantage of both.

SUCCESSFUL OPENING.

Hayden & Royall opened a new theater in Hackensack the evening of September 22. Long before the hour set for opening the sidewalk was blocked in front of the place, and even after the first relay had been admitted the crowds gathered so that it was necessary to detail extra police to keep the sidewalk and street clear for pedestrians and vehicles.

The theater is running only Independent films. The first program included "Debt," released by the Imp people that day, the "Moonshiner's Daughter," of the Nestor Company, and the "Little Blind Girl," released by Eclair. There was one illustrated song, rendered by a singer who can sing.

The theater is located at the corner of Main and Bergen streets, not far from where a new $1,500,000 court house is in process of erection and on the line of one trolley. It seats 200, and is comfortably, though not elaborately fitted up. The projecting apparatus gave a clear picture and worked without difficulty even on a first night. The place goes under the name of the Royal. The show opens about three in the afternoon and runs to midnight and consists of four or five reels and a song. The admission is 5 cents for children and 10 cents for adults in the afternoon and 10 cents for all in the evening.

It is the second show in the place and even though the first night drew an extraordinary crowd the attendance at the other was in no wise diminished.

Chicago Notes.

Miss Evelyn Corbett, for the past six months connected with the Chicago office of the Motion Picture Screen Company, has accepted a position as Chicago representative of the Colonial Theater Company, who operate a change of theaters in Illinois and Indiana. Miss Corbett has had a wide experience in the moving picture business, her knowledge of which will enable her to fill her new position very satisfactorily. We wish Miss Corbett all kinds of success in her new venture.

* * *

Watterson R. Rothacker, for the past three years Western manager of The Billboard, has severed his connection with The Billboard so as to be able to devote his entire time to the direction of the Industrial Moving Picture Company, a corporation organized by him, and of which he will act as general manager. This new concern will specialize in the manufacture and handling of motion pictures adapted for industrial, commercial and advertising purposes. It is their intention to enter the field at once, having already leased offices in the Boyce Building, 112 Dearborn street, Chicago. We regret very much to see Mr. Rothacker leave The Billboard, for he was one of the most gentlemanly in-

WATTERSON R. ROTHACKER

dividuals we ever had the pleasure of meeting, and his genial manner has won for him a large number of friends. That Mr. Rothacker will make a success of his new undertaking is a foregone conclusion. He is a close student of the moving picture business, an able advertising man with a full knowledge of the "game," and if he devotes his talents and energy to his own business as he has to the interest of The Billboard, the Industrial Moving Picture Company will be a winner in every sense of the word. "May fortune smile on you, friend Rothacker."

* * *

A Well Merited Promotion.

Chas. J. Ver Halen has been appointed Chicago manager of The Billboard as successor to Mr. Rothacker. Mr. Ver Halen entered the services of The Billboard in the capacity of stenographer, and his rapid rise is evidence of the fact that his ability is recognized and appreciated. Mr. Ver Halen has The World's best wishes for success.

* * *

Quite a flutter of excitement was occasioned last week in Western circles when Joseph Hopp announced that the Standard Film Exchange, of which he is president, had "gone Independent." Thinking it a mere rumor, I called on Mr. Hopp, who informed me that the report was true, and that he had been contemplating this move for several months past. The principal reasons given by Mr. Hopp for his alliance with the Independents were that, after careful consideration and investigation, he had come to the conclusion that the Independent film maufacturers were rapidly reaching a stage of excellence with their products which created a greater demand on the part of the exhibitors, who were willing to use Independent releases if they could get good exchange service. Mr. Hopp expressed a very optimistic view of the future, and is confident of the success of the Independents in general.

* * *

The following exhibitors visited the new Western offices of The Moving Picture World this week: W. D. Moore, Colonial Theater Company, Joliet, Ill.; W. H. Ellis, manager Colonial and Colonnade Theaters, Decatur, Ill.; Fred Bartholomae, Garfield Theater, Chicago, Ill.; C. F. Goodrich, New Bijou Theater, Menominee, Mich., and Royal Theater, Green Bay, Wis.; S. Harding, Princess Theater, Omaha, Neb.; A. Kunz, Grand Theater, Springfield, Ill.; W. Hayman, Janet Theater, Chicago, Ill.

POLICE DOGS PHOTOGRAPHED.

Moving Pictures Taken for the Budget Exhibit.

Moving pictures for the budget exhibit by the city authorities to be held at 230 Broadway, Manhattan, between October 3 and 28, were taken September 28 of the police dogs in action at Eighteenth avenue and Ocean Parkway. The sixteen Belgium dogs attached to the Parkville station, went through interesting maneuvers giving an exhibition of catching a thief climbing through a window, holding a man down until the police arrived, and other tricks for which they are employed in the police service. The dogs are in charge of Officer Young. A large crowd was assembled and Captain Farr, of the Parkville station, was in command. Lieutenant Wakefield, the trainer of the dogs, was also present. —Brooklyn Citizen.

NEW YORK POLICE CONTROL THE PICTURES.

Justice Holds that Licenses Cannot Be Transferred Without Official Consent.

That it is not within the province of a New York moving picture show owner to transfer the license issued to him by the Police Department without the consent of the latter is the opinion of Justice Oppenheimer, of the Fifth Municipal Court, in a carefully written opinion handed down on September 27.

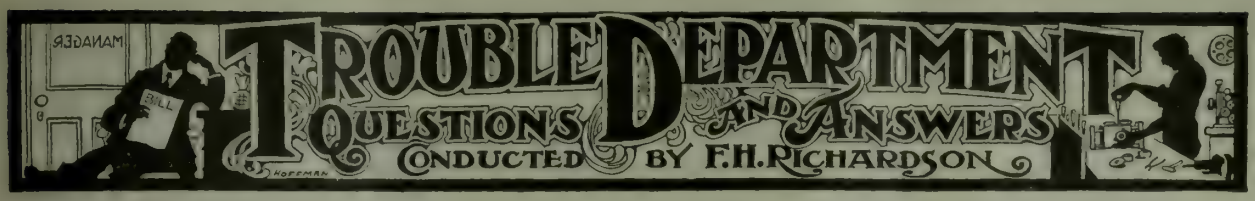
The case came before the court in an action brought by Matthew J. Smith against Martin Meyer to recover for the alleged sale and transfer of a moving picture license for the premises at 2508 Webster avenue, The Bronx. The court holds that under existing conditions there could have been no transfer and finds for the defendant. The defendant alleges that such a license was a privilege and not transferable by the person to whom it was granted, and that, therefore, no legal transfer had been executed.—New York Tribune.

"HALLBERG" EQUIPS COLONIAL THEATER, BROOKLYN.

R. H. McDonald, 7415 Fifth avenue, Brooklyn, N. Y., placed an order last week with J. H. Hallberg, 36 East Twenty-third street, for a new Motiograph moving picture machine with "Hallberg" Economizer. Mr. McDonald has had another make machine in service during the past few months, but is one of those careful exhibitors who don't spare expense in order to give his patrons the best show, and any one interested in the business will find an interesting comparison between the pictures produced by the Motiograph and those produced by another well known machine of the latest model.

IMPORTANT INSTALLATION OF POWER'S CAMERAGRAPH.

The Franklin Amusement Company have just completed the Savoy Theater, 852 Flatbush avenue, Brooklyn, New York, which is one of the finest in that city. They have spared no expense in procuring the best equipment in the market. The People's Film Exchange, Columbia Theater Building, New York City, secured their order for the Power's Cameragraph and Power's Inductor which have just been installed in their operator's booth.



Non-citizen Operators.—The writer has received several letters of inquiry from New York City operators, and several very warm letters of protest, regarding the matter of the new law which prohibits the issuance of licenses to operate moving picture machines to any other than American citizens of full legal age, namely twenty-one years.

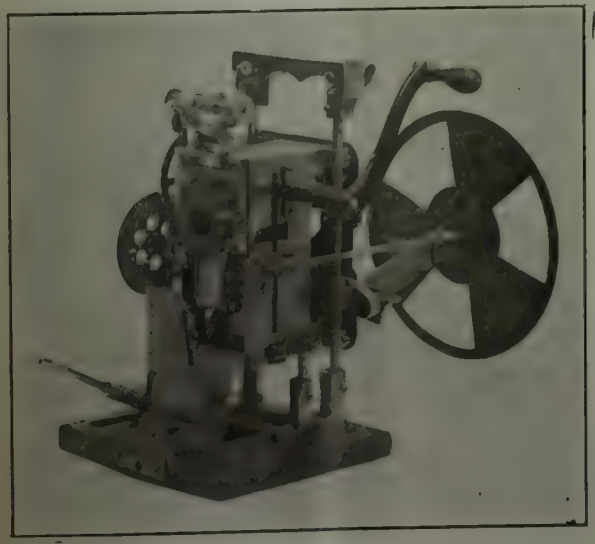
Viewed from almost any angle, the law seems to me to be wholly unjust. I firmly believe that any human being has a perfect right to earn his daily bread and the daily bread of those dependent upon him by the sweat of his brow, on and in any portion of the Creator's footstool. If I went over to Italy and was told I could not earn my living there, working at my trade, until I had first become an Italian citizen, I would certainly raise all the howl I knew how to raise, and create all the disturbance of which I was capable. However, this is neither here nor there. Whatever you or I may desire or believe to be right cuts no figure. The law says very definitely: "No person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age." It will thus be seen that the Commissioner of Water Supply, Gas and Electricity appears to have no discretion whatever in the matter. Inquiry at the Department office elicits the reasonable assurance that the 1910 license cards issued prior to the passage of the new law will be allowed to expire naturally on December 31 of this year. That is to say, the cards of non-citizen operators will not be taken up during this year. It is of the utmost importance, however, that all operators who are citizens shall file proof of that fact with the Department without delay, since no new license can be issued in the absence of such proof.

Incidentally, this quite possibly may cause some tall skirmishing. The writer himself does not know exactly how he is going to establish proof of his citizenship. He was born in a small town in Iowa forty-four years ago. In those days, so far as he knows, in the smaller towns, no record was made of births. He has been burned out twice and thus lost the old family records. Now, I would like to have the Department of Water Supply, Gas and Electricity suggest some feasible method of proving his citizenship—if it can.

* * *

Outside Shutter on Power's No. 5.—Seattle, Washington, contributes the following: "Recently a correspondent of The Column asked if a three-wing, outside shutter could be successfully attached to the Power's No. 5 machine.

"O. H. Craig, operator at the Lyceum Theater, this city, has made and installed such an attachment and it works perfectly. The enclosed photograph conveys the idea very well.



"The camshaft is extended out to the right and the regular No. 5 beveled shutter gears installed, the shutter-shaft extending ahead as shown. The shutter is very light, being of tough cardboard. It still remains to be seen whether or no it will stand the long grind."

There is no doubt, Seattle, but that a very light shutter, installed as shown, will work very well. It is very creditable to Mr. Craig that he has evolved such a contrivance—very creditable indeed. I have seen precisely the same thing installed on the other side of the machine, but it was not the work of an operator. My opinion is that in the hands of a very careful, competent operator the device would serve its purpose but in the hands of the average man it would not. The photograph shows, apparently, some new scheme of a lower fire-shield. I can't make it out and would like further information concerning same. I am glad to hear of such things as this and thank Seattle for sending it in.

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Hook on Power's Lamp.—Cleveland, Ohio, writes: "Why is the cast-iron hook, which prevents tilting the Power's lamp back only so far, put on? It is simply a nuisance."

The hook, Cleveland, is a requirement of New York law, the idea being to prevent the lower carbon arm from coming into contact with the front of the lamphouse, thus grounding it.

It is, as you say, a nuisance, and the first thing I do (outside of New York, of course) is cut the hook off with a hacksaw or file. It is the result of an example of ignorance in lawmaking. Had the wise men who presume to tell us what we must do, known their business, or, rather, our business, they would have required the front and inside of the lamphouse to be lined with asbestos millboard or some other non-combustible, insulating material. For myself, I simply lay a piece of sheet asbestos in the bottom of the lamphouse, letting it bend up so as to cover the front end as high as the condenser opening. Of course, the part on the bottom soon gets covered with carbon dust so that it will carry current, or would if I let it. But as a matter of fact I lift it out every day and clean it thoroughly. Cut off the hook, is my advice. Also file out the bottom of the lower carbon holder so that you can use as long a lower carbon as possible by letting it extend down through the holder. You thus eliminate a goodly part of the carbon waste. In thus advising I take it for granted that nothing in your local laws prevent following my directions. Always comply with the law, even though it be foolish and unreasonable.

* * *

Something to Think About.—In looking over my daily paper recently I found something, by one Sophie Irene Loeb that, with very slight change, applies directly, and with telling force, to the operator. Study it well. Read it and read it again. Typewrite it and paste it up right beside the lookout hole where you will see it all the time. Paste another copy in your hat. Here it is:

"Nothing ever stood still except a bad picture (and usually even that don't, Miss Loeb.—Ed.). Who wants a bad picture? Even Ophelia would not smile at one. She'd take her slate and run! **Move** is the thing! Move is the monitor that makes the mare go. Like the brook, it cries, 'Men may come and men may go but I go on forever.'"

To stop at any time means stagnation. The operator who **thinks he has a mortgage on good work** is very likely to wake up some fine morning to find the mortgage foreclosed. Why? Simply because he **stopped paying interest in the form of study!** We must pay interest on our capital of knowledge, no matter how large it (the capital) may be, in the form of study. Sometimes we may think we are paying usury but if we don't pay some one else will. And there you are! We must keep up with the procession and the man who manages to do so, or even be a little in advance of it, is the one who gets the velvet. Too many operators are satisfied to be at the tail end of affairs. They stopped paying interest in the form of study almost before they had any capital (knowledge) at all. **Wake up**, gentlemen! Get busy and forge up toward the head of the **good projection**

procession. If you don't you'll get bumped, and **bumped good and hard, too,** in the very near future. The day of "any old thing will do" is rapidly (thank heaven) passing. King Ignorance is dying! King Knowledge ascends the throne. The King is dead! Long live the King!

"We are on the main line of a crowded track;
We've got to go forward; we can't go back
And run the risk of colliding:
We must make schedule not now and again,
But always, forever and ever, Amen!
Or else switch off on a siding.
If ever we loaf, like a car in the yard,
Doesn't somebody bump us and bump us hard,
I wonder?
"You've succeeded in building a pretty fair trade,
But can you sit down in the grateful shade
And kill time cutting up capers?
Or must you hustle and scheme and sweat,
Though the shine be fine and the weather be wet,
And keep your page in the papers?
If ever you fail to be pulling the strings,
Aren't some of your rivals around doing things,
I wonder?
"You are starred on the bills and are chummy with fame;
The man on the corner could tell you your name
At three o'clock in the morning;
But can you depend on the mind of the mob?
Can you tell your press agent to look for a job,
Or give your manager warning?
Should you lie down to sleep, with your laurels beneath—
Wouldn't somebody else soon be wearing the wreath,
I wonder?

* * *

Current Strength.—The Wascenic Theater, Waseca, Minn., asks: "Would like to ask a question, feeling that you can help us. We have A. C. through a Compensarc. Our throw is 65 feet, picture 10 feet 6 inches. We are unable to get a good light unless we use the highest contact, 60 amperes. This uses up the carbons (5/8 Electra) so rapidly that one setting will run but two reels and for the third one we must reset the carbons, which causes an unpleasant wait with 'nothing doing' for the audience. Can this be avoided in any way? Forty amperes will run three reels but doesn't give light enough and a stop is far preferable, bad as it is."

Get a lamp with longer feed. I presume you have a lamp to match your machine and, particularly if it be their old style lamp, its range of feed is very short. Also you might try 3/4 carbons, though I rather doubt your success with them. It takes from 50 to 60 amperes A. C., to produce good light on 60 cycle current. Very likely 50 amperes would do your work as well, maybe better, than 60. But you have no 50 ampere contact. You might reduce the current a little by inserting some slight resistance in the secondary line, but I hesitate to advise this since it would have to be carefully done and would require some cautious experimenting as to amount required. Better get a lamp with more feed (longer rack-bars). If you know how, however, setting the carbons should occupy but from fifteen to thirty seconds.

Have a pair of eight or ten-inch "button" plyers and a pair of good gas plyers the same size. Keep your screw threads well lubricated **with a good grade of graphite,** putting some vaseline on each evening when the lamp has become warm and dropping on some graphite. The vaseline is only to make the graphite stick and will immediately burn off. Use the gas plyers to handle the hot carbons and the button plyers to manipulate the wing-nuts. Learn to work quickly and accurately.

* * *

Practical Operator on the Examining Board.—I am informed that a practical operator, a Mr. Andem, has been appointed to the New York City Examining Board of Motion Picture Operators. This is as it should be. I have opposed from the very first inception of examining boards the "all electrician board." The electrician who is also a practical operator is in much better position to give a really practical, valuable examination than is the one who is merely an electrician, no matter how expert he may be on matters electrical. The Department is to be congratulated on its progressive move.

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Side Motion—Condensers.—Winnipeg, Man., writes: "I take great pleasure in The Column as well as your talks on various subjects pertaining to our business. Probably you will be surprised to receive a letter from this far-north city but I am seeking aid, like many another. What is it causes the side motion to a film? By side motion I mean a swaying from side to side of the picture on the screen. There is no lost motion between the star and cam and everything seems to be in perfect condition but the side motion is there! I get a perfect picture, good light and am quite satisfied otherwise. Have been operating for seven years and this is my first experience of this kind. Have an Edison, latest model, only run three months.

"I note the number of queries concerning condenser breakages and have, myself, overcome that difficulty by taking the lenses home and tempering them.

"I put them in the kitchen oven four or five days, allowing them to heat and cool off again and again, and have had no further trouble. One condenser lasted 14 months and then was broken by the helper in cleaning. Would be glad to correspond with some of the brother operators. We have a nice house, good operating room and above all a good man to work for. We take the Moving Picture World and like it. My address is Mack Brown, care Colonial Theater, Winnipeg, Man., Canada."

Glad to hear from you, Winnipeg. We are obliged for the method of tempering condensers. Let others try it out and report. As to the side motion, it may be caused by your intermittent sprocket shaft having side motion, in which case loosen the bushings and, holding the star over snugly, but not too tightly against the cam, shove the right hand (operating side) bushing up against the shoulder of the shaft. Tighten its holding setscrew and then shove the other bushing in as far as it will go, the whole idea being to set the star snugly against the cam and hold it there without binding and without side motion. You say there is no lost motion between star and cam but you may not mean sidewise. It is also possible that the top gate guides are too wide, allowing the film to move from side to side. Remember that very slight movement at the aperture looks big on the curtain. Again, it is possible that your machine table itself sways slightly with each revolution of the crank. You may test this by running without film in, brakeing the takeup belt wheel with your fingers to make the machine run as hard as it usually does. If the white light sways on the screen that settles it.

* * *

Excellent Suggestion.—Richard Foote, Archibald, Pa., writes: "Have noted the remedy for burning off of wire terminals suggested by Albert Rider in The Column. My belief is that most of this trouble is due to the construction of the lamp house and more particularly to the manner in which the wires enter it. Most generally the wires enter through bushings placed in the walls of the lamp house. This is the mistake. As the carbons are moved together and apart there is a constant pull on the wires which eventually loosens the connections or breaks the strands of wire. My solution of this trouble consists in placing the bushings in the bottom of the lamp house directly beneath the lamp arms. In this way the wires hang perfectly loose and there is no wear either on the wire or the insulation. On some machines the lamp sets upon the board so that this method would not be practicable in such cases unless the board is cut off so that the back part of the lamphouse projects out over the end of the board."

Your suggestion strikes me as excellent, where it is possible to adopt it, friend Foote. I think it would not work on machines that are used both for motion picture and stereo work, since the lamp house must be shoved over and in the movement it passes over an iron rod in most outfits, I believe. Where the lamphouse is stationary a hole could be bored through the wooden table, in cases where there is one, and bushed with porcelain. If an extension be attached to the lamp binding post, running back well towards the back of the lamphouse, where the holes in its bottom should be located, the scheme would be perfect. Otherwise the top wire would hang too close to the arc I am afraid, and get quite hot. The extension must be stiff enough to carry the wires. The thing impresses me as worth trying out at any rate.

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Honest Dealing.—J. Heinz, Baltimore, Md., writes: "I am sending, under separate cover, sample bottle of film cement to be used on both N. I. and inflammable film stock. I ask that you give it a thorough trial and if found all right kindly inform the "picture world" as I have an ad. on page 716, current issue Moving Picture World. I send this to the end that you be placed in position to answer any questions concerning the value of the formula I seek to sell. I read The Column and find it most interesting. I shall, some day in the near future, send in a letter concerning motion picture affairs in Baltimore."

I will test the cement, friend Heinz. It certainly looks straightforward and honest when you send in your product for test. Shall be glad to receive the letter concerning motion picture affairs of your city.

* * *

Candle Power.—Bemidji, Minn., contributes the following: "I notice, in the Trouble Column, of which I am a constant reader, an article on the candle power of a projection arc lamp; notice also that you invite intelligent discussion on the matter. Now, friend Richardson, I most emphatically do not wish this letter to be taken as an attempt at discussion

on the matter. What I want is to be set right on matters of which I evidently have wrong ideas, since my figures and yours do not gibe at all, not even approximately. I will try to explain my method of calculating candle power and will appreciate the favor if you will tell me where I am wrong and set me right.

"First, let us assume that we are using 35 amperes at 110 volts pressure. The rule is that volts × amperes = watts. Therefore, 35 × 110 = 3,850 watts.

"Three and one-half watts equals one c. p.; therefore, 3,850 watts divided by 3½ gives 1,100 as the c. p. of 35 amperes at 110 volts.

"Now to try another way: Let us still have 35 amperes at 110 volts. One 16 c. p. lamp (incandescent) burns .51 of an ampere of current at 110 volts, or approximately ½ ampere. Therefore, 35 amperes will supply seventy 16 c. p. lamps, and 70 × 16 = 1,120 c. p. This is very near the first result and I had always supposed this to be correct. In the above I have discarded fractions."

The above is ingenious and quite correct in-so-far as applied to incandescent lighting, but I do not believe it would apply to arc lighting at all. Incandescent and arc lighting present two entirely separate and different problems. It does not follow that because approximately ½ ampere of current produces approximately 16 c. p. in an incandescent globe, where the current works in a vacuum, the same c. p. result will be produced where it must leap an air-gap and volatilize carbon in the operation of producing light.

Now this is about as far as I can go. I do not know how to figure c. p. in an open arc light. I only know that street lamps using approximately 10 amperes of current are said to produce 2,000 c. p. These lamps work on variable voltage, there being, in the series arc system, 50 volts to the lamp. As I understand it, there may be any number of lamps, whereas the amperage remains constant at 10; also the c. p. remains constant at 2,000. Since the wattage would vary with the voltage, the amperage remaining constant, how is the thing figured? Is it taken at the arc drop as to voltage? That wouldn't work out at all. Come on, wise ones. I'm up a stump, waiting to be helped down.

* * *

A New Machine.—Yonkers, N. Y., writes as follows: "Friend Richardson—You will please pardon the familiarity, but seeing the eminently satisfactory manner in which you censure would-be operators and knowing from constant reading of The Column that instead of having "your slats broken" we should all feel thankful for the persistent manner in which you labor for the uplifting of the profession. Until you entered the field, many of us did not dream that a crank-turner could ever be anything more than a crank-turner. Knowing what you have done for me, as well as others, I cannot help but address you as 'Friend.'

"Had anyone told me a few years ago that real moving picture projection was a science and an art, I would have laughed at him. Why, I never wearied myself even thinking there was value in the knowledge of many things I now value the knowledge of highly. Had I then seen some of the questions we now see propounded and answered in the World I would probably have laughed and said (to use the latest expression), 'Who's looney now?' But now I devour each number of the World with increasing eagerness, and I wish to personally thank you for an insight into what looked before like a fathomless nothing. Did I fill these pages, I could not give sufficient credit to The Column and its editor, as well as to the Moving Picture World which made both a possibility to us all. I believe thousands of other operators and managers feel the same.

"And now to commercialize this knowledge—to give a cash value to what we get so freely: Five years ago, when the moving picture business was a grab-nickel game, I owned a five-cent theater on 125th street, New York City, in which I did considerable of the operating. Desiring to expand, I sold out and opened a big theater in Connecticut, 10 and 15 cents admission. On my very first night, with a packed house [that's the time it always happens.—Ed.], my machine broke down. I closed the show, and next night the same thing happened. I had a second-hand machine and little real knowledge of projection. That settled it. No matter how hard I tried, I could not again secure the public's confidence, and in one month sold my outfit, costing $2,000, for $450. Real knowledge of the machine, such as I now have, would have enabled me to avoid those breakdowns.

"But the breakdown and loss set me thinking of the desirability of interchangeability of machine parts. Being mechanically inclined, I have evolved a projection machine which has the following points of excellence: Absolute interchangeability of parts; no sliding framing carriage, but the whole head cast in one piece; film exposed only at aperture as it passes from magazine to magazine; a four separate wing shutter which eliminates flicker; an automatic re-wind which winds the film on reel only as fast as it is fed from lower sprocket and does not pull or depend on belt slipping to relieve strain on film. It is simple and can be applied to any machine. I have an automatic device which gradually shuts off the light from screen before end of film passes in front of aperture, thus doing away with the flash of white light at end of film. I have two patents already and more on the way.

"Now, what I want to know is: Is the Motion Picture Patents Company's control of patents such that it would prevent the manufacturer of a new machine from successfully entering the market? Of course, my machine uses the star and cam and loops. I can get ample capital if I find I can enter the field."

Friend Yonkers, I appreciate your kind words and thank you for them. I believe I have quite some friends and I'm proud of it. I think, in fact I know, that even those who are opposed to the dissemination of projection knowledge (dog-in-the-manger sort of people they), scan The Column each week and, while they wouldn't admit it for the world, glean all the knowledge they can.

As to the machine: I dislike to discourage you, but you will tackle a stiff game, friend Yonkers. In the first place, the Patents Company does not close the door to inventors. If you can demonstrate a machine having distinctive improvements in addition to their own fundamental patents, they will grant you a working license. In the second place, I personally know of one company which put $100,000 in before one dollar of clear profit was had on their machines. It cost another company, with a splendid reputation to help, upwards of $25,000 just to put out a new model of their machine. More than this, it does not follow that because a thing looks all right on paper, or even in its finished form, that it is all right. The Power's No. 6, for example, looked perfect. It was run in the factory for three months under severe strain and seemed splendid, but nevertheless as soon as it went out into actual service many necessary changes became apparent. They were promptly made, but the money it cost to make them would give the average man heart-failure. Look before you leap, is my advice, and don't leap. I know this is hard for you to swallow, but, friend Yonkers, you don't have to swallow it. I've told you my candid opinion and I have pretty close knowledge of the difficulties you will encounter. If you have the real goods you can succeed, yes; but it will be a heartbreaking game. The McKinney machine you ask of in your postscript is, I understand, in the hands of Wm. H. Swanson, of Chicago. What he intends to do with it, I don't know.

* * *

New York Law.—New York, N. Y., writes: "Kindly inform me whether or not I am allowed by law to have a musical program under a common show license, the performers to be on the floor; or could I even go so far as to have them perform from a stage, without letting any curtain drop?"

No, New York, you cannot have a musical, or any other program except motion pictures and a piano under that sort of license. Even a drum or singer of illustrated songs is allowed only by courtesy of the Bureau of Licenses. Any program, of any sort or kind, other than motion pictures and piano, comes under the heading of vaudeville license. Whether or not all theaters having vaudeville or musical acts have the vaudeville license, is more than I can say. I only quote you the law as given me by the Bureau of Licenses, City Hall.

* * *

Salt Lake City Again.—John Kern, operator, Casino Theater, Salt Lake City, writes in part as follows: "It would be a wise move for many operators and managers if they would get the Moving Picture World regularly. By so doing they soon would come to the conclusion that, no matter how much they may already know, they cannot help but reap benefit from the discussions in its columns.

"It will be well for the wise ones to remember that this old world of ours is moving very rapidly and that the motion picture business is several jumps ahead of almost anything else in the matter of rapidity of change in methods and appliances. They should remember, also, that two heads are better than one, no matter how wise that one may be; therefore, discussion through the columns is bound to help us all. More than this, by reading a trade paper such as the World, one keeps posted on new machines, resistance devices, transformers, etc., which are constantly bobbing up and which it is most embarrassing not to understand when one takes a new position.

"Any man who honestly seeks information and owns up to the fact that where there is a good man there is always a better one, and profits by that better one's knowledge, should be admired and not sneered at.

"Personally, I have been lucky enough to work in large houses, with first-class equipment. Also, I had the privilege of learning under a competent man and had all the show in the world to see machines repaired, having a machine shop in connection with the houses. Being a graduate from the Westinghouse Electric Company, I knew my A B C's in that very important branch of our profession, but even now I do not imagine I know it all.

"I wish there had been such a paper as the Moving Picture World when I started. In those days, when one wanted information from an "Old Timer," it was a case of dig up dollars for very doubtful value received. I read The Column from week to week and think you are doing a great work. If all those really benefited, appreciated the no doubt sometimes very hard labor you put forth to oblige, there would be decidedly fewer kickers."

Friend Kern, there is much truth expressed in your sensible letter. It is positively amazing what indifference is displayed by thousands of men who claim to be operators. They seem to think projection is a joke, and judging by the results of their labor as seen on the screen, it certainly is a mighty poor joke! Ask some of them to pay two whole dollars for the World for one year and they would have hydrophobia. "Waste two whole dollars on a paper? G'wan, man, youse crazy! I fergot more'n five minets dan dat guy Richardson ever knew," would be about the answer to a request for subscription, based on the fact that the operator could learn something through the paper. Of course, I don't mean that all would answer thus. Within the ranks are very many good, level-headed, sensible men, but also there is a liberal sprinkling of the critter described by the above two sentences. And it is exactly that brand of "operator" which ought to, and must, for the good of the business, be weeded out. He will never in this world learn the business or do creditable work. It simply isn't in him. He got in the game in the days when the business was growing like a mushroom. Theaters sprang up overnight and there were no operators. They must be made. Anything in the shape of a picture on the screen would do to get the nickels or dimes. Anyone who could thread a machine, make a patch and turn a crank, was an "operator." When the public got tired of the fearful exhibitions on the screen and began to get shy, quantity (not quality) was hastily added and vaudeville (?) invoked. But gradually the chaos natural to the mushroom-like growth of a new business is being eliminated, order taking its place. "Any old thing" won't do much longer, and the manager is waking up to the fact. Ignorance in the operating room must give way to knowledge. The public daily becomes more discriminating and daily knows better the difference between good and bad projection. The operator who "knows it all" soon really must know **something**, or else climb down from the operating room for the last time, giving place to the man who is ready, willing and eager to learn all he possibly can about that most fascinating of professions, projection.

A Correction?—Coeur d'Alene, Ida., corrects me as follows: "In reading The Moving Picture World every week, I naturally look carefully through the 'Operators' Column,' which often has some interesting questions and educating answers (thanks to you). Have also noticed that your pet theory is, that an operator should know and be able to explain anything concerning his machine or projection. When at school it was considered very fine and a joke on the teacher to catch him in a mistake.

"In the issue of August 27 you answer the question, 'A Hard Proposition' (Ill.). Quoting from your answer, you say:

"'This means that, supposing you propose magnifying your picture as it appears in the aperture of the machine 150 times. One hundred and fifty times ¾ of an inch is 9 feet 4½ inches, about, while 150 times 15-16ths of an inch is close to 11 feet 9 inches. You would therefore have a picture of those proportions,' etc., etc.

"Well, sir, there's where you made a mistake in your explanation of the measurements for picture projection. He would certainly have a picture of those proportions, that is as ¾ is to 15-16. But he would not have his aperture magnified 150 times but would have it on the screen magnified 22,560 times. The tone of your answer indicates that in magnifying the aperture 150 times gives a result of 9 feet 4½ inches by 11 feet 9 inches and that is your mistake, as 150 times the aperture would only give a picture a little more than 11 inches by 9 inches. I remain, ————.

Well, my dear friend Coeur d'Alene, you are one too many for me this time! If 150 times ¾ of an inch isn't close to the number of feet and inches I said it was then I'll admit I don't know how to "figger." Possibly you have square magnification in mind, whereas I was dealing in linear.

As we go to press this week, the moving picture operators are holding a mass meeting at 10 East Fifteenth street, with the idea of forming an association composed of non-citizen operators, to petition Mayor Gaynor to repeal the law passed last June, by the Department of Water Supply, Gas and Electricity, making it impossible for a man not born in the United States, nor holding citizenship papers, to operate a moving picture machine in the City of New York.

The meeting hall at 196 Grand street was crowded with some three hundred alien operators last week, when the meeting was called at the usual hour of 11.30 p. m., and was attended by some men prominent in the trade. Mr. Mark Dintenfass, of the Champion Film Company, addressed the meeting, as did representatives of the Acme, Lux and Defender film exchanges. The Sales Company and Imp Manufacturing Company also had representatives on hand, to assure the operators that their sympathy was with them.

When interviewed, Mr. S. Solomon, chairman of the petitioning committee, claimed that the passing of the new law will mean the discharging of some five hundred operators, some of whom have been in the business a number of years and have become experts. Many of these men have large families depending upon them for support, and their discharge will mean great hardship. Almost every man of them is striving to get his papers, and as many of them already have their first papers, but are compelled to wait five years for their second papers before they can become citizens, they are, through various ways, trying to have the law modified, so as to enable the possessor of first papers to operate.

Our sympathy lies with the operators, union or non-union, and we always stand ready to lend a helping hand, if they, in their trouble, will come to us. MACARTHUR.

THE SOLAX COMPANY.

Solax means, or is intended to mean, a brand of moving pictures shortly to be released. Mr. Solax himself makes his bow in our advertising pages this week. In imagination we perceive the Solax effigy or trade-mark on many beautiful moving pictures in the Independent theaters of the United States and of other countries of the world. For it is no exaggeration to state that few new companies that enter the manufacturing field are so well equipped to turn out pictures of the highest technical and pictorial qualitative character as the Solax Company.

Over in Flushing there has been erected a plant, second to none for efficient equipment, by the Solax Company. It is no secret that while there is no Gaumont association with the new company, yet Gaumont brains, Gaumont experience, Gaumont knowledge have been pressed into service in the erection of the plant. And there the Gaumont association begins and ends. Mr. H. Blache is the presiding spirit of the new company, and Mr. George A. Magie, who during his short presence in the American moving picture field has made himself so favorably known by his engaging personality and good business ability, is the business manager of the new company.

But chiefest and most valuable of all the assets of the new company is the artistic personality of Mme. Blache, who for many years was identified with the Gaumont Company in Europe. Mme. Blache is a consummate artist who has received many decorations in recognition of her talent as a maker of moving pictures. What kind of picture has Mme. Blache made? Generally speaking, she has been responsible for the production of many of the Gaumont pictures which are admired in this and other countries, for their artistic and technical excellence. It will be seen that in the American productions which Mme. Blache is to supervise she will bring to bear the supreme artistic ability and insight which characterized her work in Paris.

As will be seen, the Solax Company will be shortly releasing pictures. In subject and treatment these pictures, we are confident, will appeal to the Independent American exchanges and the Independent exhibitors, and through them, of course, to a large body of theatergoers in this country and in other countries. We wish the new company every success in its venture and hope soon to have an opportunity of seeing some of the pictures that are in preparation.

ROSE O' SALEM TOWN (Biograph).

One of the latest films released by the Biograph Company receiving special attention this week, is entitled "Rose o' Salem Town."

The scene is extracted from the days of the Puritans, when witchcraft was rife in Salem, Mass. Rose, an unsophisticated girl, having lived all her young days upon the rocky shores of the Atlantic, is called a child of the sea. A young trapper meeting her at this time, becomes enamored of her and his love is most innocently accepted by Rose. A prominent Puritan, branded as a hypocritical deacon, also seeks the favors of this attractive young girl; being repulsed by her, he vows vengeance upon both herself and her mother.

The old saying, "Give a dog a bad name and hang him," is verified here, for the deacon reports mother and daughter to the church as witches, and, of course, "burn them" is the inevitable verdict.

Both are cast into prison. The deacon uses the fate of the mother (whose death he causes the daughter to see from her prison cell window) to press his attentions upon the daughter, but without avail.

Rose in turn is also condemned after ineffectually denouncing the deacon. She is bound and tied to the stake and is just about to be burned when the young trapper, who has secured the help of a company of Mohawk Indians, makes a timely rescue and saves the girl from the terrible fate prepared for her by the religious fanatics. The scenic beauty of the pictures is evidently a feature, as they are indeed beautiful; the acting, too, is of a high order; the main question is the suitability of the plot or sentiment of the play. While it is an unfortunate truth that a species of Puritan fanaticism and witchcraft caused much suffering and gave many martyrs to the stake, history records sufficient incidents upon which a plot, illustrating (and, if needs be, exposing) the fearful superstitions of the times, and which would easily suggest groundwork for a picture of this nature. To deliberately invent the character of a "hypocritical deacon" is in exceeding bad taste, and, while many sad deaths were the result of a blind prejudice and superstition, the enactment of a foul murder as a revenge for rejected illegal love advances, is much to be deprecated and censured.

It really seems that the fact of the witchcraft martyrs has been used as an excuse upon which to build an unhealthy love tragedy in a way that is not honest, showing a distortion extremely detrimental and depressing.

The idea of the deacon compelling the daughter to behold from her cell window the burning of her mother, is somewhat repulsive; it would seem that the young girl should have been treated equally with the audience in allowing imagination to fill its purpose, rather than an actual view of the tragedy so mercifully saved from the public. It is not surprising that exception has been taken to this part by the public press.

We can only repeat, that the history of those superstitious times would afford sufficient incidents for picture portrayal, with the necessary lessons to be derived therefrom, without the painful introduction of an unhealthy and revolting love plot which finds its culmination in a most unnerving tragedy. The ending was a welcome relief, the splendid work of the trapper and the Mohawk Indians being appreciated.

"Love's Old, Sweet Song" (Lubin).—A love story in which a country girl, a city man and an objecting mother figure. The young man goes wrong, but his erring life is reclaimed by the singing of Love's Old, Sweet Song. Much of pathos is represented in the lonely vigils of the two women as they wait for the erring young man to return, and sterling qualities are discoverable in the rough young country woman. Ultimately, reclaimed from his evil ways, happiness is renewed in the little family circle.

"The Salt on the Bird's Tail" (Melies).—A pretty story built up around the old saying regarding putting salt on a bird's tail to catch it. It is of a child, and is, therefore, interesting. It leads the little one through many beautiful scenes until, exhausted, she sinks to sleep at the foot of a tree, without her bird. But a tramp she befriended catches the bird and restores it to the cage. Astonishment is too plainly written upon the face of the little one to be mistaken when she discovers her bird in the cage. Her distracted mother appears at this juncture and there is a happy family reunion, which includes the tramp, his face transformed by smiles.

"The Sergeant" (Selig).—A pretty story of love and devotion to duty, the scene of which is laid in the great Yosemite Valley in California. There is an Indian fight, with a thrilling rescue, but the most attractive feature of the film is the reproduction of the magnificent scenery of the great valley. The work is adequately done and one may obtain a reasonably accurate impression of the grandeur of the scenery by seeing this film. The operator selected his view points with care, and the work on the film in the reproduction has been so well done that little criticism is possible. Those who have seen the valley will see much that is familiar. Those who have never seen it have here an opportunity to get an impression of it that is only less than the impression made upon one by the great valley itself. The house deserves commendation for producing such an excellent picture.

"A Jar of Cranberry Sauce" (Edison).—A comedy that develops some extremely amusing situations. In fact, it forces you to laugh. Here is the plot, a novel one, by the way. A farmer not used to city ways at a hotel; a young man in the next room given to reading sensational literature; a quantity of cranberry sauce that trickled under the door and looked like blood. Think of the possibilities of thrilling situations and disturbing occurrences in a combination of that character. And the Edison players extract every particle of interest, and excitement and humor, going from one funny situation to another, the astonished farmer supplying the comedy while the excitable young man strikes tragic attitudes and urges on the disturbance with suggestions repeated from his yellow literature. The picture is funny, but funny in a different way, and keeps the audience in good humor throughout.

"Almost a Hero" (Edison).—Fate condemned Percy to the unkind destiny of presiding over a ribbon counter when his soul yearned to perform deeds of valor like the brave knights of old. And when he attempts to give rein to his ambition and compel Fate to recognize his achievements the motion picture man frustrated his most laudable efforts. And when Fate, realizing that he was determined to overcome all obstacles and be a hero anyhow, placed an opportunity in his way he never recognized it and allowed it to pass. This film is one long laugh, a succession of funny incidents that compel attention by their novelty and unexpectedness.

"The Oath and the Man" (Biograph).—A story based upon the presumed rights of feudal lords to any woman among the peasants they might fancy. After the noble commands a peasant's wife to go to his castle a revolt breaks out among the peasants and the couple are obliged to accept protection at the hands of the outraged husband. But vengeance other than his is meted out to them. They are forced to remain in hiding while the mob devastates everything within reach. Sometimes individuals want to mete out their own vengeance, but God's vengeance is quite as sure, though slower in coming, and usually it is worse when it does come. Ethical reasons exist for this, and the inexorable law, promulgated centuries ago, is the same to-day it was then. This law cannot be evaded; it cannot be abrogated, but who so transgresses will surely be punished.

"Max in a Dilemma" (Pathe).—Sometimes one receives a succession of shocks from unexpected sources that disturb one's equanimity. Max was rejected by the girl's father because his bank balance was infinitesimal. Then he hires a burglar to kill him, only to receive notice shortly afterward that he has fallen heir to a large fortune. Acceptance by the erstwhile obdurate parent, and the accompanying festivities are interrupted by the aforesaid burglar who apparently has come to fulfill his agreement. But after a long chase he succeeds in handing back the check with the observation that he will not risk his neck to do anyone a favor.

Thus, eventually, all difficulties are removed and Max escapes both horns of a very bad dilemma.

"The Mexican Tumblers" (Pathe).—A well photographed film, considering its subject, representing some very clever work. The Pathe films which have dealt with similar subjects, have received a notable addition.

"A Modern Knight Errant" (Vitagraph).—The battle with its spoils is not always to the strong. The fistic encounter here depicted is sufficiently lively to set the blood tingling, and when the lithe young fellow vanquishes the big, hulking, burly brute, involuntary applause ripples through the audience. That is what men like, and women, too, and they will applaud the winner in a fight of this sort, even when it is only a story. But Cyril's reward comes later. Perhaps it need not be described. Maybe it couldn't be. But it is safe to say that almost any man would do more fighting than that to get one. The film has plenty of life and go and will be popular.

"A Tout's Remembrance" (Essanay).—Pictures dealing with racing are always interesting, and when it is not posed, but is made from actual scenes on the track it is all the more so. The race track here represented is Jaurez, Mexico, and are reproductions of actual occurrences at that track. The heart interest is worked out through a love story in which the revenge of a would-be sport plays a part. When the reformed tout plays Godfly at 100 to 1 to win $10,000 the scenes are intensely dramatic, not because they introduce any new or novel feature, but because almost anyone can sympathize with the young fellow. And when he wins the applause is spontaneous. A racing picture arouses the emotions as nothing else can and when one is worked out as well as this it is all the more attractive.

"A Simple Mistake" (Pathe).—A comedy presenting in vigorous fashion the mistake of an officer asked to throw an intruder out of the house and pitches out the head of the house himself. Then when the real intruder and the head of the house meet, more trouble develops. And so on until the tangles are finally unraveled and everybody is satisfied that a disastrous mistake has been made.

"Renunciation" (Vitagraph).—A powerfully dramatic picture, acted with remarkable expression, the intense emotional scenes rising above the ordinary in motion pictures. It tells the story of a young actress who sacrificed her dearest hope to insure the happiness of others, yet in the end is victor through her own sacrifice. Perhaps it will be called the strongest film of the week. At least such an opinion of it will not be far wrong. It seems well balanced, and it is done so well that it carries one along irresistibly, holding the attention and arousing the emotions as few films are able to do. The staging is superbly done and the photographer has performed his part to perfection. It is therefore, above the common run of pictures and will assuredly please any audience that cares for good acting.

"The Sheriff's Capture" (Lubin).—A love story based upon the proposition that a girl does not like sheriffs, but when one is shot in the back by desperadoes she was protecting, she not only gives information which leads to their capture, but succumbs to the sheriff's charm and agrees to serve a life sentence as his wife. Perhaps upon the proposition that all the world loves a lover, this picture possesses interest; but beyond that its merits are too insignificant to remember. Lubin is capable of better things as has been demonstrated over and over again. This type of picture has had its day and it should retire to the rear and make way for a stronger feature.

"Max is Absent Minded" (Pathe).—A comedy representing the difficulties into which an unfortunate absent-minded individual runs without thought, ending with the breaking of his engagement with a very desirable young woman. While the picture is mildly amusing it contains no startling novelty which appeals forcefully to an audience.

"Colombo and Its Environs" (Pathe).—A striking series of views made in the far away Straits Settlements, presenting interesting phases of life in and about this city. Such pictures always attract attention. They bring the ends of the earth together. This film enables one to sit comfortably at home and visit the antipodes and perhaps see more of the actual life of the community than he would if there. Its mechanical execution need not be criticised and the selection of scenes for reproduction deserves commendation. It is a worthy addition to the travel series.

"The Ole Swimmin' Hole" (Selig).—Not many faults can be charged against Selig, but just why this title was selected is difficult to say. "Little Nell" would be more appropriate. While the money box was buried near the "Ole Swimmin' Hole" the latter is merely an inconsequential incident in the drama. Little Nellie is a lovable character, and her comforting the old man when his money is stolen is a good bit of work. Then comes the return of the money, retribution for the thief and afterward peace and contentment.

"Over Mountain Passes" (Edison).—A scenic film of interest. It takes one to a new and unknown country, the passes of the Andes in Peru. While the scenery is grand beyond description it is saved from being oppressive by the introduction of two droves of llamas, one going up and the other down; the latter bring loads of copper ore, which is carried in this way from the mines to the smelter. The mountain scenery is accurately reproduced, with all the rugged grandeur, for which the Andes are famed, retained. The picture opens a new region and suggests possibilities of scenic glory well worth consideration.

"The Footlights or the Farm" (Edison).—A quiet story which tells simply, but graphically, how a country girl developed a longing for a life on the stage. But the picture goes on and tells with equal strength how she was cured of this infatuation and explains why she returned to the farm and her old sweetheart, satisfied to rest there. A view of dramatic life is given that will probably be new to many. It isn't so alluring after the glamor of the footlights is removed and the disagreeable features of the work are unsparingly revealed. Possibly this film will perform a service beyond the mere amusement of the people who attend the motion picture theaters. It may exert an influence toward curing the longing some young people unconsciously have for the stage as seen from the front.

"The Sunken Submarine." (Gaumont).—A dramatic story based upon a letter a young man writes to his grandmother informing her he has been ordered to duty on the Pluviose, a submarine. The transition from rejoicing to mourning is very sudden when later news reports the Pluviose sunk and all on board lost; though the incongruity of loss of life in a sunken submarine is apparent, it is scarcely a feature of the story. Then comes news of the transfer of the young man to another ship at the last moment, and joy reigns supreme in the home of the grandmother.

"Too Much Water" (Gaumont).—A comedy dealing with nightmares and dreams about water and floods. Most who see it will sympathize with the unfortunate gentleman who capsizes his boat when he launches it according to his prearranged program. There may be others who have had experience in floods, or with overflowing faucets, as humorous as this, but not all prepared a boat with provisions in case of an emergency. This emulation of the late Mr. Noah raises this comedy to a higher level than ordinary and stamps the gentleman interested as almost an original genius.

"Her Adopted Parents" (Vitagraph).—The outstanding features of this picture have a strong appeal to the imagination. The girl does well to induce the old people to live with her, and maybe the suggestion this offers for similar action whenever opportunity offers furnishes reason enough for the existence of the picture.

The man who can make a phonograph keep time with a patched reel is the man we want to hear from. Until he appears, this is about all the space we have to devote to "synchronization."

There is a new law in New York which requires all operators of moving picture machines to be citizens of the United States. It is a law that is probably wholly unconstitutional and would be so declared if a case could be taken to the Supreme Court of the United States. But the unnaturalized persons who have been employed in this business in New York cannot be supposed to have the means to bring a test suit. What defense can be made of such a statute we do not see, and we are surprised that Governor Hughes should have approved it.—Hartford (Conn.) "Times."

B. Feldman, the genial music publisher of London and the representative of Jerome H. Remick on the other side, has departed from his usual conservative methods and devoted the biggest part of a page in the London "Era" to announce the fact that Arthur Altridge, a noted singer, had made a tremendous success rendering the "Garden of Roses." Feldman wires also that it is destined to be the big hit of the year and that the sales will outrival anything he has ever published. Jerome H. Remick & Co. have another season's success to look forward to in the way of a big demand for the song, "Therese," by Adolph Phillips.

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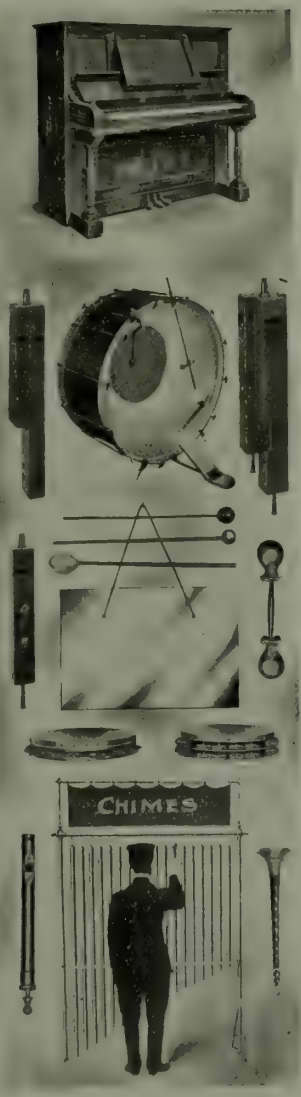

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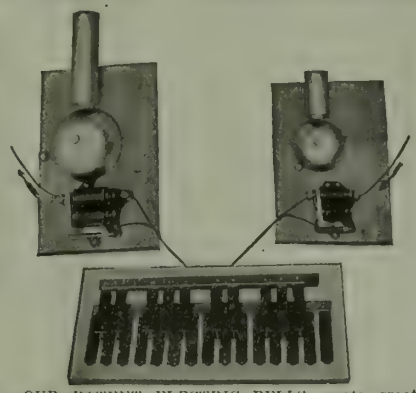

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

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Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

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Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

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Special Offer $10.00 } Size Shell 8 x 14 / Size Shell 8 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Slunk Calf Drum Heads.

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Send for my large free catalogue of Folding and Parlor Organs, suitable for use in Moving Picture Theaters.

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Commments on the Films.

INDEPENDENT.

"The Cattle Thief's Revenge" (Defender).—A thriller that might have been produced from some dime novel. Vengeance seems to be the order of the day. Joe has rather the better of it since he manages to have the lieutenant shoot the girl to whom he had been making love because of wrong information regarding her identity. Usually an author gives the woman the best of the argument, but in this instance the girl alone is killed. Even Joe, the real thief escapes his just punishment, and succeeds in having this unmerited punishment inflicted upon the girl. The complications make the story interesting.

"Debt" (Imp).—The story of a separation brought about by a wife's extravagance which is patched up after the husband makes a fortune. The last part reminds one very forcibly of the old fairy stories where everything was happiness after the difficulties were finally settled.

"A Cattle Rustler's Daughter" (Bison).—Plenty of exciting action here. A cowboy film which is different from most which have been produced recently. Some of the scenes of grazing herds, cowboys at work and play, rustling cattle, and others, are faithful reproductions of actual occurrences which were common on almost any ranch. Then there is the capture of the rustler, his quick passage toward eternity and his daughter's sensational shot that cut the rope. The love story is not necessary to hold the interest, but happily does not detract from the main features of the film. The picture is well conceived and well executed and all things considered is one of the best of that type for some time.

"The Convict" (Thanhouser).—A burlesque picture which becomes more thrilling as it proceeds. The convict is supposed to have escaped and the way he is chased and surrounded bodes no good for him. But somehow he manages to elude the steadily increasing army of pursuers until they are gathered around him, when he calmly shows a motion picture announcement, and the reason for all this melee, in which the whole country side took part, becomes apparent.

"A Husband's Jealous Wife" (Thanhouser).—Sometimes unreasoning jealousy receives its just desserts and when a wife creates as much disturbance as the one here depicted perhaps the unfortunate husband is justified in eloping with the homeliest girl he can find who will go with him. Anyhow the ill-visaged stenographer was the unfortunate man's friend and helped him escape from the unpleasantness which surrounded him at home.

"Foolshead as a Policeman" (Itala).—Once again Foolshead appears, this time as an officer and his adventures are quite as funny and unexpected as they have been in other parts. Foolshead is a character whose efforts to amuse are always attended with success and as a policeman he maintains his reputation earned in other roles.

"His Lordship" (Powers).—A Western picture, full of life and sparkling with comedy. It is presented with all the finish and close attention to details which are characteristic of the Powers films. It keeps the audience in excellent humor, and develops numerous funny situations as it runs, each one better than the one previous. "His Lordship" will be popular with all Independent patrons as long as it is shown. There is a quality about the Powers plays that can scarcely be described, yet unquestionably this quality is what adds to their popularity and holds the attention of those who see them. They seem to touch the human note, offering interesting illustrations of certain phases of human life which are common to everyone, and there possess extraordinary power in pleasing or arousing the emotions.

"Pressed Roses" (Imp).—A comedy which can, perhaps, be appreciated by those who have pawned their last loose property to take a girl to the theater, and then get a mix-up in which the roses are sent to the tailor to be pressed while the trousers go to the girl with instructions to "wear them to-night." Ultimately the snare is straightened and everybody is happy, while the girl presses the trousers after all.

"The Yankee Girl's Reward" (Yankee).—A rather interesting drama based upon a family skeleton that insisted upon rattling its dry bones in a very uncomfortable, not to say startling way, and which could have been banished by the young wife telling that part of her family history. However, this omission worked out eventually to the advantage of a little girl and her brother who befriended a sick working man. There are numerous interesting complications in the plot, an exhibition of a high degree of common sense on the part of a policeman and a liberal reward paid for the capture of an escaped convict which went to the little girl. And the wife buried her skeleton, for her recaptured convict brother, to whom she sent her pearl necklace which created all the disturbance, had no reason to tell who he was. There is much of interest in this picture, which deepens as it runs, and does not cease until the last flash.

"A Cowboy for Love" (Bison).—This picture is an improvement on some of the recent Western output. It is pleasant to see the family reunited after the unreasonable separation and the touch of humanity in the baby fingers is interesting, as always.

"The Taming of Buck" (Powers).—A short comedy that will rouse your audience and set them laughing. How Buck was tamed might be a suggestion for similar cases and offers valuable instruction in this direction.

"O! You Wives" (Powers).—A snappy comedy that possibly reveals some secrets that wives here and there would not want their husbands to know. There is snap, and go, and lively humor here.

"Home Made Mince Pie" (Thanhouser).—A domestic comedy with a different flavor. In fact, with a mince pie for a basis the flavor comes to resemble brandy very strongly by the time that the cook, the maid and the mistress of the house and her daughter have added the proper proportion of flavoring, neither one knowing that the others have done likewise. The humor in the piece centers around this pie. What happened to the guests who partook of it certainly draws upon the imagination. Imagine eight people, not to speak of the cat, getting drunk on the brandy in one mince pie! One could appreciate a short skit on the idea, but to feature such whimsical subjects as a full reel, taking up twenty minutes, is a mistake. We do not single out this subject as being more evidently padded than others shown on the screen this week. Licensed as well as Independents were guilty and it is time that the manufacturers realize the importance of the scenario end of matters. The mince pie episode was well done, which is the faint praise that we do not like to mete out to any one.

AN "IMP."

There is a clever little lady in charge of the executive offices of the Independent Moving Pictures Company who is a devout reader of the Moving Picture World. Our editorial last week on "The Usual Thing" did not escape her attention and when a sweet voice at the other end of the wire pleaded with us to come and see something different from "the usual thing," what could we do but accept? The surprise proved to be a poem in pictures entitled "The Garden of Fate." In conception, execution, and setting it stands out head and shoulders above any previous "Imp," and we have seen quite a few. Staged and photographed on the magnificent country estate of one of New York's multimillionaires, the photographer has done justice to the splendid opportunity. The actors were specially selected for their parts, which they performed with good taste. We learned that the leading lady—a new Imp favorite, by the way—was the author of the scenario, and she is entitled to praise for its arrangement and for the part she played.

Altogether the picture marks such a distinct departure from the usual thing that we hope the Imp will persevere in the direction in which they have taken so sudden, so bold and so successful a step.

THANHOUSER.

We could not resist the cordial invitation to pay another visit to the Thanhouser studio, especially when a ride in Mr. Thanhouser's swift automobile was an added inducement. Since our first visit, which was recorded in a former issue of the World, the Thanhouser studio has been transformed inside. The lighting arrangement, which at first was more or less of an experiment, is now permanently installed. Great masses of props are convenient to the stage directors. Dressing rooms have been built for the actors, and everything is spick and span. Most important of all was the new equipment of the laboratories. Here is to be found the latest and most approved machinery built by European experts. The improvement in the technical quality of the work more than compensates for this expense, and in this respect the two films which we were shown, "Pocohontas" and "Dots and Dashes," may be taken as excellent examples of progress.

"Dots and Dashes" is a clever little sketch containing the choicest elements of dramatic effect. If May Wilson had not taught her admirer the telegraphic code, he (Jack Preston) would have suffocated inside a vault. This in a few words is the idea of "Dots and Dashes." There is a defaulter in the case whose shortages are discovered by Jack, and incidentally here it may be remarked that the said de-

American Film For the American People

MANUFACTURED BY THE

AMERICAN FILM MANUFACTURING CO.

This is the announcement of something new in the Film World—a new Independent Film Manufacturer. But although we are new, we are already old. A new Film Manufacturer may have much of everything—all that money will buy in the way of plant, equipment and talent—and fail. No NEW concern can have a reputation ahead of its first product unless that reputation shall rest upon the experienced personnel of its organization—EXPERIENCED EMPLOYEES. We therefore respectfully invite your attention to the appended list which comprises partially the staff of the American Film Manufacturing Co.

EXECUTIVE

A. M. Kennedy, General Manager
G. P. Hamilton, Superintendent Factory and Studio

PRODUCTION

Thomas Ricketts, Dramatic Producer
Sam Morris, Comedy Producer
Frank Beal, Western Producer

TALENT

G. Warren Kerrigan, Leading Man
David G. Fisher, Juvenile Lead
Harry Clifford, Juvenile Lead
Miss Dott Farley, Character Parts
Miss Josephine Ricketts, Juvenile Leads
Miss Jessie Mosley, Character Parts
William Lee, Character Parts

PROPERTY

Robert Coffee, Chief Property Man
Nelson Lund, Property Man
Edward R. James, Property Man

SCENARIO

Allan Dewan, Scenario Expert

DEVELOPMENT

Henry Meyer, Asst. Superintendent and Chemist
E. R. Fraks, Foreman
Miss Anna Gallaghan, Forewoman

MECHANICAL

Chas. Zebath, Mech. Expert
Otto Hubel, Electrician

NOTE.—In addition to the above listed heads of the various departments of the American Film Mfg. Co. every employee in our Office, Factory and Studio has had from two to five years' experience in the manufacture of film for an established manufacturer. There is not an inexperienced man in our employ.

We have eliminated all question of doubt about our first release. We have a modern plant and facilities, brains, money and a combination of know-how. Every man in our organization has had from two to five years experience in film making—all the way from the studio to the screen. They are conscientiously and diligently striving for the highest attainment in film making. WATCH FOR TWO IMPORTANT THINGS—OUR SUBSEQUENT ANNOUNCEMENTS AND

OUR FIRST RELEASE

AMERICAN FILM MANUFACTURING CO.

BANK FLOOR, ASHLAND BLOCK :: :: :: CHICAGO, U. S. A.

faulter is some actor. May is the telegraph operator in a broker's office and it is plain to be seen that Jack is in love with her. They use up a good deal of the firm's time practicing telegraphy, while the defaulter is bending over his desk, defaulting like a good fellow. Finally the head of the firm gets wise that he is being double-crossed all around and sends for Jack and puts him on the trail. The defaulter being the only other employee around the place, it is a cinch for Jack to get him with the goods, simply by opening a book and doing some wonderful stunts in rapid addition. In a couple of minutes he has the defaulter begging for mercy which he cannot give. For this he is shoved into the vault by the defaulting clerk and the heavy doors are closed upon him.

Jack and May were going to the theater that evening, and the reason Jack did not show up at the house was the same reason that brought May back to the office. Finding the theater tickets on the floor gives her the inkling that something is wrong, and a moment later a faint tapping from the vault is heard. At this point the novelty of the story is brought well into play as the two lovers begin to telegraph to each other by tapping on the iron door of the vault. It is rather to be regretted that the Thanhouser people did not make the most of this climax by introducing telegraphic dots and dashes in a manner to create suspense. By this is meant that had a few lines of dots and dashes been flashed on the screen, word by word, and with each word spelled out in letters beneath each dot and dash, it would have given a telegraphic semblance or realism to the scene.

The acting is well done, especially the defaulter, who was totally unlike the stereotyped stage villain. He gave the true impression of a man who was not wholly bad, but who yielded to temptation and was duly harrassed by his conscience. The comedy scrubwoman had only a little to do, but we can see in her work the makings of a big scream when they furnish her with a comedy scenario and let her be the principal. The leading lady of the Thanhouser stock company is a well-trained actress and a very pretty girl. It is quite easy to imagine the yell of surprise from the audience when the police come out of the vault and nab the defaulter, who has returned, conscience-stricken, to the scene of his crime. He wants to see if his victim is still alive. Those of us who saw it were wondering where the cops were all the time. We asked Mr. Thanhouser where they were and he said he guessed he had forgotten about them. A moment later when the defaulter opened the vault, the police stepped out of it and arrested him, and the laugh was on us.

"Pocohontas."

The story of Pocahontas is always a popular one, but, like all well known stories, its success lies in the telling, and that is the charm of this new Thanhouser offering. We all know the story, but it was left for this enterprising concern to show us John Smith landing from the "Half Moon," which was borrowed for the occasion. This occurs at the very beginning and gives the film a stamp of reality that has seldom been attained in any historical subject. It is deserving to call special attention to this master stroke of realism. The story all through is sympathetic and true. All modern backgrounds are carefully dodged and we get nature unadorned.

Still continuing along the line of reality, the minor Indian parts are played by the real natives, and for a wonder they act them right. Well selected water scenes follow each other and the detail throughout is as clear and sharp as a good lens and a fine light can make it. Add to all these the costuming, which we know to be correct, because costuming is one of the subjects upon which Mr. Thanhouser is known to be an authority; this added and we have a film that is nearly perfect in every department.

It is needless to review the story itself, or to follow the scenes in detail. There is only one scene that was not altogether convincing and impressive, that being the reception of Pocahontas at the court of King James. This one scene appeared to lack to some extent what one would expect in such a scene. Rather unfortunate in arrangement because it did not give a glimpse of any throne, which, according to all precedent, must be in sight as an evidence of good faith, as well as for the ready grasp of the obtuse. Never leave a throne to the imagination. The scene seemed to lack the element of grandeur, which, in many cases, is obtained by simplicity of line rather than ornate detail. In this scene the background is cut up with a number of queer shaped windows that have a tendency to draw the eye to them and away from the actors. To the average spectator this would pass without being analyzed, but the impression left is that of a conservatory or enclosed veranda. The windows being odd in shape, start one speculating unconsciously on their form. In all court presentations the acting must of necessity be perfunctory, and it lies with the surroundings to complete the idea of grandeur; hence this long paragraph about a scene that forms but a small part of the picture.

It is quite easy to believe that Mr. Thanhouser would be the first one to refute the assertion that his films have attained absolute perfection. In the first place he is too sensible a man to entertain such an idea, and secondly, there would be no more worlds for him to conquer. At the present writing the Thanhouser masterpiece is "Pocahontas."

RENO FIGHT PICTURES.

The London Times is credited with being the most conservative old dame of journalism in the world, but apparently she did not get a bit excited over the moving pictures of the fight, for here are some of the things the venerable old lady says (weekly edition):

"The much-discussed pictures of the Reno glove fight, in all 6,000 feet of films, were shown on Monday afternoon at the National Sporting Club. The many pictures of Reno and its vast and excited population in the days preceding the contest were vivacious in the extreme. The fight itself was rather dull and not at all like the highly colored word paintings of it. The truth is that the cinematograph leaves out all the adejctives. There was much more wrestling than boxing. A very harmless show; and anybody who could be demoralized by seeing it would certainly lose all his morality if he saw a cab accident."

Durn the hard sense of the bloomink Britisher!—New York Press.

Bellows Falls, Vt.—The new Dreamland, a fireproof theater being built at Bellows Falls by T. F. Kiniry, is progressing rapidly. It will have a stage and scenery and seat about 325. Will open about October 24.

The Chicago Song Slide Exchange is now located in its new quarters, 107 Dearborn street, where Messrs. Honeck, father and sons, have plenty of room and the best facilities to conduct their very successful exchange. The Chicago Song Slide Exchange is not only the most popular but the largest exchange of the West, where any illustrated song, old or new, can be found properly catalogued. By moving, Messrs. Honeck have more than quadrupled the floor space that they had in the Masonic Temple, affording a much larger waiting room, more up-to-date offices and a model stock and examining room.

JUSTICE MACHINE WORKS

Theater managers and operators will be pleased to learn that the Justice Machine Works have opened an up-to-date shop at 110 Third avenue, between Thirteenth and Fourteenth streets, for the setting up and repairing of moving picture machines and parts. The accompanying cut shows a part of the shop, with the owner, Albert Kupky, in the foreground, and also tends to give an idea of the equipment of the shop. The enterprising operator who desires a further knowledge of the repairing of moving picture machines, and especially the delicate parts of same, will find a complete course of mechanical instruction open to him, with shop lessons under the supervision of Mr. Kupky, for the nominal fee of $10.

Correspondence.

PICTURES IN EDUCATIONAL FIELDS.

Magnetic Film Service Company,
123 Shillito Place, Cincinnati, Ohio, September 13, 1910.

Moving Picture World,

Gentlemen—We are enclosing you herewith a copy of letter this day received from Rev. F. J. Finn, a priest of the largest church of Cincinnati, Ohio.

We have for two years furnished Rev. Father Finn with moving pictures for his entertainments given to the Orphans' and various homes of the city of Cincinnati, and have received numerous letters of thanks from him, and this is one of the nicest letters received and we think that it is well worthy of publication in large type, to show the exhibitors that the moving picture business is not only appreciated by the outside public but by the pulpit as well.

Trusting you will see fit to publish this letter and thanking you in advance for same, we remain,

Very truly yours,
MAGNETIC FILM SERVICE COMPANY.

The St. Xavier School Association,
St. Xavier School,
520 Sycamore street, Cincinnati, Ohio.

The Magnetic Film Service Company, Cincinnati, Ohio:

Gentlemen—I wish to thank you sincerely for the many favors you have shown me during the past year, and especially for your kindness in furnishing pictures for the Fourth of July Celebration at Cummonsville for the benefit of the little orphans.

The pictures—five in number—were all high class. One was an optical poem, another an optical sermon, and the other three were good, clean comedies. About four thousand people, men, women and children, viewed these pictures, and all spoke of them in the highest terms.

These five films, chosen out of your stock with the greatest taste by yourselves, not only show the elevating work that has been done by the moving pictures, but also furnish good hope of still more wondrous possibilities.

Again thanking you for your favors, I am,

Yours sincerely,
(Signed) F. J. FINN, S. J.

A LETTER FROM C. B. PURDY.

New York City, September 27, 1910.

Moving Picture World, New York City:

Gentlemen—We take great pleasure in informing our many friends among the exhibitors, through your valuable paper, that we are in a position to handle the exchange business of our old patrons again, with a service consisting of upwards of 1,500 reels of first-class commercial stuff, all titled with the original titles and subjects that have never (that is, a good part of them) been seen before. Although we have been lying rather quiet for the past Summer, we are by no means going to sleep during the coming season, and are now in a position to handle a liberal amount of business. Mr. Chas. Dowson, an old-timer in the business, is now with Mr. Purdy and will handle a good part of the outside trade. Prices are exceedingly reasonable. Until larger and more adequate quarters can be procured, we will be found at the old address, 300 East Twenty-third street.

PURDY'S FILM EXCHANGE.

AN EXHIBITOR'S KICK.

Watsontown, Pa., September 26, 1910.

Editor Moving Picture World:

Dear Sir—What an easygoing easy mark your average exhibitor seems to be! I have never seen registered in your columns a kick against the grafting exchange that agrees to supply film a certain number of days old, and then substitutes a very ancient vintage of wornout junk, as some exchanges are doing at the present time. I have just had a little experience along that line, having been quoted a certain price for 60-day film, and the very first shipment came six months old. I called the exchange on the 'phone at the cost of one dollar, and told them I must have 60-day film as agreed, and the next day received more six-months-old reels. Mind, I had paid in advance for a week's service, and paid the price quoted by the exchange without a murmur, and on inquiry among neighboring exhibitors I found that they had been served in the same manner. It would seem to me that this is an infraction of the law, and that exchanges doing business on this plan would be violating postal regulations against obtaining money in a fraudulent manner. I would advise every exhibitor when treated in this manner to write the Post-Office Department at Washington, D. C., being careful to keep the letters quoting prices, etc., and a list of the films received, with their release dates, which could be used by the postal inspectors as evidence. I got even by returning the film shipped me, C. O. D., for the amount of money advanced by me. The tip is free; pass it along.

Yours for a square deal,
STUNG.

LOCAL NEWSPAPER ADVERTISING.

Upper Sandusky, Ohio, September 28, 1910.

Editor Moving Picture World:

Dear Sir—Being one of your subscribers, I noticed in one of your issues copies of ads. I am a great believer in printers' ink and I enclose an article which I had in yesterday's paper. I insert notices like that every day. I took charge of this theater when it was almost dead and now it is doing the business of the city. It pays to advertise. You might use this article, as it will be of interest to your many readers and at the same time give the Imp and Powers companies a free notice.

Yours truly,
ROSCOE C. CUNEO,
Star Theater.

Star Theater this Evening.

Three dandies: Imp film, "The Right Girl." A corking drama. The dish-washing scene keeps you laughing all the way through. An enjoyable production. Powers films, "The Burlesque Queen." You will enjoy this comedy. It is great. "The Horseshoer's Girl." You laugh and cheer and perhaps shed a few tears. You will say, it's a great show to-night. Are your friends missing any of these great films? Two new reels every evening. No repeaters. The junior class of the high school has charge of the theater Thursday and Friday evenings.

The Motion Picture Company of Boston was recently incorporated to deal in moving picture theaters, etc. Capital, $10,000. President, M. D. Flattery; treasurer, James Conon.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

BIOGRAPH COMPANY.

A GOLD NECKLACE.—This is a delightful comedy of errors, in which a gold necklace figures prominently. Mazie lends her necklace to Nellie, her guest. Nellie is asleep in a hammock when Sam, her sweetheart, arrives in his auto. He awakens Nellie with a kiss. As she starts up she drops the necklace in the grass and their efforts to find it prove futile. Sam promises to buy her one to replace it, thinking it was her own property. He has her minutely describe it that he may get an exact duplicate. Meanwhile, the governess has found the necklace and given it to its owner, Mazie, who is unknown to Sam. He sees it on Mazie's neck and after a chase insists on purchasing it. Mazie thinks him a lunatic and humors him, receiving a good price for the loan. Nellie, upon receiving the necklace, restores it to Mazie. Sam meets Mazie again and sees the necklace again around her neck. This time he fancies she has stolen it and hurries to tell Nellie, but his valet takes more decided steps and recovers the necklace by seizure. Mazie is flabbergasted at first, and when she recovers her equanimity she rushes off for the village constable. He surprises Sam in the act of restoring the necklace to Nellie, who is also surprised. The participants of the episode are now assembled, and after the excitement has subsided, explanations and introductions bring peace.

HOW HUBBY GOT A RAISE.—Leave it to wifey, she'll fix things for you. Her schemes are so subtle that there doesn't seem to be the slightest chance of their falling down. However, when Mrs. Knowit suggested a plan to her husband, Esra, by which his services would be the better appreciated by his employer, docile Esra had his doubts, yet dare not oppose. This plan was to invite his boss to dinner and give him the feed of his life. She argued that the way to reach a man's good nature was through his stomach. To Esra's surprise, the boss accepts the invitation with avidity. Esra telephones, what he feels, the ominous intelligence, and so wifey prepares. That she may make a great showing, she starts on a borrowing expedition. An evening dress from one of her neighbors, cut glass from another, silverware from the next, in fact, various sorts of furnishings, even a maid to wait at the table. Everything in readiness, she feels proud of the layout. Esra and the boss appear, and dinner is at once served. The boss is rather suspicious as he regards the elegance with which his employee's dining-room is fitted, and he indulges in a bit of mental calculations. Wifey is self-satisfied for she fancies she has made a great hit. The boss upon leaving expresses himself as having enjoyed himself, but upon returning to the office, he writes a note and dispatches one of his clerks to the Knowit domicile. Mrs. Knowit seizes the note, sure that it contains news of a boost. The note:—"Dear Sir: I can't have men in my employ who live beyond their income. You are discharged." Collapse of the Knowit family.

THE ICONOCLAST.—Iconoclasm, the attacking of cherished beliefs and theories, has ever been the incitement of discontent, but the iconoclast of to-day may be better termed the socialist. Discontent is rather induced by selfishness, and selfishness is the seed of irrational socialism, nurtured mainly by laziness, and very often, drink. The principal character of this Biograph story, is a lazy, drink-sotted printer. He must be urged by his poor suffering wife to leave his cups to go to work. As usual he arrives at the office late, and an argument between him and the foreman ensues, just as the proprietor of the establishment enters, escorting a party of his friends to show them about and introduce them to the mysteries of his printing plant. The sight of these people dressed in sables and silk is extremely odious to this disgruntled workman, and when the proprietor shows a spirit of cordiality, he, galled by the inequality of their stations, repels it, and with a show of anarchism attempts to strike his employer. For this he is discharged, but his wife begs him, for the sake of their children, to try to get his position back, which he endeavors to do, but in vain. By this time he is ripe for anything, and drink-mad, sets about to take a fool's method of leveling ranks, that is, armed with a pistol he makes his way to his former employer's home to wreak revenge. We anticipate the printer's visit to the publisher's home, by showing the publisher in the depths of despair over the intelligence that his little child, despite the endeavors of surgical experts, is an incurable cripple. This is the scene that greets the printer at his surreptitious entrance. He finds there are things that wealth cannot buy—health and strength. He steals through the portieres with pistol in hand, intending to satisfy his covetous grudge with the death of this heart-crushed father, who sits weeping for his poor child's misfortune. The little one realizes her father's despair and so tries to cheer him, showing how nicely she can walk with the aid of the leg supports. This fortitude of the child makes a stronger appeal than moral suasion, and he turns from his purpose. The publisher, however, sees him and recognizes him as his former employee, and reasoning that now is the turning point in the man's nature, detains him to persuade him to mend. The child's mediation causes him to view the world from a different angle. Things could be better with him if he wanted them so, hence his employer gives him another chance by reinstating him in his former position at his printing office.

EDISON MFG. CO.

THE FOOTLIGHTS OR THE FARM.—Margaret is the pretty daughter of a farmer. She becomes stage-struck and decides to go to New York to begin a career. Her young sweetheart is informed of her intention and is heartbroken at the intelligence. Margaret reaches the great city and has the usual experience of a great many young girls who start to climb the ladder of fame in the great metropolis.

It is some time before anyone is attracted to her, but finally she is engaged by a manager to play a leading part. It is necessary for her to spend nearly all of her savings for wardrobe, but Margaret is not daunted by this, as visions of stage triumphs flit before her eyes. The great day of the first rehearsal arrives about a month or so after her engagement. Margaret reports for rehearsal.

On the stage are gathered a number of persons —actors and stage attaches—and at his table near the footlights sits the stage director accompanied by the stage manager. Margaret stands waiting for her part to be given out, but is dumfounded when no part is passed to her and her name is not called. She finally musters courage and steps up to the stage director, only to learn that he has never heard of her and that another young woman, an actress of experience, is about to rehearse the part. While the stage director is very sorry, he can do nothing in the matter.

Margaret leaves the stage with saddened heart. Her great ambition has received a damper, and her spirit is completely crushed. She no sooner passes out through the stage door than she almost runs into her country sweetheart, John, to whom she tearfully unfolds the story of her wrong. John is immediately inclined to go in and punch the stage director's head, but Margaret dissuades him. Finally he pleads with her to give up her stage ideas and come back to the farm. Margaret looks long into his eyes as if deciding between two careers. Finally John wins.

ONONKO'S VOW.—The story of Ononko's Vow is a pretty love tale through which is intertwined the story of an Indian's fidelity to his promise. The prologue takes place during the course of the Bloody Brook Massacre when an Indian chief, one of the rescuing party, saves a young Puritan, Jonathan Smith, from the tomahawk of a hostile Indian. Ungagook is the name of this chief, and he is accompanied by his little ten-year-old son, Ononko. Ungagook unknown to Smith receives his death wound in rescuing the latter. Together the chief and his son come to the house of Smith and as they see him safely to his door the colonist's young wife expresses her thanks to Ungagook. The chief makes a gesture which is intended to convey the idea that he thinks lightly of what he has done, and immediately thereafter betrays the fact that he is mortally hurt. He expires in the home of Smith, but before doing so has his little son Ononko promise fidelity to the family in whose house his spirit goes to the Great Manitou.

Twenty-eight years later we see how Ononko now a vigorous young brave, keeps the pledge which he made his father in the years gone by. Deerfield has been sacked. Jonathan Smith and his daughter Ruth, who has just been affianced to Ebenezer Dow, are driven before the tomahawks and flintlocks of the Indians. Dow has gone for assistance, managing to evade the raiders, and the rescuing party comes from the settlement below. Jonathan Smith is saved by a trapper, but his daughter Ruth is among the colonists who are being taken on across the meadow toward Pine Hill and thence to Canada.

Ononko has seen the light in the sky from the village below and has hastened with the relieving party of colonists and Narragansett Indians to the scene. He enters the room where the colonists had stoutly defended themselves but where most of them were massacred. Failing to find his friend he seeks him without, and meets him as he is leaving the awful scene of carnage. Learning from the father that his daughter is among the retreating Indians, Ononko promises to seek for her and bring her back to the grieving old man. The story ends in his successfully carrying out his promise.

After the rescue, which is accomplished in a most thrilling manner, we see the young colonist and his bride-to-be approaching the edge of the settlement under the guidance of the tall young chief of the Narragansetts. Behind them walks their friend, the trapper. Ononko stands at the edge of the forest and points toward the settlement below. The three others pass him and turn to bid him good-bye, first asking him to proceed with them into the village. Ononko refuses. Why? Perhaps because in the breast of the handsome savage some gentle thought of the girl he has saved has entered; but his nobility of character permits him to entertain the thought only for a fleeting moment.

When Ruth was in captivity she was protected from the snow only by the woolen dress she wore. On the homeward march Ononko had given her his blanket to keep her warm. As he bids Ebenezer and his pretty fiance farewell Ruth offers Ononko his blanket, which she is wearing. The young chief prettily presents it to Ebenezer and places it across the shoulders of the girl. After accepting the gift the young people go to their home, their trapper friend accompanying them. Long Ononko stands contemplating the settlement below him. What his thoughts may be the observer is left to imagine.

At the finish of the film we again see Mr. Sheldon bidding good-bye to the two young people who have been visiting his town.

ESSANAY FILM MFG. CO.

ALL ON ACCOUNT OF A LIE.—Billy Larkin is the proud possessor of a new car and he invites his friend Smith for a short spin in the country. With the promise to be home again within an hour or two, Smith enters the auto.

An hour later we find them stranded with a broken-down car, twenty miles from home. Billy is no mechanic, and after laboring hopelessly with the intricate machinery of the balky machine gives up in despair and suggests that they look up lodgings for the night and catch the first train for the city in the morning.

At the little wayside inn Smith makes an effort to telephone his wife, but the 'phone is out of order. Smith and Billy suffer all the discomforts peculiar to "best" rooms in country hotels, and sign relievedly when they board the city-bound train.

When poor Smith finally reaches home and endeavors to explain his nocturnal adventures to his skeptical wife, she refuses to believe the truth and he takes refuge in a more conventional falsehood. He tells her he was called out of town on a business matter with Mr. Brown of Pickletown. Later, when Mrs. Smith, still skeptical, is left alone, she wires the following to her husband's supposed friend at Pickletown: "Come at once and see me. Husband must not know."

After she leaves the room Smith enters with Larkin, whom Mrs. Smith has never seen, and finds the blotter with the note to his imaginary country customer. Aware that Brown of Pickletown is a fictitious character, Smith urges Larkin to play Brown. Mrs. Smith returns and is introduced to "Brown," and is for the moment pacified.

Unfortunately Pickletown harbors a real Brown, who receives Mrs. Smith's message, and being somewhat of a country Lothario hurries into his best clothes and sets sail for the abode of his unexpected admirer. In his haste he leaves the telegram and his wife discovers the duplicity of her spouse.

Brown of Pickletown, after some trouble with the butler, is ushered into the presence of Mrs. Smith. He presents his card and a large bouquet, and Mrs. Smith, confused by this, calls upon her husband for an explanation.

The real Brown is at once accused by them of being an impostor, and as he is unable to produce the telegram they hustle him out and, threatening him with instant destruction, feel they have disposed of him.

But they have not reckoned with Mrs. Brown of Pickletown, who arrives in search of her erring spouse. Here follows another confusing scene for Mrs. Smith. But Smith and Larkin bribe off the Browns and get them to swear they are both impostors.

The picture ends happily with the final ejection of the Browns and Mrs. Smith in her husband's arms.

THE BEARDED BANDIT.—In the little Western town of Lariat, when our story opens, there is much excitement over the latest depredations of the robber, who, because of his particular ingenuity in hiding his real identity, is styled the "Bearded Bandit." The name was evidently supplied from the fact that he wears a disguise in the form of a heavy black beard. The night before the bandit is reported to have held up a bunch of punchers and got away with a good quantity of dust. Something must be done to stop him, and therefore a posse is organized to accompany the sheriff on a little man-hunting expedition with a prize of $5,000 to the citizen who either lays or "plugs" the dare-devil robber.

Curt Wilson, the young sheriff, is in love with Nan Connors, the daughter of a neighboring rancher, and it is partly to obtain the advice of his prospective father-in-law as well as to see Nan that he rides out to Connors' ranch before setting out on his perilous expedition.

He shows Nan and her father the notice stating that $5,000 reward will be given the man who captures the bearded bandit and asks Connors' consent to marry Nan immediately he captures the bad man. Connors winces, then rises and smilingly offers his hand. "It's a bargain," he says; then pleading an excuse to get away he leaves the two young people alone.

The next scenes show Connors riding up the mountain road, listening for the first faint rumbling of the wheels of the stagecoach, which he knows is due at this time and which he is also aware, carries an express box full of bullion.

Two hours later the little town of Lariat is again electrified by the news of the bearded bandit's holding up the stagecoach. The sheriff and his posse hesitate no longer, but, swinging into their saddles, start in pursuit of the bandit. On their way they meet Connors, who has disposed of the swag and who even has the audacity to

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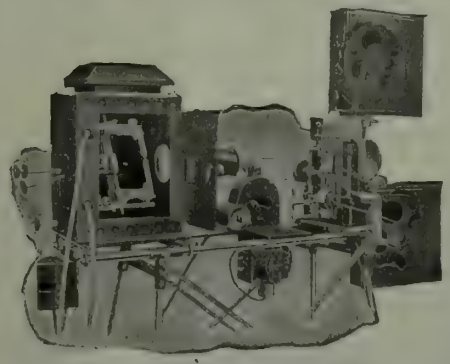

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John the man hunters in their search for the wily highwayman. Needless to say, the search is a failure and the disheartened sheriff and his posse return to town.

A few weeks go by and we find Connors and a few of his cronies at a friendly game of poker in the "Red Dog," Lariat's best bar and dance hall. During the game a young stranger, who has entered, is permitted to take a hand, but Connors finds him cheating and, drawing a gun, orders him out. The young fellow stalks angrily out, then turns on his heel and fires through the open door. Connors sinks in his chair, mortally wounded, but staggers to his feet and asks one of the boys to fetch his daughter.

Half an hour later Nan is at his side, and when they are alone Connors pulls from his breast the bearded bandit's outfit and begs Nan to use them in claiming her reward. Then death seizes him, and the girl falls weeping over her father's body. Rising again stolcally she seizes the black beard, the mask and other equipments and thrusts them in the stove just as the sheriff and the boys enter.

The "bearded bandit" was never captured.

GAUMONT.

(George Kleine.)

THE DIVER'S HONOR.—A diver and his son, also of the same profession, are reading a notice in a paper, which asks for divers to apply at the Admiralty in order to assist in the raising of a sunken submarine. The son applies and is engaged. In the vessel are certain plans of great value, and the young diver accepts a bribe to get these papers from the submarine and hand them over to the spy, but unfortunately while concocting the plot, they are overheard by a man who carries the tale to the father. The young diver is next seen being lowered into the sea, and he is shown disappearing into the sunken submarine. He has been under the water but a short time, when the father rushes up to the quay, rows out to the boat and tells to the officials the tale of his son's treachery. The old diver is lowered down after his son, resolved upon a desperate thing. He finds the son, and after a short, but fierce struggle, cuts the tube which supplies air to the young diver.

A HIGH-SPEED BIKER.—A grocer is seen having a few words with his assistant, preparatory to the latter starting off on his morning rounds. The little homily so annoys the assistant, that he departs from the service of the grocer, without even giving him a minute's notice. Finding himself in this quandary, the grocer casts his eyes around for a way out, and these fall on a fellow lounging at the street corner; he is immediately engaged to go round with the grocer's bicycle-carrier to get the orders. Off he starts, immediately coming to earth again, but not a bit dismayed, he again mounts, and, after three efforts, he dashes off on what proves to be an adventurous journey. His escapades are thrilling in the extreme, and must be seen to be appreciated. The film is one laugh from beginning to end.

URBAN-ECLIPSE.

(George Kleine.)

THE QUARREL.—A woman is deserted by her wealthy husband. She finds an unpretentious lodging and works with her sewing machine to keep herself and the babe. She suffers many privations in the endeavor to make both ends meet, and one day when she gives way to her grief, her sobs are overheard by a pleasant-looking old workman who lodges on the same floor. He comes to offer his sympathy, notices the evidences of poverty, and, with true tact, leaves some money in the baby's hand. In the course of his employment he does some work at a large house. A portrait there seems familiar—he has seen a copy at the house of the woman he has befriended. He finds it is her faithless husband, and deliberately breaks open the rich man's desk and takes sufficient money to supply the wife's needs. He places the notes in her drawer in an envelope bearing the husband's monogram. The police and the husband soon come to the workman's room; he calmly leads them to the next apartment. The husband, full of remorse, on seeing his wife there, dismisses the police and pleads for the forgiveness of the woman he has wronged.

REEDHAM'S ORPHANAGE FESTIVAL, 1910.—Boys' Drill.—The fancy evolutions of the boys are not only performed with a skill and finish rarely witnessed even in military circles, but they produce artistic evolutions which will arouse every audience to enthusiasm. Order of pictures: Formation of companies and marching to position. Artistic evolutions—Formation of companies in a square with open corners, enclosing one company. Opening out to five crosses; revolving, with kaleidoscopic effect and remarkable precision. Development into "Victoria Cross" formation; perfect alignment and accuracy. Whirligig of concentric circles, moving in opposite directions. Dismissal, for preparation of tableau. Grand tableau; cone formation; outer circle prone, inner circles rising to center, with apex formed of three boys, gracefully arranged.

Girls' Drill.—Order of pictures: Girls advance and take open order. Drill—graceful and charming. Re-form for drill, in double lines. Drill in double lines, close order, great freedom of action. Drill in two ranks, alternate girls kneeling, beautiful motion. Changing rank. Marching. Drill in open order, with dumbbells and wands.

G. MELIES.

BILLY'S SISTER.—Full of booze, bluster and fight "Black Pete," a big "bad man" of the wild West comes from the local saloon ready to put daylight through anybody and everybody within the range of his voice and the reach of his gun and, to further convince the crowd that he is the terror of the territory, lands on an inoffensive bystander knocking him down.

"Billy" is an entirely different sort of a citizen; he is a young chap living with his sister whom he loves very dearly; their love is mutual. Billy has received a letter and stops on his way home in an opening in the woods to read it. While thus engaged, an Indian girl is making her way through the woods. "Black Pete" coming along the pass sees and attacks her. Billy springs to her defense and knocks "Pete" down; in falling he strikes his head on a stone and is killed. In his haste to get away, Billy drops his letter.

Shortly after the death of "Black Pete" his body is found by some of his gang, who at the same time pick up Billy's letter which readily connects him with the killing of Pete. They decide to capture and lynch him. The Indian girl overhears their vow of vengeance and warns Billy and entreats him to escape.

He makes good his escape, tells his sister of the accident and the determination of the gang to lynch him. His sister, with a woman's quick wit, quickened by love and impending danger, tells him to take off his cowboy togs and put on his store clothes, mount her pony, catch the next train at the railroad station and get away as quickly as possible. He loses no time in starting and is now on his way to reach the train.

His sister soon follows him dressed in his discarded outfit, her long hair turned up under the sombrero. She looks the counterpart of "Billy," the ranger; it is not surprising that the gang mistake her for "Billy" and give pursuit, exactly what she wanted them to do; by misleading them "Billy" has plenty of time and chance to make his "getaway."

sombrero. She looks the counterpart of "Billy," sister never sat astride a horse. She leads the gang a long and rapid chase. There's a flash, a dash; it's a wild, exciting ride; whiz! whir! goes the lariat and swish! it lands over the girl's shoulders, caught by the desperate men who pull her from her horse, drag her to a tree and throw the rope over a branch; but they fall back astounded when "Billy's" sister looks into their faces and shakes down her long brown hair and stands defiantly before them. They ask her what has become of her brother. She tells them he is further than they care to travel and a heap farther beyond their reach. They release her and she goes back to her home, where she rewards her faithful horse with her caresses and gratitude for his part in the saving of "Billy."

PATHE FRERES.

SOUTHERN TUNIS.—Tall date trees against the background of the silent desert forming a beautiful oasis is the first of the many things of Southern Tunis revealed in this film. Under the protecting shade of these giant trees grows a verdant mass of clinging vine and smaller fruit trees. Then comes a picture of a dangerous inhabitant of the country, a cobra, which rears its hooded head menacingly. But paramount in interest are the pictures of the clouds of locusts settling upon the land and ravaging its crops, a blight which human ingenuity is yet powerless to combat. Bringing hunger as they do in their train, it is strange that the locusts should sometimes serve as food when other nourishment is not obtainable, but this is so, and a boy picking off and eating the locusts settling on his coat illustrates this truth. Market scenes in Nabeul, a picture of a noria—a rude contrivance sometimes used in Spain and Eastern countries for raising water—and views of flocks pasturing amongst the olive trees under the sheltering care of a Tunisian shepherd, are also included in the film.

BETTY IS STILL AT HER OLD TRICKS.—Madcap Betty purloins a big ball of string, and thus armed, prepares innumerable traps for the peaceable inhabitants of the neighborhood. Bells are rung from a distance by means of a length of string, a stand full of crockery is fastened to the wheels of a motor car, and an old woman, deceived by an innocent-looking "lost" purse—which is mysteriously jerked away as she stoops to pick it up—causes the whole of the outside display of a fruit store to fall in hopeless confusion. Before long the whole district is in an uproar, and Betty finds it expedient to make herself scarce. A horse provides the means, and jumping upon its back, she gallops out into the open country, where she comes across a very human-being looking scarecrow. In an incredibly short space of time she has jumped to the ground, has fastened it on the back of her patient steed, and has herself taken its place. She then spurs it on with a lash on its flanks, the horse gallops away, and it is not at all unnatural that Betty's pursuers in the distance should fail to recognize that it bears only a dummy figure. Even when they do capture the runaway horse their rage blinds them for a few minutes to the deception, and they pound away at the unoffending dummy, whilst Betty stands giggling at the scene a couple of fields away.

MIRTH AND SORROW.—It is carnival day in Paris, but Bertha Colazzo, artiste at the Grand Opera House, is scarcely aware of the fact until she receives a letter. By it she learns that there is to be a matinee at the theater that afternoon and that she must attend to take the part of one of the principals who will be absent. There is no joy in the news for her, for her mother is lying at the point of death. But go she must, so donning her jacket, she leaves her mother to the care of a neighbor. The comic opera is in full swing when a hasty note is handed to Bertha in the wings of the theater. Her mother is worse, and she must hurry back if she desires to see her once more. Without stopping to think, she throws a cloak around her shoulders and hastily leaves the theater. Outside, the streets are full of people. The carnival procession is passing, and revellers in fantastic costumes are tossing handfuls of confetti at each other. Bertha, still in her fancy stage costume, is taken for a merry-maker and showers of the variegated bits of paper are flung at her by three young men who pursue her to the very door of her poor room. Here, after a second's hesitation, they decide to enter, bearing with them the burdens of confetti and flowers, with which they purpose to bombard their victim. They push the door open and then stand shamefaced and silent at the sight which meets their gaze. In a room which tells a tale of poverty and pinching, the young girl whom they have just been pursuing lies sobbing on the floor by the bedside of her mother, dead before her daughter could reach her. For a few moments they look at each other, and then, not knowing how else to offer his sympathy, one takes the flowers, and, shaking off the confetti, lays them on the bed before silently withdrawing with his companions.

SLIPPERY JIM.—A phlegmatic pickpocket is arrested and taken to his cell. As he is an unusually wily customer, he is bound by fetters and chained to the wall. Speedily putting these off, he is locked up by the enraged warders in a chest, but escapes and is finally thrown into the river tied up in a sack. Coming up from the water again, perfectly dry and safe, he makes a bicycle for himself and rides off furiously, springing ultimately onto a passing train which bars his passage. In this way he is carried along on his bicycle for some distance, but reaching the river again, he descends on his machine, performs a few evolutions in mid-air, the reflection of the bicycle showing up clearly on the face of the water, and then lands in a sumptuous room. The police follow, but are baffled by the continued disappearing tricks of the clever thief, who dissolves from view and reappears in the most unexpected places. At last he is captured in the police station itself and carried once more to his cell, but crashes through the iron bars with little trouble, leaving his warders safely under lock and key.

A LIFE FOR LOVE.—The salient figure in the piece is Toine, the village idiot, in whose confused brain there has sprung up an undivided love for Nais, Farmer Micoulin's daughter. Nais is fresh and pretty, and when Frederick, the son of her father's landlord, comes to spend his vacation at the farm, the man and girl love each other with ardent passion. It is impossible, however, for some glimmering of the true state of affairs to escape Farmer Micoulin, and his first suspicions are confirmed, and there then germinates in the old man's cunning brain a plan to be avenged. He dare not openly attack his landlord's son, but a shot from behind when he and Frederick are out shooting alone will never be regarded as anything but an accident. So run the farmer's thoughts, but those of Nais keep pace with his, and she, suspicious of her own father, enlists Toine to keep watch over Frederick. Toine knows it is because she loves the city man, but although he suffers, he is faithful to his trust. The results are fatal, for one morning Nais and Frederick find the mangled bodies of the idiot and her father tightly locked together at the foot of a ravine. They have met, fought, and gone over the precipice together.

AN INDIAN'S GRATITUDE.—This is a story of early California in the 'fifties. Two prospectors, after many years of disappointment, have at last discovered gold in a river, and are washing it out and hiding it near their rough and simple camp. Iron Horn, an Indian medicine man, one day comes across them, and furtively watching, finds out their secret cache. He rides back to his tribe and tells them of the white men who are mining, but does not say that he knows where the valuable metal is secreted. The Indians ride up in the night and surprise the two unfortunate men. Binding them with stout ropes, they sling them across their horses and carry them back to their native encampment. The two prospectors refuse to disclose the hiding place of their find and one of them is severely tortured without result. Iron Horn is called to cure Lightfoot, the chief's son, who has fallen sick, but being unable to effect a cure, is placed under guard. As a last resort one of the prisoners is asked to aid, and under the white man's treatment the lad recovers. That night, while the camp is dark and the rest of the tribe are asleep, Iron Horn escapes, and

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runs to the prospectors' deserted camp to obtain the booty. The other Indians soon miss him and follow on his trail. A lively chase ensues, part across wild virgin land, and part on water in canoes. Iron Horn obtains the gold and continues on his flight, but the Indians overtake him. He turns round as they approach, stumbles, and falls over a cliff 250 feet high. The Indians descend and find him dead. They take the bag of gold from his hand and return to their camp. Here they find Lightfoot entirely recovered, and in gratitude for this give the two prospectors their liberty and return to them their gold.

LUBIN MFG. CO.

THE BAGGAGE SMASHER.—Celia Strafford is a romantic young girl, but she admires brawn and good looks more than she does a title. Her father, however, is not averse to being the father-in-law to a baronet and he falls an easy victim to "Jimmy the Duke" when that adroit swindler presents himself as Lord Euclid. His wife passes as his sister, the Duchess of Lornemary, and it looks pretty soft for Jimmy, who is after the Stafford necklace, a wonderful collection of diamonds. The little heiress does not care for Jimmy from the start and she admires him less after John Bender, the baggage master's assistant, comes to her aid when she is attacked by a tramp, after "Euclid" has taken to his heels. As soon as the tramp is down Jimmy comes back to the attack and seeks to claim the credit, but Celia will not have it that way and John is thanked. All he cares for is Celia's praise, and when they meet again the next day and she again thanks the stalwart baggage smasher he is transported to the seventh heaven of delight. There is a splendid foundation for a romance, but the sinister figure of Lord Euclid stands in the way. Jimmy, however, "makes his haul," but the detective thinks his face familiar and visits the rogues' gallery of the metropolis. There a finger print and a picture tell their tale and a warrant is sworn out. Through underground channels a warning comes to Jimmy and he makes his escape in his sister's trunk. The baggage smasher smashes the trunk and Jimmy is arrested. That leaves the coast clear for the happy union of Celia and the baggage smasher.

WOMAN'S VANITY.—The devotee of fashion, having mastered the intricacies of the bobble skirt, sought new modes to conquer and a Parisian dressmaker evolved the "bobble boopskirt," a bobble skirt with the hoop skirt of our grandmothers starting from just below the knees and flaring some fifteen feet in circumference. It was a wonderful creation and the girl's delight was unbounded when the soft tissues were removed to disclose the "creation." Navigation proved somewhat difficult, but she was able to make her decorous progress through the streets all unconscious of the attention she was attracting until upon her arrival home she found half a dozen persistent swains in her train instead of on it. It was more than she had bargained for, and with tears of mortification in her eyes she threw the now detested garment out of the window. It was rescued by a negro, who took it home to his inamorata, and presently the delighted darky was strutting out to show herself in the wonderful structure with its fifteen-foot flounce. Some of the mashers who had seen the original owner fell in behind and the crowd was augmented by others until there were a dozen following. The stroll ended by the water and when the self-satisfied wearer raised her veil the men all fell off the dock.

THE GOLF FIEND.—The golf fiend with his bag of sticks and bag of tricks is a funny person, but Jones was funnier because he was a golf fiend without being much of a player, and he persisted in driving at a ball no matter whose property the gutta-percha object happened to be. The other players objected when the ardent Jones knocked their spheres off the tees, and passers-by objected when he knocked the bulls into their eyes. It may be seen that Jones was not the most popular man on the links by a great deal, and the more he hung about the more he got himself disliked. On the street it was pretty much the same, and there were a lot of people who thought they would enjoy nothing quite so much as using Jones' head for a golf ball and a sledge-hammer for a driver. It was not their fault that someone did not carry out this program, but Jones was a good runner and he managed to keep ahead of them until their tempers had cooled down somewhat and they were not quite so bloodthirsty. At any rate Jones does not play so much golf now and there is a reason. Give a look at the reason.

SELIG POLYSCOPE CO.

FOR HER COUNTRY'S SAKE.—The play is located in a tavern near Valley Forge when the British and the colonial armies were both stationed in that section. A message is received by the tavern keeper that Washington, in riding through, is planning to stop at this inn for a couple of hours' sleep. The inn keeper with two accomplices plan to kill Washington while he is sleeping in order to secure the £3,000 offered by the British government. The inn keeper's daughter who is strongly loyal to the colonial cause, overhears the plan and resolves to save the life of the great general.

She hastens out to the stables, finds the hostler and leading him to the top of a hill, pays him to stop Washington as he rides by that way. The daughter then returns to the inn. She stands by the window anxiously watching out. Her father smokes his pipe by the fireplace and the two accomplices have retired through a door that stands ajar into an adjoining room. From time to time they peek in through the door or creep out cautiously and whisper in the tavern keeper's ear. The hostler is not able to stay Washington, who is riding rapidly on horseback, so the girl sees him ride into the yard; and the next minute he appears in the room. He orders supper, which the daughter spreads for him on the table.

The scene changes to the hall of the inn, where a flight of stairs leads up colonial fashion, showing two bedroom doors at the top. Washington is ascending the stairs, the daughter leading him. The father stands at the foot holding a lighted candle. He points out to the girl the door of the room in which he wishes the general to sleep. She opens it, bows, and Washington enters.

The play again shows the living room of the tavern. The father and his two friends are smoking and moving about it and the daughter is clearing away the table. She then goes over and kisses her father good-night impressively, putting both hands on his shoulders and looking into his face. She bows good-night to the other two and leaves the room. At the top of the stairs, she knocks softly at Washington's door. When he appears, she asks him to lie down and rest in the next room. When the door closes on him, she stands with hand on heart and then enters the room where those below believe him to be sleeping.

Downstairs the three men throw dice to decide who shall do the deed and the lot falls to the father who picks up a dagger and leaves the room. In a minute he returns, flourishing the dripping dagger. The three pour out wine from a bottle that stands on the table, lift the glasses and clink them and are about to drink to their success. While they are doing this, Washington enters. He crosses the room to them, opens his purse and lays a coin on the table; then leaves the room. They are too overcome by his appearance to move and stand speechless until he has left. The father with a cry then dashes from the room. In a minute he appears, carrying in his arms the lifeless form of his daughter.

A COLD STORAGE ROMANCE.—One would never give a simple little egg the credit of furnishing the material for a real romance. Nevertheless, stranger things have happened—and Samantha Higgins was thoroughly imbued with the romanticism characteristic of a blushing maid of seventeen summers. Hans May, the neighboring farmer, makes love and ventures a proposal to Samantha—but it was not according to Laura Jean Libby's idea of love's romantic courtship that the young lady of seventeen glimmering years had been digesting. So he got the mitten, but Hans, remembering the old adage, "If at first you don't succeed," etc., go at the first opportunity pops the question again with like results.

Samantha has too much foolishness on her mind to suit Daddy Higgins and is frequently reminded of the fact. During the packing of the eggs, she conceives the idea of inscribing her autograph on one that is ready for the storage. In the meantime the undaunted Hans has enlisted the aid of Daddy Higgins in the pressing of his suit. Remembering what the knights in the novel did, she forced her admiring Hans to get on his knees to her.

An elapse of ten years and the innocent little egg had found its way to an aspiring poet larder. By accident the poet finds the message and determines to investigate not knowing that for ten years past the writer of that message had been Mrs. Hans Hay.

Hans was lazy and Samantha still dreaming of Laura Jean sets her food down hard and fires the stalwart defender of the home out and hustles the kids after him. Coincident with this move the poet arrives, following up his clue, confronts her with the egg and Samantha at once strikes the old romantic chord, just as Hans enters and proceeds to extinguish the poet. The natural consequence—a family tete-a-tete—and just to think it was all caused by an innocent little egg.

VITAGRAPH COMPANY.

THE BACHELOR AND THE BABY.—Secretly married Letty Holcomb is now the mother of a sweet little baby boy; she is impatient that Hugh Channing, her husband, announce their marriage and give the child its legal name. Hugh, who is presumably a bachelor among his friends, refuses to publish their wedding, and while he is living in swell apartments Letty is living in a couple of poorly furnished rooms, trying to protect herself and baby from calumny and shame. Her husband not only refuses to make their wedding public but he entirely denies it, sending her a statement that it was a mock ceremony.

Crushed and stunned, she feels helpless. Recovering from the blow, she decides to strike back, goes to the apartment house where her husband lives, she locates his rooms, which are next to a suite occupied by a young bachelor named Benson, who is engaged to be married to a very pretentious young lady of aristocratic importance.

The young wife returns to her home, takes her baby and carries it to Hugh's apartments with a note telling him she is going away and leaves his child for him to support and care for.

In her excitement and anxiety she mistakes young Benson's apartment for her husband's, and leaves the baby on the bachelor's bed and makes her escape from the building without being observed.

The young and aristocratic fiancee of young Benson sends him word that she is coming with her mother to visit his rooms and learn some of the mysteries of a bachelor's life. They arrive and are charmed with his home, but are very much startled and shocked when they discover the baby in his rooms. Benson is as much mystified as they are, and, rushing into his bedroom, they find Letty's baby and the note.

Disappointed and lonely, Benson sympathizes with the poor kid, and resolves to adopt it as his own and forever remain a bachelor. Hugh Channing is taken fatally sick, sends for Benson, and before he dies gives him a confession that he had lied when he told Letty that her marriage to him was a sham and he had grievously wronged her.

The child grows to be a bright and handsome boy, and Benson finds him a very companionable chum and they pass most of their spare time together. One Summer at the seashore the boy tears his trousers. Benson takes him to a young seamstress, who lives there, to have her repair the boy's clothes. While she is measuring the boy's waist she sees a ring on his finger and recognizes it as the one she had tied around her baby's neck when she left it in Benson's room. She asks Benson about it—he tells the woman his knowledge of the child and she learns that the boy is her own child. Benson shows Letty her husband's confession, and while she is happy at finding her child, he hates to be separated from him, but the situation is easily relieved when they find that they are both in love with each other in their mutual love for the boy, and decide they can better care for him by becoming husband and wife.

RANSOMED; OR, A PRISONER OF WAR.—Making his departure from home, Captain Jack, of the Confederate army, leaves to rejoin his regiment, but before doing so promises his boy that he will return to celebrate the little fellow's fifth birthday.

One month later the Captain gets a leave of absence for three days and goes back to keep faith with his son. The house is watched by Union soldiers, and to enter it without being detected seems impossible. The birthday promise must be kept with little Ned, and after some reconnoitering the father succeeds in getting to his family with a few presents which he has purchased to make the boy happy and keep up the spirit of the occasion.

The furlough is ended and the Captain must go back to the ranks. The question of getting safely through the Union lines is a puzzling one and the attempt to do so was arrested by the "Yankees," who make the Captain a prisoner of war.

Word must be sent to his wife: it is accomplished through the kindness of a guard, who allows him to write a letter which he sends to the prisoner's family. They are grieved and the wife gives way under the strain and sorrow of it all. Not so with little Ned. He proves himself to be made of sterner stuff and profits by the example of his father. He starts for the Union camp, approaches the General and tells him of his father's home-coming to celebrate his fifth birthday and how he was taken prisoner when he was going back to his regiment. The boy then offers the General his little woolly lamb in exchange for his father's freedom.

The General is convinced from the boy's story that the Captain was not acting the part of a spy when captured, and to humor the child accepts the woolly lamb and releases his father.

Shortly after his release the war is closed and the General sends little Ned a fine rocking horse in exchange for the woolly lamb, which he has always kept and cherished in memory of the boy who loves his father.

THE LAST OF THE SAXONS.—By way of introduction:—Harold, Duke of Wessex, second son of the powerful Earl of Godwine. He laid claim to the throne of England after the death of King Edward the Confessor in the year 1066, and succeeded to the kingdom. "William the Conqueror," the son of the Duke of Normandy, came to England, defeated Harold at the Battle of Hastings in which Harold was killed, and William took possession of England and was raised to the throne at Westminster on Christmas Day, 1066.

This ornate and magnificent picture, "The Last of the Saxons," has to do with the betrothal of Harold to Lady Edith, one of the court attaches. This occurred when he was the "Duke of Wessex." After the death of King Edward and he was selected as ruler of the kingdom he was obliged to break troth with Edith in order to sustain his relations with Edwin and Mocar and stand in with his allies. Therefore he married the Princess Aldyth, although he did not love her and always kept in communication with Edith, who was as much in love with him as he with her, as is evidenced at the gorgeous and unprecedented elaborate marriage ceremony at Westminster, where Edith is seen mournfully witnessing the wedding of her rival to her love, the King. Then, again, when she bids him farewell, just before he starts for the Battle of Hastings and finally when she searches among the dead after the fatal encounter with William to find the body of Harold and expires of a broken heart when she discovers it.

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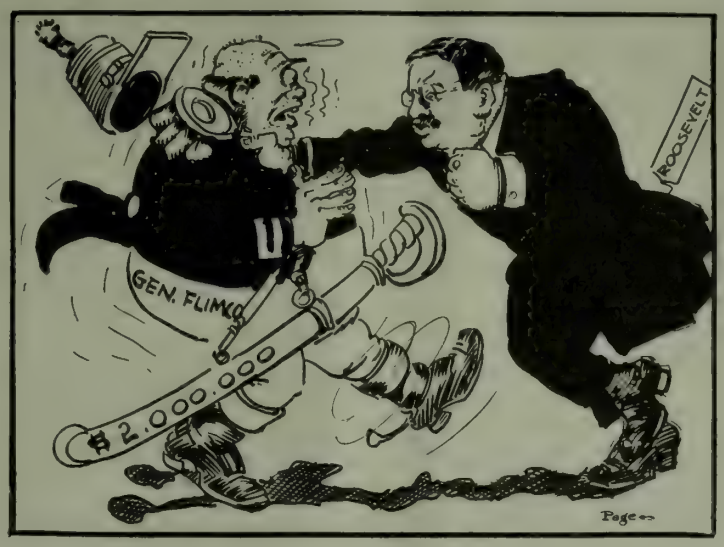

If a certain man named Teddy happened to be in the moving picture business, either as an exhibitor, exchange man or manufacturer, his first act would be to choke old Gen. Flimco to a quick death. He would fight him up and down, fore and aft, morning, noon and night, gouging, kicking, exposing, throttling and lambasting until old Gen. Flimco would beg for mercy. He would see in Gen Flimco a living menace to the success and decency of the moving picture business. Some of you exhibitors have come out of your slumber but there are others who are still eating out of Gen. Flimco's hand. You are lapping up dangerous milk when you could just as well be having pure cream. Why don't you write to me and see what kind of Independent films I can give you? Why don't you learn all you possibly can about the business you are engaged in?

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AMONG THE EXHIBITORS.

Hartford, Conn.—S. E. Sherman who has leased Imperial Theater, formerly the Rockville Opera House, has made arrangements for the remodeling of it.

Hummelstown, Pa.—E. H. Condran's new moving picture theater has been completed and will open for business in a short time. The name of the amusement house will be the Majestic.

Wheeling, W. Va.—The new moving picture theater on Market street which for some time has been under the course of completion has been finished and is expected to open shortly.

New York City.—The Circle Theater at Sixtieth street and Columbus Circle have given up running moving pictures and will return to plays.

Reading, Pa.—A new moving picture theater is to be erected on the Hertwig property, located at 819-21 Penn street.

Ft. Wayne, Ind.—M. K. Williamson, has taken the management of the Mystic Moving Picture Theater.

Marquette, Mich.—The Lyric Theater has been remodeled and enlarged.

Rushville, Ill.—Henry Clark is preparing to open a new moving picture show here.

Ishpeming, Mich.—C. S. Sullivan, of Calumet, has purchased the Bijou Theater here, and took possession.

Lake Linden, Mich.—Bert Ludwig is making arrangements to start a new moving picture theater here.

St. John, Mich.—Julius Finch and Arthur Pierce have purchased the moving picture theater here from Fred Meehan, and took possession.

Schenectady, N. Y.—Mr. Baber has sold his interest in the moving picture show here to William Taylor of Chicago.

Grundy Center, Iowa.—T. Fuller has purchased the Gem Moving Picture Theater here, and took possession.

Hartford, Conn.—Watson S. Woodruff, of Orange, has bought the interest of A. E. Winchell in the Hyperion Theater here.

Hastings, Mich.—T. C. Palmer and son, of Montpelier, Ind., have bought the Theatorium here from H. C. Ellenberger, and took possession.

Aberdeen, S. D.—A. Charles Gottschalk is planning the erection of a new theater here.

Boise, Idaho.—A. S. Whiteway has been awarded the contract for the erection of the new Noble Theater here.

Los Angeles, Cal.—Charles G. Ross has been awarded the contract for the erection of a new moving picture theater at 1122 West Thirty-fourth street for the Union Square Investment Company.

Newark, N. J.—The Crescent Theater Company has commenced the erection of an addition to its moving picture theater here.

Charleston, Ill.—Ray Purl and associates are preparing to open a new vaudeville and moving picture show here.

Waverly, N. Y.—Rollo Perry is planning to open a new moving picture theater here.

Orange, Iowa.—Fred Pahre, of Newton, Ia., has purchased the moving picture show here of W. E. Stoelk, and took possession.

South Bend, Wash.—F. A. Proulx and William Neuert are planning to open a new moving picture theater here.

Philadelphia, Pa.—A. J. Margolin is planning to erect a new moving picture theater at 427 South street.

Salt Lake City, Utah.—Mr. Clark has opened a new moving picture theater here. It is known as the Mission.

Shreveport, La.—Saenger Brothers are having plans prepared by Clarence King, for a new theater.

Joplin, Mo.—The Star Theater Company has been incorporated with a capital stock of $2,000. The incorporators are Lee and Maud Sheper and Lawrence Simmons.

Marble, Minn.—E. M. Miles has opened a new moving picture theater here.

Cleveland, Ohio.—The Superior Amusement Company will erect a new theater at Superior avenue and East Eighty-fifth street.

Portland, Ore.—John W. Considine of Sullivan & Considine, is planning the erection of a new theater here.

Deerwood, Minn.—Thomas R. Pakenham has purchased the moving picture show here from William Hall, and took possession.

Brooklyn, N. Y.—W. Small will erect a new moving picture theater on Gates near Lewis avenue.

Waukegan, Ill.—Arthur A. Frudenfeld has purchased the Barrison Theater and took possession.

Sterling, Ill.—Hull Scofield has decided to open a new moving picture theater here.

Canton, Ill.—Fred Ross of Moline, has purchased the Variety Theater here, and took possession.

Toledo, Ohio.—Vaughan Glaser will erect a new moving picture theater on St. Clair street.

Oskaloosa, Iowa.—The Angel Bros. Theatrical Company, of Clinton, is preparing to open a new theater here.

Springfield, Mass.—The Plaza, one of the latest and best theaters ever erected in this town, has thrown open its doors and will try to please their patrons by running the latest and best films.

Philadelphia, Pa.—The Moving Picture Company of America, which already owns and occupies five theaters in this city, are making arrangements for the erection of the sixth which will be established at 333 Market street.

Atlanta, Ga.—Mion Brothers will erect an Alamo Theater here, to cost about $10,000.

New York City.—Arrangements have been filed for the erection of a new moving picture theater at the northwest corner of Amsterdam avenue and Eighty-ninth street.

Springfield, Mass.—Sherman's Family Theater opened up here last week.

Rockaway Beach, N. Y.—The Empire Theater Company reopened its moving picture show at Ozone Park, the same being closed during the Summer.

N. Attleboro, Mass.—The Wamsutta Theater, which has been opened by the Greene Amusement Company of Boston, has been purchased by Arthur Laubias and John Anastus.

Newburyport, Mass.—Jere P. Spillam, who conducted a high class moving picture and vaudeville show at Town Hall last Winter, will reopen it again and conduct it the same as last year.

Fort Pierre, S. D.—Bert F. Halley, of Philip, is preparing to open a new moving picture show here.

Ritzville, Wash.—A. G. Roberts of Mabton, has purchased the Lyric Theater here, and took possession.

Memphis, Tenn.—C. E. Denton will erect a new vaudeville and moving picture theater on Main street.

Galena, Ill.—F. Heer of Dubuque is preparing plans for a modern moving picture theater here.

Chicago, Ill.—C. A. Anderson has secured a permit for the erection of a new moving picture theater at 4308 Armitage avenue.

Norristown, Pa.—Mr. Sablosky, has opened a new vaudeville and moving picture theater. It will be known as the "Garrick."

Aberdeen, S. D.—H. L. Walker is making arrangements to open a new airdome here.

Newark, Ohio.—Arrangements are being made by Howard Rathbun, to install a new moving picture theater in South Park place.

Abilene, Kans.—Robert Bradley of this city has purchased the Kipp Airdome at Herington.

St. Louis, Mo.—The Union-Easton Amusement Company has secured a permit for the erection of a new moving picture theater at 1510 Union Boulevard.

Houston, Tex.—The Empire Theater Company has been incorporated with a capital stock of $6,000. The incorporators are C. E. Morris, R. B. Morris and D. L. Morris.

Hoboken, N. J.—Corse and Joe Payton have opened the Gaiety moving picture theater here.

Watkins, N. Y.—J. S. Dickinson is making arrangements to start a new moving picture theater here.

Toronto, Ont., Canada.—Dr. Shayne, 4 Grange avenue, has secured a permit for a new moving picture theater at 332 Queen street.

El Reno, Okla.—The Lyric Amusement Co., is preparing to open a new theater in the Lambe building.

Nebraska City, Neb.—Frank S. Morse has sold the Empire Theater here to Beecher & Washburne of Kansas City.

Cameron, Mo.—Floyd Hampton is planning to open a new vaudeville and moving picture show here.

Philadelphia, Pa.—J. Picovsky will remodel the structure at the corner of Seventh and Mercy streets, into a moving picture theater for M. Stieffel.

Los Angeles, Cal.—The Biribaum Investment Company is planning the erection of a new moving picture theater on East Fifth street.

Chicago, Ill.—M. E. Albert, will erect a new moving picture theater at 1217 Milwaukee avenue.

Decorah, Iowa.—Wm. P. McClaskey has opened a new moving picture theater, it is known as the Princess.

Angola, Ind.—Charles Elya and Henry Elsley have purchased the Majestic Theater here and took possession.

Mooresville, N. C.—W. D. Brown of this city wants to purchase a new moving picture machine; also rent films.

Los Angeles, Cal.—Fred Barman & Asso., are planning the erection of a new moving picture and vaudeville house to be located at the corner of Eighth and Broadway.

Olyphant, Pa.—Architect John J. Feeney, of Scranton, is preparing plans for a new vaudeville and moving picture show to be erected here by Burgess P. E. Kilkullen.

Los Angeles, Cal.—Architects Dennis & Farrell are preparing plans for a three-story moving picture and vaudeville theater to be erected at the corner of Moneta avenue and Fiftieth street, for J. Frank Ware.

Cairo, Neb.—L. S. McAllister is making arrangements to open a new moving picture show here.

New York City.—King & Salkin are having plans filed for the erection of a moving picture show at 1894 Third avenue, which will cost $5,000.

Somerville, N. J.—The Colonial Theater will open again under the same management and will continue to exhibit the best vaudeville and moving pictures.

Waverly, N. Y.—H. G. Perry has leased a big store in this town and will convert it into a $1,000 nickolet which which will be able to seat about 400 patrons.

Kenosha, Wis.—Jacob J. Disch has purchased a moving picture theater here.

Allentown, Penn.—The New Nickelet Theater here has opened.

New York City.—A new $6,000 moving picture theater is being planned at the southwest corner of Broadway and Manhattan streets.

Williamsport, Pa.—The Orpheum Theater here is now under new management.

Milford, Conn.—Walter C. Gill is planning to erect two new moving picture shows here. One to be located on River street, next to the Milford Ice Company, and the other at Walnut Beach.

Newburyport, Mass.—Burnham and Hapgood have sold their moving picture plant at Rochester.

Bridgeport, Conn.—Plans for a moving picture theater at Main and Grace streets, have been made by Gus Musante who has purchased the vacant lot at the corner.

Pottsville, Pa.—All of the moving picture shows in this town report good business.

Upper Sandusky, Ohio.—Roscoe C. Cuneo, manager of the Star Theater, entertained over 600 school children at his theater free, September 2. It was quite a sight to see the children with their doll babies.

Fishkill Landing, N. Y.—The store at the corner of Main street and Scheuck avenue is being converted into a moving picture theater.

Springfield, Mass.—Arthur H. Sawyer has sold his interest in the Berkshire Theater in the Ryan block, on North street, to Edward Hamilton.

Palmer, Mass.—The Pastime Moving Picture Theater has again thrown open its doors.

Rockland, Mass.—L. D. Bates, who has been connected with a moving picture theater in Quincy, has retired from the position.

Buffalo, N. Y.—William J. B. Haese has filed plans for the erection of a moving picture theater at No. 854b Clinton street, which will cost about $5,000.

St. Louis, Mo.—A $75,000 moving picture theater is being erected here for O. T. Crawford.

Webster City, Iowa.—Major N. P. Hyatt has leased the Orpheum Theater from E. H. Martin and F. M. Rogers.

Ishpeming, Mich.—David E. Rice is making arrangements for the erection of a new moving picture show in this town.

Collinwood, Ohio.—J. F. Usher and E. C. Overs will erect a new vaudeville and moving picture theater here, at a cost of about $17,000.

Baraboo, Wis.—The Orpheum Theater, which for the past months has been in the possession of A. B. Robbins was sold to Messrs. A. J. Malloy and C. A. Booth.

Madison, Wis.—Albert Achele has sold his moving picture theater to Messrs. Samuel Sorenson and Arthur Skibrek.

Gilbertsville, N. Y.—A new moving picture tent show is planned to be erected in this section.

Baraboo, Wis.—A. B. Robbins has sold the Orpheum Theater here to Al Maloy.

Palestine, Tex.—Messrs. Bell & Englebrecht of St. Louis have leased the Gardner building on Oak street and will convert it into a moving picture theater.

Oroville, Cal.—Mr. E. P. Rivers is contemplating the erection of a new vaudeville and moving picture theater here.

Mapleton, Iowa.—Donald Johnstone of Ida Grove, is planning to open a new moving picture show here.

Laramie, Wyo.—D. C. Titus and Thomas Shelton are making arrangements to open a new moving picture theater here.

Minneapolis, Minn.—C. S. Green is preparing to open the Princess Theater on Fourth street.

El Reno, Okla.—T. H. Solliday has leased the old opera house on Spencer avenue, and will remodel it into a picture theater.

Fremont, Neb.—W. A. Keaton has purchased the Bijou Vaudeville Theater from J. W. Glena, and took possession.

Atlanta, Ill.—C. F. Weaver is making arrangements to open a new moving picture show here.

Cincinnati, Ohio.—Architects Stewart & Stewart are preparing plans for a new moving picture theater at Hyde Park.

Longmont, Colo.—C. D. Stoddard has secured a permit for a new moving picture theater to be located in the Stuphen building.

Port Lavaca, Tex.—Wilson & Best have commenced the erection of a new moving picture theater on North street.

Red Wing, Minn.—Sam Roberg has purchased the Gem Theater here and took possession.

Portage, Wis.—A. B. Robbine has sold the Orpheum Theater here to A. G. Malloy and C. A. Booth.

Stoughton, Wis.—Albert Aichelle has sold his moving picture show here to Sam Sorenson.

Olyphant, Pa.—Mrs. Barbara Ferguson will erect a new theater here, plans for which have already been drawn.

St. Joseph, Mo.—Messrs. Trunk & Heim are working on plans for the remodeling of the old Rollway rink into a moving picture theater.

Weiser, Idaho.—Messrs. Turner & Duke of Caldwell have purchased the Elk Moving Picture Show here, and took possession.

Villa Grove, Ill.—Glimer McCoy has sold his moving picture show here to Clarence Hepner.

Red Cloud, Neb.—C. W. Burgess and C. S. Holmstead, are making arrangements to open a new vaudeville and moving picture show here.

Charleston, Ill.—J. E. Osborne has purchased the Opera House here, and took possession.

Atlanta, Ga.—Mion Brothers are preparing to open a new vaudeville and moving picture theater here.

Los Angeles, Cal.—Fred Barman will open a new moving picture theater at the southeast corner of Eighth street and Broadway.

Des Moines, Iowa.—The Fire Marshal has issued an order for the closing of the Mirror Theater until it conformed with the city fire laws.

Milwaukee, Wis.—A new moving picture theater is being erected at Wright and Fratney streets which will cost the proprietor, S. Sulewski, $8,000.

St. Louis, Mo.—The New Colonial Theater, the latest of moving pictures theaters to be erected has at last been completed and has thrown open its doors to the public. The situation of this new amusement house is at Delmar and Euclid avenues.

Indianapolis, Ind.—C. C. Barley, proprietor of the Five Cent Theater here, has been acquitted by a jury on a charge of violating a city ordinance in showing pictures of the Jeffries-Johnson prize fight.

Grand Rapids, Mich.—The Superba Theater on Canal street is making extensive improvements and additions to the building at present occupied by it. The Nicholas Brothers, proprietors of this amusement house, will expend about $1,000 in general repairs and remodeling.

Ishpoming, Mich.—C. S. Sullivan, manager of the Royal Theater in Calumet, has purchased the Bijou Theater in Ishpeming and will transform it into one of the most beautiful and best equipped moving picture show houses in northern Michigan.

Waterloo, Mich.—J. L. McClinton's Crystal Theater is expected to open this week. All of the latest vaudeville and moving pictures will be shown.

Chicago, Ill.—Lee Mitchell Theater at 325 South Western avenue has been sold to A. E. Atkinson.

Scranton, Penn.—A new moving picture theater will open on South Main avenue within a short time.

Newark, N. J.—Frederick C. Young, manager of the Elite Theater in Market street, has secured a ten years' lease on the up-to-date moving picture theater erected by Lowy, Berger & Finger Company at the southwest corner of Clinton and Jelliff avenues. The theater will be known as the Clintonia and will present all of the highest grade films.

Hamburg, Penn.—The National Theater here is being remodeled and enlarged and will be ready about the middle of October.

Brooklyn, N. Y.—A new picture show will be erected at Rockaway and Dumont avenues.

Muscatine, Iowa.—The David Brothers who are the proprietors of a big billiard hall on East Second street, have filed plans for the conversion of the place into a high-grade moving picture show.

Gloversville, N. Y.—Manager Pichier of the Lyric Theater on South Main street has taken a lease on the Star Theater formerly conducted by Van Brocklin and will run all good films.

Peekskill, N. Y.—The New Colonial Theater here has thrown open its doors for business.

Bowling Green, Ohio.—Bowling Green is to have another moving picture theater which will be situated in the Eagle block on North Main street, and will be under the proprietorship of F. E. Long and Lynn Riess.

Harrisburg, Pa.—The Casino Theater here has at last opened its doors to the public.

Lawrence, Mass.—Work has begun for the erection of a new moving picture theater which is to occupy the old location of the Arlington Co-Op Association at Broadway and Hollis street.

Watertown, N. Y.—W. Scott Mattraw, manager of the City Opera House has converted it into a moving picture and vaudeville theater.

Philadelphia, Pa.—Anderson & Haupt are preparing plans for a new moving picture theater here.

Maquoketa, Iowa.—Messrs. Joe Roberts and Max Wright are making arrangements to open a new moving picture show here.

Little Rock, Ark.—The Gem Amusement Company is preparing to open a new moving picture theater on Third street.

Langdon, N. D.—Mr. Waldron has opened a new moving picture theater here.

Toronto, Ont., Canada.—The Griffin Amusement Company has purchased the Majestic Theater here, and took possession.

Neillsville, Wis.—Will Neff is making arrangements to re-open the Gayety Theater here.

Lima, Ohio.—L. J. Berger and Thomas P. Doyle will erect a new vaudeville theater here.

Buffalo, N. Y.—Charles M. Bagg will remodel the building at 248 Fillmore avenue into a moving picture theater.

Steelton, Pa.—Peter Setteno of Middletown, is making arrangements to erect a new moving picture theater here.

Sheffield, Ill.—Cecil Rollins has opened a moving picture show in the opera house.

Cassville, Wis.—Mr. D. M. Salzer is making arrangements to open a new moving picture theater here.

St. Louis, Mo.—The Shortal-Culp Real Estate Co. will erect a large vaudeville theater on Easton avenue.

Kewanee, Wis.—F. L. Lassek has opened a new moving picture theater here.

Fremont, Neb.—J. W. Glenn and John Miller are planning to open a new vaudeville and moving picture show at the corner of Fourth and Main streets.

Tulaire, Cal.—The Paris Theater Co. is preparing to open a new vaudeville theater on South street.

Brown, Kans.—Dick Fields and William Campbell have opened a new moving picture theater here.

Brooklyn, N. Y.—A syndicate headed by Julius H. Zieser, New York, is planning the erection of a $25,000 vaudeville and moving picture theater here. The building is to be located at 404 Gates avenue.

Tilton, N. H.—The Pastime Theater has been opened by Herbert A. Mann.

Le Mars, Iowa.—G. M. Solon has bought from Van Dalfsen & Fowler the White Theater.

Providence, R. I.—Extensive changes and improvements are being made at Bullock's Theater on Richmonds street. A new lobby is being built and the interior redecorated.

Peabody, Mass.—The Olympic Theater is now being operated as a moving picture theater.

Lemont, Ill.—Edward Masks and Charles Brown have rented Klein Hall on Stephen street.

Wheeling, W. Va.—Arthur Snodgrass will open his moving picture palace in the P. P. Miller building, on South Fourth street.

Bellefontaine, Ohio.—Percy Volk has sold the Volk Theater on West Columbus avenue to Frank E. Rutter, who is now in charge. The popular theater has been closed until August 25. The stage will be torn out and rebuilt. The interior will be redecorated, the front will be remodeled and a new picture machine will be installed. The theater re-opened on August 25 under the new name of "The Royal."

Philadelphia, Penn.—The J. D. Allen Company has completed plans for a $10,000 moving picture theater, which D. S. Bader will erect at Forty-ninth and Yocum streets.

Stroudsburg, Pa.—The New Nickelet Theater has been purchased by Homer Everitt.

Fort Wayne, Ind.—A new moving picture theater is to be opened in the building at the southeast corner of Calhoun and Washington streets by the Colonial Theater Company, of Peoria.

New York City.—Work has begun on the erection of a first-class moving picture theater on Westchester avenue, near Beach avenue.

Pittston, Pa.—Charles Repass, who conducts the Family Theater in Pittston, will convert the Sarsfield Opera House into a high-class moving picture theater.

Philadelphia, Pa.—A permit has been granted for the erection of a high-grade moving picture and vaudeville theater at the southeast corner of Forty-ninth and Yocum streets, to cost $15,000, for D. S. Bader.

Chicago, Ill.—Peter Schuchmann's Theater at Fifty-fifth street has been sold to A. N. Louis.

Chicago, Ill.—Christy & Sandow, proprietors of the moving picture theater at 335 Southwestern avenue, have sold out to Lee Mitchell.

Chicago, Ill.—E. Soling's Theater has been sold to G. Krich.

Nebraska City, Neb.—Colonel Frank S. Morse, who operated the Empire Theater for the past three years, has sold it to Washburn & Beecher, of Kansas City.

Wausau, Wis.—The Majestic Theater has been leased to N. B. Hacket.

Sioux City, Iowa.—A fourth moving picture theater is being planned to be established at 405 Jackson street.

Milwaukee, Wis.—Arthur A. Freudenfeld has purchased a moving picture theater at Waukegan, Ill.

Omaha, Neb.—A new moving picture theater is planned for Fremont by J. W. Glenn and John Miller which will be able to accommodate 900 patrons.

St. Louis, Mo.—Ground has been broken for the erection of a moving picture theater on Eastern avenue which will be able to seat about 1,650 patrons.

Henning, Tenn.—A new moving picture theater is being erected in this city which will have no competitors.

Long Branch, N. J.—W. H. Parker will open a moving picture theater here.

Philadelphia, Pa.—Germantown is to have two new moving picture theaters.

Meadville, Pa.—Lyman H. Howe's moving picture exhibition made a hit at the Academy of Music last week. All seats were occupied during the entire performance.

Baltimore, Md.—A new moving picture theater has been erected in this section which will run all of the highest and best moving pictures and illustrated song slides. This amusement house is situated at the southeast corner of Cross and Olive streets and will cost, when completed, about $6,500. The C. W. Pacy Company are the proprietors.

New York City.—The new moving picture theater which was planned for Tenth avenue and Fiftieth street, has fallen through.

Roanoke, Va.—A new moving picture theater is being planned for this town.

Newburgh, N. Y.—The latest rumor in the section is the reopening of the Palatine Theater on Lander street, which was recently sold to some well-known theatrical men.

Philadelphia, Pa.—A new moving picture theater is being erected at 425 South street for A. Margolin.

Lockport, N. Y.—Samuel Kaufman has opened the Majestic Theater at 66 Main street.

Review, N. Y.—The Fifth Avenue Theater is now running first-class vaudeville and moving pictures.

Kutztown, Pa.—At Edwards' picture show here, six reels of film are being shown each night.

Lestershire, N. Y.—The Star Theater opened here last week and is receiving good patronage from its surroundings.

Nashville, Tenn.—The Crystol is a new moving picture theater located on Fifth avenue.

Savannah, Ga.—Another addition to Savannah's amusement houses will be the new moving picture show to be operated at the northwest corner of Broughton and Abercorn streets by F. T. Montgomery, of Jacksonville.

Tacoma, Wash.—Herman Klauber, who is the proprietor of the largest hop yard in this section of Washington, has installed moving pictures to keep the pickers at work. The pickers wander away to the surrounding towns in the evenings and find it hard to get around in the morning.

Glen Cove, N. Y.—The new proprietors of the Vincent Opera House have just closed a successful season at North Beach, L. I., and will spend all of their time looking out for the welfare of their new show. All licensed films will be shown. The prices will be 10 and 15 cents and the house will have a seating capacity of 300.

Stroudsburg, Pa.—The popular moving picture show known as the Nicklett, formerly conducted by Bert Palmer, has been purchased by Homer Everett.

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LICENSED RELEASES.

BIOGRAPH.

Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.).....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416

EDISON CO.

Sept. 16—From the Arctics to the Tropics (Scenic) .....
Sept. 20—An Unselfish Love (Dr.).....1000
Sept. 23—A Jar of Cranberry Sauce (Com.).....
Sept. 23—Almost a Hero.....980
Sept. 27—Over Mountain Passes (Sc.) 275
Sept. 27—The Footlights or the Farm (Dr.).....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.).....
Oct. 7—The Farmer's Daughter (Dr.).....

ESSANAY FILM CO.

Sept. 24—The Tout's Remembrance (Dr.).....1000
Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660
Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.).....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000

KALEM CO.

Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....980
Sept. 16—A Leap for Life (Dr.).....985
Sept. 21—The Japanese Spy (Dr.).....975
Sept. 23—The Conspiracy of Pontiac (Dr.).....975
Sept. 28—The Heart of Edna Leslie (Dr.).....965
Sept. 30—Spotted Snake's Schooling (Dr.).....885
Oct. 5—The Engineer's Sweetheart (Dr.).....1000
Oct. 7—Big Elk's Turndown (Dr.).....930

LUBIN MFG. CO.

Sept. 5—The Healing Faith (Dr.).....990
Sept. 8—Matilda's Winning Ways (Com.)....900
Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350

GAUMONT.

G. Kleine.

Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486
Sept. 17—Poems in Pictures 391
Sept. 17—A Dummy in Disguise (Com.).....581
Sept. 20—Tactics of Cupid (Dr.) 896
Sept. 20—Sunset (Scenic) 102
Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
Oct. 1—The Diver's Honor (Dr.).....591
Oct. 1—A High-Speed Biker (Com.).....401
Oct. 4—The Little Acrobat (Dr.).....466
Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100

URBAN-ECLIPSE.

G. Kleine.

Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296

G. MELIES.

Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950
Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950

PATHE FRERES.

Sept. 24—A Simple Mistake (Com.).....950
Sept. 26—Max Is Absent-minded (Com.).....551
Sept. 26—Colombo and Its Environs (Sc.).....428
Sept. 28—The Hoodoo (Com.) 920
Sept. 30—The Sick Baby (Dr.) 984
Oct. 1—Who Owns the Rug? (Com.) 690
Oct. 1—Southern Tunis (Sc.) 302
Oct. 3—Betty Is Still at Her Old Tricks (C.).490
Oct. 3—Molucca Islands (Sc.).....459
Oct. 5—Mirth and Sorrow (Dr.).....575
Oct. 5—Different Trades in Bombay (Indu.)..410
Oct. 7—Slippery Jim (Trick).....633
Oct. 7—A Life for Love (Tragedy).....351
Oct. 8—An Indian's Gratitude (Dr.).....990

SELIG POLYSCOPE CO.

Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.).1000
Sept. 19—Bertie's Elopement (Dr.).....
Sept. 19—Big Medicine (Com.).....
Sept. 22—The Sergeant (Dr.).....1000
Sept. 26—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000
Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000

VITAGRAPH COMPANY.

Sept. 6—A Rough Weather Courtship (Com.)..400
Sept. 9—How She Won Him (Dr.).....980
Sept. 10—The Three of Them (Dr.).....985
Sept. 13—The Sepoy's Wife (Dr.) 990
Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 999
Sept. 27—Her Adopted Parents (Dr.).....988
Sept. 30—A Home Melody (Dr.).....907
Oct. 1—The Bachelor and the Baby (Dr.).....
Oct. 4—Ransomed; or, A Prisoner of War (Dr.) 998
Oct. 7—The Last of the Saxons (Dr.).....1007
Oct. 8—The Sage, the Cherub and the Widow (Com.) .....

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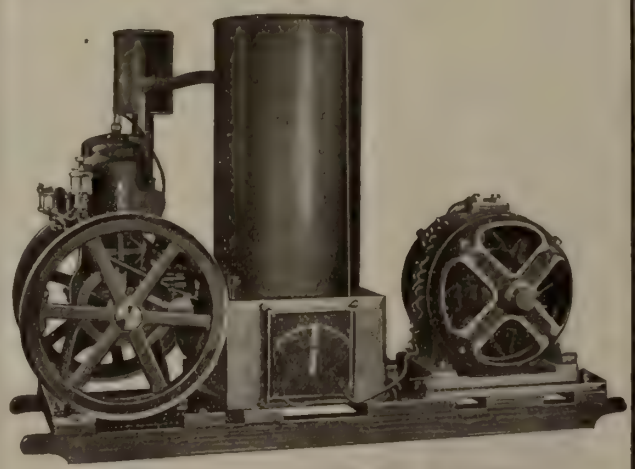

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Monday, October 3.

Biograph—The Iconoclast (Dr.).....992
Lubin—The Baggage Smasher (Com.).....990
Pathe—Betty Is Still at Her Old Tricks (C.)..490
Pathe—Molucca Islands (Sc.).....459
Selig—A Cold Storage Romance (Dr.).....565
Selig—My Friend the Doctor (Com.).....

Tuesday, October 4.

Edison—More Than His Duty (Dr.).....1000
Gaumont—The Little Acrobat (Dr.).....466
Gaumont—Her Fiance and the Dog (Com.).....525
Vitagraph—Ransomed; or, A Prisoner of War (Dr.) 998

Wednesday, October 5.

Essanay—All On Account of a Lie (Com.)....1000
Kalem—The Engineer's Sweetheart (Dr.).....1000
Pathe—Mirth and Sorrow (Dr.).....573
Pathe—Different Trades in Bombay (Indu.)....410
Urban—The Dishonest Steward (Dr.).....699
Urban—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296

Thursday, October 6.

Biograph—A Gold Necklace (Com.).....576
Biograph—How Hubby Got a Raise (Com.).....416
Lubin—Woman's Vanity (Com.).....600
Lubin—The Golf Fiend (Com.).....350
Melies—Billy's Sister (Dr.).....959
Selig—For Her Country's Sake (Dr.).....1000

Friday, October 7.

Edison—Bumptious Plays Baseball (Com.).....
Edison—The Farmer's Daughter (Dr.).....
Pathe—Slippery Jim (Trick) 633
Pathe—A Life for Love (Tragedy).....351
Kalem—Big Elk's Turndown (Dr.).....930
Vitagraph—The Last of the Saxons (Dr.).....1007

Saturday, October 8.

Essanay—The Bearded Bandit (Dr.).....1000
Gaumont—The Dunce's Cap (Dr.).....996
Gaumont—A Skier Training (Sc.).....100
Pathe—An Indian's Gratitude (Dr.).....990
Vitagraph—The Sage, the Cherub and the Widow (Com.) .....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

FOR SALE—Vaudeville and moving picture theater. OLLIE WILLARD, General Delivery, Youngstown, Ohio.

FOR LEASE—Picture theater, new, might sell. Box 471, Sutton, Neb.

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WANTED—Sober operator, Power's machine, in 5-cent theater; no Sunday work; permanent position; answer at once. LYRIC THEATER, Parkersburg, W. Va.

WANTED—Expert in developing room, for developing films. Address, M. M., care Moving Picture World.

WANTED—Boy for joining moving picture films. Address, M. M., care Moving Picture World.

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FOR SALE—November 1st, 200 folding chairs. Cost 65 cents each; sell 35 cents. Good condition. T. F. KINIRY, Dreamland, Bellows Falls, Vt.

FOR SALE—1909 Lubin machine, used 3 months; first-class condition; bargain. Address, BOX 398, Cincinnati, Ohio.

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AT LIBERTY—Operator or manager for moving picture and vaudeville house; New Jersey only; 10 years' experience; stand investigation. C. S. F., care Moving Picture World.

AT LIBERTY—Experienced operator or manager; years of experience in every branch of the business; not afraid of work; sober and steady. Have not been absent from work one day in nineteen months. Can give best of references. Address, M. O., care Moving Picture World.

A-1 OPERATOR who guarantees good work wishes position. Wife is expert vaudeville and picture pianist. Address G. E. GORDON, 401 South Fifth street, Columbia, Mo.

MISCELLANEOUS.

AUTOMOBILISTS, ATTENTION.—Fur-lined coat, never worn; lined throughout with the best Australian mink; elegant Persian lamb collar; cost $175; will sell for $35. Also pair of cinnamon bear robes, $30; cost $120. Write, W. SCOTT, 121 East 27th St., New York City.

Independent Film Stories.

ECLAIR.

THE ORDER IS TO MARCH.—An exceedingly raw recruit is being put through his paces, and at length, wearied by his clumsiness, the drill sergeant orders him to march, adding: "You shall stop when I tell you." At once the "rooky" marches onward, and as the sergeant is called away, and he receives no order to stop, the poor, unfortunate being commences his unending march. He charges into two washerwomen, pushes a motor over, collides with a tramcar and finally walks over the parapet into the street below. He is at once carried to a hospital, where he continues his motions in bed. At length the sergeant is summoned, who, grasping the situation, at once orders him to "halt," and the recruit drops at once into a sound sleep.

THE CARMELITE.—Jose, a smuggler, and his pretty sweetheart, Juanita, are seen parting from each other, and the former sets out on a smuggling expedition in which he is assisted by the girl's father. All goes well until, attempting to land with their cargo, the smugglers are surprised by the customs officers and a fierce struggle ensues, after which the whole party is captured, Juanita's father alone escaping, and he brings the news of Jose's capture to the girl. She is horror stricken, for she realizes the severity with which smuggling is punished and she enters a Carmelite convent, after parting with her parents. Shortly afterwards Jose arrives, having escaped from the officials, and learns from her parents that Juanita has taken the veil. He at once goes to the convent and waits until she passes. Realizing the hopelessness of ever seeing his dear one, the smuggler turns away and seeks death as the only resource left him.

CINES

GIORGIONE.—Giorgione, the famous painter, and a poor girl, Cecelia, have fallen in love with each other. An end is put to their happiness, however, by the jealousy of a great lady of the house of Crimani, a Venetian patrician, which grand lady longs for the love of Giorgione, and cannot bear to contemplate his affection for another.

Accordingly the lady procures the services of one Marco da Feltre, an unprincipled man, who succeeds in getting Cecelia under his influence, and by means of threats and other base methods, lures the girl from her home. Bereft of his love, Giorgione falls dangerously ill.

Meanwhile, the vicious Marco da Feltre takes part in a vulgar quarrel in which he is killed, and his death sets our young heroine at liberty. She makes all haste to the side of her lover and reaches there in time to see the expression of recognition and happiness pass over his face, but the poor girl is doomed to utter despair, for the next moment her beloved drops back into the eternal sleep.

THANHOUSER COMPANY.

AVENGED.—John Warren, a prosperous young clerk, is run down by a taxicab while crossing a city street. The chauffeur, Allen, afraid of the consequences of his carelessness, makes his escape when he sees a crowd gathering around his victim. He abandons his machine on a lonely country road, and catching a Westbound train, succeeds in making good his escape.

Six years later finds John, now a cripple, living in a mining town with his devoted wife. Here John, incapacitated from other work, ekes out a miserable existence as time keeper at the mine. Here also, Allen comes, applying for work as a miner. They do not recognize each other.

John, poor and ill, is visited by another misfortune. His beloved wife, who has clung to him through all the years of his adversity, sickens and dies. His one joy in life is taken from him. John refuses to be comforted by Allen, who feels deep sympathy for the poor cripple. While reciting his sad history to Allen, John learns for the first time that Allen is the man who by crippling him, wrecked his life.

At last the vengeance he has sought all these years is within his reach. He raises his gun to end Allen's existence, when a vision of his wife appears, breathing the message, "Vengeance is Mine, sayeth the Lord." John rushes from the house to the grave of his loved one, and there, after forgiving Allen, dies at peace with mankind.

LEON OF THE TABLE D'HOTE.—Leon is a waiter in a cheap table d'hote restaurant and makes desperate love to the fat French cashier, Rosa.

Off on his vacation, Leon decides to pose as a foreign nobleman. At a seaside hotel where he stops, he becomes all the rage.

One of the guests at the same hotel is a beautiful young heiress, Violet Hope, whose designing mother at once conceives the idea of marrying her off to the supposed Count. The plan does not meet with Violet's approval, as she is already in love with a native born.

One day while bathing in the surf, Violet, who is an expert swimmer, comes to the assistance of the bogus Count, who has been knocked over by a breaker, and delivers him safely into the hands of the life guard. The Count at once lays his life and fortune at Violet's feet, greatly to that young lady's disgust and her mother's delight.

In the meantime Rosa becomes acquainted with the doings of her absent lover and traces him to the beach. Finding him in the water, and beyond her reach, Rosa also dons a bathing suit and, after a chase through the waves, captures Leon and forces him to confess that he has been sailing under false colors. He is led back to the restaurant by the triumphant Rosa, while she obtains her mother's consent to wed the man of her choise.

IMP

JES' PLAIN DOG.—The man and his beautiful collie are inseparable. Pals are they, not merely master and dog. In their cabin on the frontier, they pass a happy, care-free existence, eating together, sleeping together, working together, the dog performing his portion of the chores.

Then the woman enters into the man's life, they love and marry. The poor dog is forgotten,—he feels lonely and neglected. He is "jes' plain dog."

Then the man's friend appears,—a silver tongued Easterner,—and becoming enamored of the young wife, lays siege to her heart. The struggle is a brief one and she, dazzled by his tales of a bright life in a large city, writes a note of farewell to the trusting husband and follows the tempter out into a world of sin and misery.

The husband returns from his work, filled with the joy of again clasping his loved one in his arms, but finds only emptiness and silence. Looking dazedly about him he discovers the note and slowly reads it. The horrible truth at last dawning upon his benumbed faculties, he pitches forward across the table and buries his face in his arms.

Then the dog, the neglected, forlorn dog, creeps into the cabin and with human intelligence, comprehending his master's grief, mounts the table and crawling forward, lays his muzzle against the man's head. The man's heart is reached, putting out his hands, he draws toward him his one true friend and comforter, his canine pal.

A GAME OF HEARTS.—The young man and his father called by appointment upon the young lady and her father. While the old gentlemen were playing cards, the young people were occupying their time in love making, whispering "sweet nothings" into each other's ears.

Suddenly a terrific clamor burst forth from the adjoining room. The old men were fighting a wordy battle over their game. Rising from the chair on which both were seated the young folks dashed into the other room and separated their belligerent parents. The row ended by the withdrawal of the father and son, the former vowing never to darken the doors of his late opponent again, nor to allow his son to do so either, the other old man angrily pointing to the door.

Here were two loving young hearts torn asunder, and their fond dreams of the future dissolved into thin air. But the lover was not of the give-up kind and concocted a plan by means of which the old men could be brought together. Visiting the girl by stealth, he laid the scheme before her and she entering heart and soul into it, they proceeded to put it into operation.

They each wrote a note to the other, stating that they could never marry a person whose father was such a poor card player. They then exchanged notes and each presented the other's missive to their parent.

This resulted in an exceedingly torrid conversation over the telephone, between the two old codgers, during which a challenge was issued and accepted for another duel at cards.

Again the father and son called at the house of the old man and his daughter and the game opened. Through the skilfull manipulation of the cards by the young folks, each of the old men won a game and both were equally confident of winning the rubber.

Then the young man produced what was apparently a brand new deck of cards, but which was, in reality, a portion of two decks, and the young people dealt them each identically the same hand—the best in the deck. Each saw victory within his grasp and delighted at the prospect, they began playing. Imagine their surprise and horror at the seemingly despicable cheating of the other, when they discovered that each held exactly the same hands. This, of course, led to another row, even more violent than the preceding one, which was finally quelled by the young people, who each took in hand the other's parent, convincing them that it proved neither of them the better player. Amicable relations were again established and the opposition to the marriage of their children was withdrawn by the fond parents.

THE GARDEN OF FATE.—Heronius, a young sculptor, visits the abode of Father Time and begs for fame. Time presents him with the laurel wreath and enters his name in his book. Heronius, returning to his studio, draws the curtains from before his latest work, a beautiful statue of a nude woman, and stands lost in admiration of his own achievements.

Some of his friends and acquaintances call upon him and he, hastily drawing the curtains over his statue, receives them. Some of them desire to inspect his statue, but he prevents them and offering them wine, they drink to his success. Leaving the apartment for a few moments, in order to escort some of his guests to the entrance to his house, one of them, his secret enemy, stealthily enters, and seizing a mallet, shatters the statue to atoms. Returning, Heronius discovers the disaster and falls unconscious.

Heronius, having lost fame, returns to Father Time, who presents him with the red rose of love. Going forth, he wanders through the royal gardens and stops to admire a handsome statue. In the meantime, the young and beautiful Princess Idealia has left the palace and accompanied by her woman attendant is also strolling through the gardens. She passes Heronius, he turns, their eyes meet and love enters into both their hearts. The Princess' attendant orders him away, but he, not to be gotten rid of so easily, follows, and the Princess, finally turning, sees him and dismissing the woman awaits his coming.

He attempts to kneel before her, but she, raising him to his feet, leads him away and they give themselves up to a brief dream of bliss. During their walk they visit Father Time, who presents Heronius with the flower of contentment. He in turn presents it to the Princess, who accepts it.

During this time, the woman attendant has sought out the King and has informed him of his daughter's infatuation for Heronius. The King is very angry and summons the Princess and Heronius to appear before him, the messenger to Heronius being none other than the enemy who destroyed his statue.

The King is seated in state, two of his favorite dancers performing for him, when the Princess appears followed shortly after by Heronius. The King then orders his daughter to be married to Heronius' enemy and has Heronius driven from the palace.

Filled with the most poignant grief, Heronius again appears before Father Time, who this time presents him with the last flower, the flower of death.

Going from the haunts of Time, Heronius is seized by Roman soldiers and chained to a rock on the sea shore, where he is left to die.

The Princess, learning of his terrible fate, rushes off to join him and while on the way Time presents her also with the last flower. Coming upon Heronius chained to the rock, the Princess falls upon his breast and her heart being torn with unspeakable grief, she also expires.

Then Father Time crosses off the names of Heronius and Idealia from the book of life.

NESTOR

THE GOLDEN HOARD.—They called him Tabridge the miser, and spoke in whispers of the golden hoard hidden away in his little cabin where no one was ever invited; they drew pictures of the old miser greedily counting this gold by a single candle, and wonder how his daughter, the fair Niada, managed to appear so happy.

But could they have peeped into that same little cabin, they would have wondered no longer, for Smith Tabridge fairly worshipped Niada and delighted in his gold chiefly for the protection it would give his daughter when she should be left alone.

Then, the girl had still another cause for happiness; she and Bob Homer had been secretly engaged for weeks, and now awaited but the approval of her father, which, when he knew Bob thoroughly, Niada felt sure they would obtain.

The miser, in going in search of his daughter, was passing Jim's saloon when the lovers appeared. Instantly a quarrel arose between the men and the result was—one of Tabridge's heart spells.

This gave Will Danvers, gambler and all around crook, an opportunity to help the old man to his home. But his advances proved quite as fruitless with him as they had with the daughter, and he was compelled to leave without as much as a glance inside.

That night, however, in peeping through the key hole, he discovered where the old miser had hidden his hoard and, from then on, waited but for an opportunity to find the cabin alone.

The opportunity came the next day, for, after intercepting a note to Niada from Bob and learning when she would be away, Danvers stationed himself at the side of the house and the instant Tabridge stepped outside to call Niada, the gambler darted into the house.

He had no sooner seized the gold, however, than the old man returned—a fierce struggle ensued, which might have proven fatal for the miser had not Bob arrived—for, being told by the boy that Danvers had read his note, the young man had hurried to the cabin to find out his motive.

Tabridge had scarcely time to thank his rescuer when he sank into unconsciousness, and the gambler, believing he was dead, ran to the saloon for the boys—telling them that Bob had killed the old man in an attempt to rob him.

But as they started away with Bob, Niana appeared, and after restoring her father to consciousness, Tabridge not only righted matters by sending the posse off with Danvers, but gladly gave his consent to the young people's marriage.

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BISON.

YOUNG DEER'S RETURN.—John Scott, a prospector, sells his mine for a large sum of money, and guarded by a posse of deputy sheriffs starts across the desert to the railroad. The party is attacked by bandits and all but Scott are killed. He, badly wounded, makes his escape, and the next day, perishing from thirst, falls unconscious. He is found by a band of Indians, who are prevented from destroying him by Young Deer, one of their number whom Scott had befriended, and who re-

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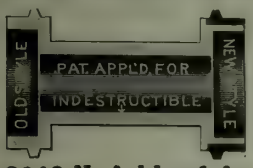

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vives the white man. Scott offers his rescuer gold, but the Indian refuses to accept anything but a watch. Scott reaches his home safely and is joyously welcomed by his wife and daughter. Some time later Young Deer is sent to the government school and makes rapid progress. He wins the championship for the Carlisle baseball team and is lionized. Scott's daughter falls in love with him and Young Deer returns her affection. Scott is furious when Young Deer asks for his daughter's hand, and offends the sensitive young man, who at that moment recognizes Scott, recalls the saving of his life and produces the watch. Scott is overcome with remorse and finally decides to let the Indian wed his daughter, but he haughtily walks out of the house, goes back to his old life, discards civilized garments and weds a girl of his race.

THE GIRL SCOUT.—While the emigrants are in mortal combat with the Indians, the Girl Scout gallops wildly for assistance. Coming upon a ranch, the aid of the cowboys is enlisted and they ride at terrific speed to the succor of the whites. In the meantime the battle rages, with appalling losses to the redskins, who are tumbled off their horses by the bullets of the white marksmen. The unequal conflict is ended by the cowboys, and the remaining savages are routed completely. The injuries of the settlers are attended to, and the Girl Scout is overjoyed to find that her sweetheart, though sorely wounded, is not fatally hurt.

AMBROSIO.

THE PIT THAT SPEAKS.—A musketeer in the service of Louis XIII. becomes enamored of the Duke of Beaulin's daughter, who is not indifferent to him, and the lovers, owing to the difference in their social positions, are compelled to meet clandestinely. At a tryst beside an old pit they hear voices, and the musketeer descends, follows a subterranean passage and overhears three courtiers plotting against the king. He vanquishes the trio in a hard-fought battle and secures their incriminating documents. The king rewards him with the title of Duke, which enables him to wed the girl of his choice.

TWEEDLEDUM'S DUEL.—Tweedledum is challenged to a duel, but owing to an overpowering fear, ludicrously depicted, the weapons are discarded, one by one, and two bottles of champagne substituted.

CHAMPION.

HOW THE TENDERFOOT MADE GOOD.—Reckless friends, the inviting bottle and late hours have been the means of ruining many a youth, and especially one who is an only son. Arthur Kane is just such an only son, but fortunately his father turns him out of the house in time to save the boy from further degradation. His mother furnishes him with the means to go out West, trusting in spite of all, in his promise to make a man of himself when away from his evil associates.

Dressed in the height of Eastern fashion, Arthur affords considerable amusement to the cowpunchers as he alights at a small cattle station out in Montana. He doesn't mind this, though, for with his athletic training he feels quite capable of holding his own amongst them.

Learning the location of Judge Lawson's ranch, he at once applies for a job. More in a spirit of fun than because of actual need the Judge places him in the charge of his foreman. The Eastern lad soon wins the good-will of his fellow cowboys, and especially does he prove attractive to the Judge's daughter, Ruth.

They soon become constant companions, and that fact arouses the ire of the jealous foreman, who goads the Easterner until his patience is beyond control. The climax is reached when the surly foreman pours some hot coffee down Kane's back. It takes but an instant to make a wreck of a bunkhouse, and when the Judge hurries in he finds his foreman and new cowpuncher engaged in pummelling each other in the midst of a wrecked room. Boiling with rage, he discharges poor Kane and severely reprimands the foreman.

Packing his grip, Kane is soon on his way in search of a new job, and when nearing a crowd in the street he learns that the Sheriff has been held up and robbed by a notorious outlaw, who has bound him to his horse and sent him back to town. The Sheriff resigns his position and returns the star (his badge of office) to the Judge.

This is the psychological moment to make good and young Kane embraces it. Hurrying back to the Judge, he demands a chance to earn the Sheriff's star by capturing the outlaw. The Judge agrees and young Kane prepares immediately for the venture. Borrowing a girl's outfit from Ruth, the Judge's daughter, he puts it on and is soon cantering along the lonely road. Sure enough he is held up by the outlaw. Spurring his horse, he leads the bandit a merry chase. The outlaw eventually overtakes him, and reaching out, seizes the supposed girl about the waist and swings him onto the saddle.

It doesn't take Arthur long to pull the outlaw's gun from its holster and hold it to his head, and in that position the tenderfoot brings the desperate outlaw into town and thereat wins the Sheriff's star. Of course, incidentally, he captures the Judge's daughter, Ruth. And that is how the tenderfoot made good.

YANKEE

THE MONOGRAMED CIGARETTE.—The cigarette has been credited with being the cause of a great many crimes. To the contrary, however, the monogramed cigarette was the means of solving a crime, bringing to justice a thief and the gang that blackmailed the culprit; also sending to the electric chair the murderer of the detective on the case.

While the monogramed cigarette played an important part in accounting for the disappearance of the Waldo jewels, their recovery was entirely due to the efforts of Nell Pierce, the Yankee girl detective.

John Sloan, a lawyer of repute and considerable wealth, was custodian of the jewels, in his capacity of legal advisor for the Waldo Estate.

The secret vault in the library of Sloan's home had been broken into and the jewels abstracted.

Na: Pierce, a Sherlock Holmes type of crime investigator, was retained by Sloan to ferret out the theft, there being important reasons why Sloan did not desire publicity, and therefore kept the loss of the jewels from the police.

Pierce's principal clue was an almost consumed cigarette which he found upon a pedestal, adjacent to the opened strong box. During the course of his investigations, Pierce is set upon by some thugs and mortally hurt, but before he dies sends for his daughter and imparts the facts of the assault to her, as well as information concerning the Waldo jewel robbery.

Nell Pierce was a daughter of her father and had been his companion and associate in many of his cases and was therefore by birth and education well qualified to follow up her father's work.

With only the cigarette butt and its half-obliterated monogram to guide her, she obtained employment in the house of Sloan, disguised as a parlor maid. There she discovered that the cigarettes smoked by Sloan's dissolute and spendthrift son, bore the sought-for monogram, and she also recovered the jewels.

Secreted in a stand of armor located in young Sloan's private room, she overheard a conversation between him and his confederates, which not only disclosed young Sloan as the thief of the jewels, but also that one of the thugs struck the blow which caused her father's untimely end.

Thus Nell Pierce avenged her father's death and solved the Waldo jewel theft.

How she solved the Bond theft is another story, as are also the numerous other crimes unravelled by the Yankee girl detective in the course of making a business of the profession in which her father had been a shining light.

ATLAS.

CURING A GROUCH.—Our friend woke up with a grouch, carried his grouch around all day and took his grouch to bed with him. But it's like any other disease—we know when we have it and we want to be cured.

Our grouch thought he was incurable; had tried every known remedy; he sure was the champion sour-face until he heard of Old Doctor M. A. K. Ulaf.

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But "it's an ill wind that blows nobody good." Our old friend Groucho is now known by his family, neighbors and business associates as "General Geniality."

DEFENDER

WILD BILL'S DEFEAT.—Illness has often been the messenger of death, but seldom has it led to the trail of heroism, love and a more contented life. Consumption compels Harry Thornton to go West. Arriving at his destination, a small mining town, he seeks a place to room, and is directed by a barmaid to suitable quarters. Going to the bar to thank the girl for her assistance, Harry meets Wild Bill, who is feared by the entire town, and who invites Harry to have a drink. On account of his condition, Harry must refuse, which angers Wild Bill. He compels Harry to dance by shooting at his feet. Harry's coughing as a result of his exertion causes the barmaid to intercede in his behalf, and Wild Bill ceases torturing Harry. Six months later, Harry, much improved in health, proposes to the barmaid. She tells him he has mistaken sympathy for love. Harry is discouraged. He has been unsuccessful in securing employment, and lack of funds and the blow administered by the girl convince him that his life is a failure, and he determines to end it then and there. He enters his room and is about to kill himself when a commotion in the street draws his attention to the window; he sees Wild Bill shooting up the town and conceives the idea of dying honorably by challenging Wild Bill to combat, which he does, Wild Bill, to his astonishment and the surprise of all, running away. He is the hero of the hour; a collection is made for him by the admiring townspeople, and the girl of his heart offers him hers, thus instilling new vigor in Harry's sluggish veins and making life worth living.

GREAT NORTHERN.

THE STORMS OF LIFE.—A girl is loved by a clerk and a marquis. She returns the affections of the poorer man, but her father swears that she shall have no other husband but the marquis. The young people make up their minds to elope, and a few mornings later she is missed. Years afterwards we see the girl in her home with her husband. A telegram comes saying that her father is dying. She goes home, but is too late to see her father alive. The mother is left penniless. The marquis offers to provide the mother an income provided the girl will marry him. She finally consents, hiding the marriage from the marquis. He dies a few years later, and the girl is reconciled with her husband.

POWERS CO.

THE MUSIC TEACHER.—Carl Faber is a German violinist who neglects his beautiful wife and child for his music. The wife elopes with an army officer, Lieutenant Von Glahn, taking with her the six-year-old daughter Louise. Years pass; the old musician goes to America, where the wife dies. Dead broke, he goes out on the streets to earn a living with his violin. One day while playing on the street, he faints from hunger. His long-lost daughter Louise, now a beautiful young woman, picks him up, takes him to his home and arranges to take music lessons from him. Faber calls and is confronted by Von Glahn, the man who took his wife and child away. He makes the villain confess that the girl is not his daughter. Father and daughter are united and Von Glahn gets his deserved end.

WITHIN AN INCH OF HIS LIFE.—John Terry, a Westerner, compels Richard Craven, a New York broker, at the point of the pistol to return mine stock that Craven had swindled Terry out of. Terry leaves his pistol behind him and Craven accidentally shoots himself with it. Before Craven dies, he writes inside a book that he has been reading a message stating that he shot himself accidentally. The book falls and the message is covered from sight, and Craven is suspected to be the victim of an intentional murder. Later, Marion Loring, to whom Craven had been engaged to be married, goes West. She is rescued in a "hold-up" by Terry, who falls in love with her. Terry is recognized by the former valet of Craven as the man who was with Craven just before he was shot. In a dramatic scene the girl has Terry arrested. Terry is being tried for murder. Circumstances make him appear guilty. In a great court scene we see the foreman of the jury about to announce the verdict when Marion rushes in and shows the book in which she has discovered Craven's statement, and Terry is acquitted. Then, of course, the lovers are reunited.

A MAN AND A GIRL.—Jim Brady loves pretty Katie Rowe, whose father runs a Western hotel. Jim is attacked by a Mexican whose enmity he has incurred and is saved from death by the timely arrival of Bill Spencer, a stranger. Bill meets Katie, who falls in love with him and promptly forgets Jim. A cowboy friend of Jim's discovers Bill making love to Katie and tells Jim. A quarrel between Jim and the girl follows and they separate in anger. Katie rides after Bill, overtakes him and promptly accepts his offer of marriage. They are seen riding away together by Jim's friends, who, not knowing that Bill is married to the girl, follow the couple, swearing vengeance. They enter Bill's home and despite the girl's protests they demand Bill. Just as the cowboys are about to take Bill out to hang him, Jim arrives and recognizes in Bill the man who saved his life. Explanations follow and Jim makes a graceful retreat.

SIMPSON'S SKATE.—After a night with the boys, Simpson is very, very drunk. Two boys on roller skates find him hugging the lamp-post and they wake him and start him off, and then the fun begins. Simpson skates into everybody and everything in his part of the town: over a truck, into a laundry woman, over a bicyclist and then into a pail of mortar. He finally gets home. His wife takes one look at him and then throws him out of the window. He escapes from the second-story window down a plank the carpenters have left, into the arms of a policeman, who arrests him. They are crossing a bridge; Simpson's skates go up into the air and he and the cop land in the river. The finish is a scream. The part of Simpson in this piece was played by Frank Weston, the great English acrobatic comedian and champion roller skater. There are twenty laughs to the minute in this reel.

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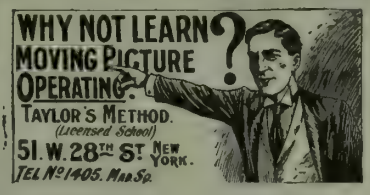

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Sept. 16—The Sacking of Rome 800
Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440
Sept. 26—The Street Arab of Paris (Dr.).....820
Oct. 3—Through the Ruins of Carthage.....600
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295

CINES.

Eclair.

Sept. 23—Julie Colonna (Dr.) 760
Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000

GREAT NORTHERN FILM COMPANY.

Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....
Sept. 24—Dr. Jekyll and Mr. Hyde (Dr.).....
Oct. 1—The Flight Across the Atlantic (Sc.)..
Oct. 1—Bird's-eye View from World's Highest Buildings (Sc.) 235
Oct. 8—The Storms of Life (Dr.).....

"IMP."

Sept. 8—Sister's Sacrifice 996
Sept. 12—Two Daughters 992
Sept. 15—Dixie 986
Sept. 19—Debt 998
Sept. 22—New Butler 994
Sept. 26—Pressed Roses 987
Sept. 29—Annie (Dr.) .....
Oct. 3—All the World's a Stage (Dr.).....
Oct. 6—The Deciding Vote (Dr.).....
Oct. 13—The Garden of Fate (Dr.).....1000
Oct. 10—Jes' Plain Dog (Dr.).....500
Oct. 10—A Game of Hearts.....500

LUX FILMS.

Sept. 22—Only a Bunch of Flowers (Dr.).....596
Sept. 22—That Typist Again (Com.).....380
Sept. 29—How Jones Won the Championship (C.)380
Sept. 29—Kindness Abused and Its Results (Dr.)531
Oct. 6—Auntie in the Fashion (Com.).....301
Oct. 6—Mother's Portrait (Dr.).....531

NESTOR FILM COMPANY.

Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956
Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930

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Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....915
Sept. 20—For the Love of Red Wing.....957
Sept. 23—A Cattle Rustler's Daughter.....1000
Sept. 27—A Cowboy for Love 989
Sept. 30—The Ranch Raiders.....915
Oct. 4—Young Deer's Return 985
Oct. 7—The Girl Scout 1000

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(By M. Y. M. P. Co.)

Sept. 17—The Falconer 818
Sept. 24—Foolshead as a Policeman.....500
Sept. 24—The Bad Luck of an Old Rake.....500
Oct. 1—Foolshead Employed in a Bank 1000
Oct. 1 Foolshead Employed in a Bank.....1000
Oct. 1—Foolshead Has Been Presented with a Football 431
Oct. 8—Foolshead, Fisherman 500
Oct. 8—Mrs. Cannon Is Warm.....500

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Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900
Sept. 21—The Last Friend.....500
Sept. 21—Molly at the Regiment—Her Adventures 500
Sept. 28—The Virgin of Babylon 908
Oct. 5—The Pit That Speaks.....500
Oct. 5—Tweedledum's Duel 500

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Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....
Sept. 24—His Lordship (Dr.).....
Sept. 27—The Taming of "Buck" (Com.).....
Sept. 27—O! You Wives (Com.).....
Oct. 1—The Music Teacher (Dr.).....
Oct. 4—War (Dr.) .....
Oct. 4—The Beechwood Ghost (Com.).....
Oct. 8—Within an Inch of His Life (Dr.).....
Oct. 11—A Man and a Girl (Dr.).....
Oct. 11—Simpson's Skate (Com.).....

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Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000
Sept. 20—Not Guilty (Dr.).....1000
Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 27—Home-made Mince Pie (Com.).....1000
Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.) 1000

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July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950

YANKEE FILM COMPANY.

July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10 The Monogramed Cigarette (Dr.)....

ATLAS FILM COMPANY.

Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Levi the Cop (Com.).....
Sept. 28—The Laugh's on Father (Com.).....
Oct. 5—When Cupid Sleeps (Dr.).....
Oct. 12 Curing a Grouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....

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Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.08 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 1—All's Fair In Love and War (Dr.)...

RELIANCE

Oct. 22 In the Gray of the Dawn (Dr.).....

COLUMBIA.

Oct. 1—Rip Van Winkle (Dr.).....920
Oct. 8—Jealousy (Dr.) .....
Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....

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Monday, October 3.

Eclair—Behind the Scenes of Cinema Stage... 320
Imp—All the World's a Stage (Dr.).....
Yankee—Women of the West (Dr.).....

Tuesday, October 4.

Bison—Young Deer's Return (Dr.) 985
Powers—War (Dr.) .....
Powers—The Beechwood Ghost (Com.) .....
Thanhouser—Leon of the Table d'Hote (Com.).1000

Wednesday, October 5.

Ambrosio—The Pit That Speaks 500
Ambrosio—Tweedledum's Duel 500
Atlas—When Cupid Sleeps (Dr.).....
Champion—The Cowboys to the Rescue (Dr.)...900
Nestor—The Golden Hoard (Dr.).....930

Thursday, October 6.

Defender—Wild Bill's Defeat (Dr.).....
Imp—The Deciding Vote (Dr.).....
Lux—Auntie in the Fashion (Com.).....301
Lux—Mother's Portrait (Dr.).....531

Friday, October 7.

Bison—The Girl Scout (Dr.).....1000
Cines (Eclair)—Giorgione (Dr.) 1000
Thanhouser—Avenged (Dr.) 1000

Saturday, October 8.

Columbia—Jealousy (Dr.) .....
Great Northern—The Storms of Life (Dr.).....
Itala—Foolshead, Fisherman 500
Itala—Mrs. Cannon Is Warm.....500
Powers—Within An Inch of His Life (Dr.).....

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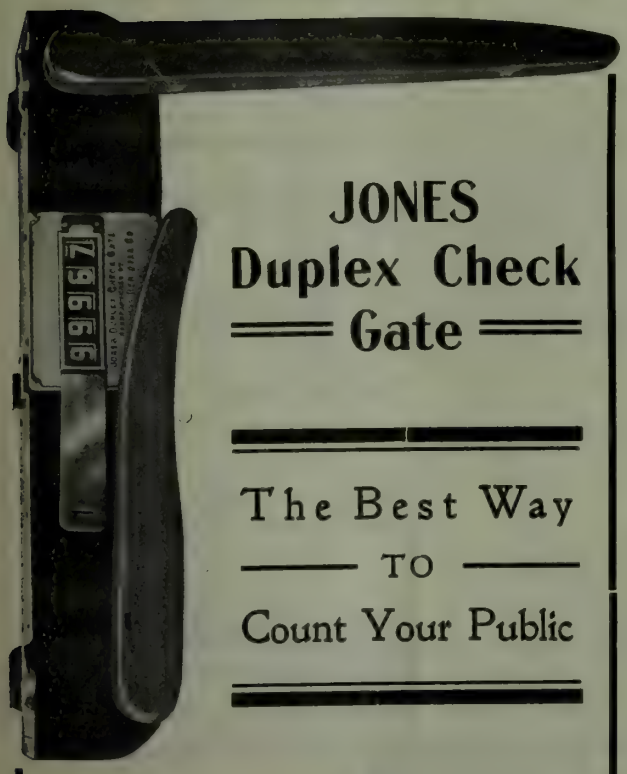

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"Spoonlight."
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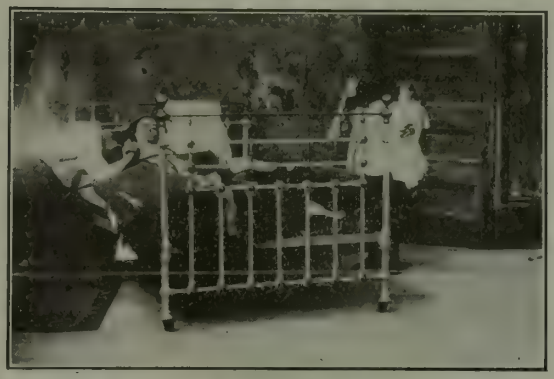

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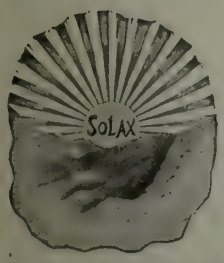

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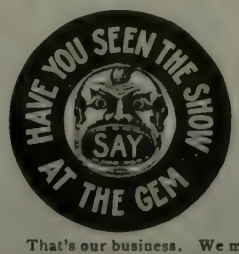

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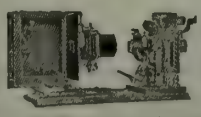

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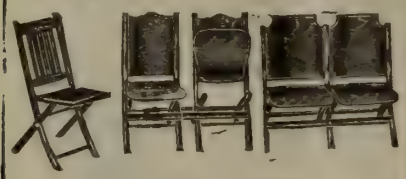

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"SIXTEEN TO ONE"

Is The RATIO of THRILLS Found In Every Inch Of

THE GOLDEN HOARD

LENGTH, 930 FEET. RELEASED WEDNESDAY, OCTOBER 5th, 1910

EXHIBITORS!!

Thanks for your kind letters, your warm praise and your deep interest in NESTOR FILMS. Our appreciation is evidenced in our efforts to give you something better all the time.

We are now equipped with new addressing machines and other up-to-date appliances, and, henceforth, you will receive, week per week, NESTOR'S BULLETIN. If you have sent us your name and fail to get our BULLETINS, please write again. If you have not yet sent in your name, do so at once, as no MAILING LIST, however big, is too big for us to manage.

Brief and to the Point!
"Your Films are Great!"

So write these exhibitors:

HARRY M. PALMER, Mgr., New Grand Theatre, Washington, Ind.

COMET AMUSEMENT COMPANY, 112 E. Ohio St., Pittsburg, Pa.

H. W. MINIER, Mgr. Theatre Comique, 279 Yonge St., Toronto, Canada.

Scene from "THE GOLDEN HOARD"

"THE GOLDEN HOARD" is a Typical NESTOR PICTURE—just the sort that brings us a deluge of cards bearing the simple and sincere comment;

"GREAT! DO IT AGAIN!"

This truly Enjoyable Story of the West, portraying a father's love for his only child, a daughter; his gold-hoarding mania for her sake; the girl's successful romance with a worthy man and the vain plottings of a ruffian, Deserves to be Placed at the HEAD OF YOUR PROGRAM.—GET IT! SEE IT! and you will give this NESTOR GEM the Place of Honor.

STIR YOURSELF NOW! Don't let them bamboozle you! GET what you want—and you CERTAINLY want "THE GOLDEN HOARD." ROUGH-HOUSE TILL YOU GET IT!

SOLD THROUGH THE SALES COMPANY
111 East 14th Street, New York

SLEEPING TIME IS PASSED. If Your EXCHANGE Is Not On NESTOR'S LIST, WAKE IT UP INSTANTLY!

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Bldg., Atlanta, Ga.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
SWANSON, WILLIAM H.	301 Railroad Bld'g., Denver, Colo.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

"Dixie! Dixie! Dixie!"

C. A. Price, Casino Theatre, Ft. Wayne, Ind., says:— "Dixie is a masterpiece. Could not be better. Old soldiers cried at scenes that brought them back to the days of '61. Great!"

Three Imps on Two Reels!

You are going simply wild with delight over our next two reels! You are going to yell for joy! You are going to write your exchange a letter of thanks for supplying you with these two glorious reels! This sounds over-enthusiastic. But when you see the two releases you will say we did not praise them one-half enough. On Thursday, October 13—remember that date—we will produce a full reel entitled

"The Garden of Fate"

The most gorgeous production of years. The settings are lavish. The acting is perfect. The story is great. The costuming is grand. In fact the whole picture is a veritable dream, one which you simply must not miss. We doubt if we can equal it again in many a long month. We urge you to demand it with all your might and main. You'll regret it if you don't!

"Jes Plain Dog" "A Game of Hearts"

Each of these two subjects is 500 feet long. They appear on our split reel of Monday, October 10. Critics who have been given an advance peep at "A Game of Hearts" have laughed till their Adam's apples ached. And when they saw "Jes' Plain Dog" they didn't know which of the two they liked the better. Gentlemen, if you wish to set your patrons on edge with pure joy, do your part by begging, scratching and clawing for our releases of October 10 and October 13.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Picture Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

JEALOUSY

WHO IS JEALOUS?

The Columbia Film Company is not jealous of anybody. Although we have

Jealousy for release of Oct. 8th

We hope this release will not rouse our brother manufacturers to a jealous frenzy.

THE SAME SUN SHINES FOR ALL

Perhaps it shone kindlier on us when we photoed Jealousy, thus accounting for the fine photography. It is very picturesque and the acting will please, while the story although sensational is not at all objectional, and when the ladies leave the theatre they will be discussing it.

Jealousy and discontent have made the world what it is. If our ancestors had not been jealous and discontented we would still be dwelling in caves and carving pictures on bone instead of making them on film. And we are making them. Pictures that tell, that leave an impression, that will be always features. See our releases and be convinced.

Tracked Across the Sea—Oct. 15th
Breaking Home Ties—Oct. 22nd

IMPORTANT ANNOUNCEMENT!!

After October 15th, 1910, we will make our productions at

Miller Brothers 101 Ranch, Oklahoma!!!!!

And authoritively state we will make the largest and most important productions ever given in the history of the exhibition business. We mean in any branch, for there we will have the true Western Atmosphere, great numbers of real Indians, genuine bronchos with cowboys and every facility for doing the best work. Our dramatic company is composed of many of the most prominent actors and actresses, and in point of elegance of the lady's wardrobe, massive construction of interior scenery, thoroughness of direction, adherence to detail and photography we feel convinced our productions will be classed with the best.

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Sold Through The Motion Picture Distributing and Sales Co.

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, OCT. 11

BROTHER MAN

Intensely Human Drama—Showing how the heart sympathy of two men of opposite life resulted in saving one from a career of crime. Appoximate length, 610 feet.

ACTORS' FUND FIELD DAY

Stars of the Stage as they appeared in their annual out-door games and festivities. Very funny. Approximate length, 387 feet.

¡BROTHER MAN

FOR RELEASE FRIDAY, OCT. 14

ON HER DOORSTEP

Refined Society Comedy—How a persistent young lover refuses to be dismissed and finally wins forgiveness from the girl of his heart. Approximate length, 967 feet.

FOR RELEASE SATURDAY, OCT. 15

THE LEGACY

Rich Farce Comedy of the homespun kind. The experience of an old country couple who come to the city to live. Approximate length, 982 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS. Posters specially made for each Film Subject. Order from your Exchange or direct from us.

The Vitagraph Company of America

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LONDON, 25 Cecil Court
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PARIS, 15 Rue Sainte-Cecile

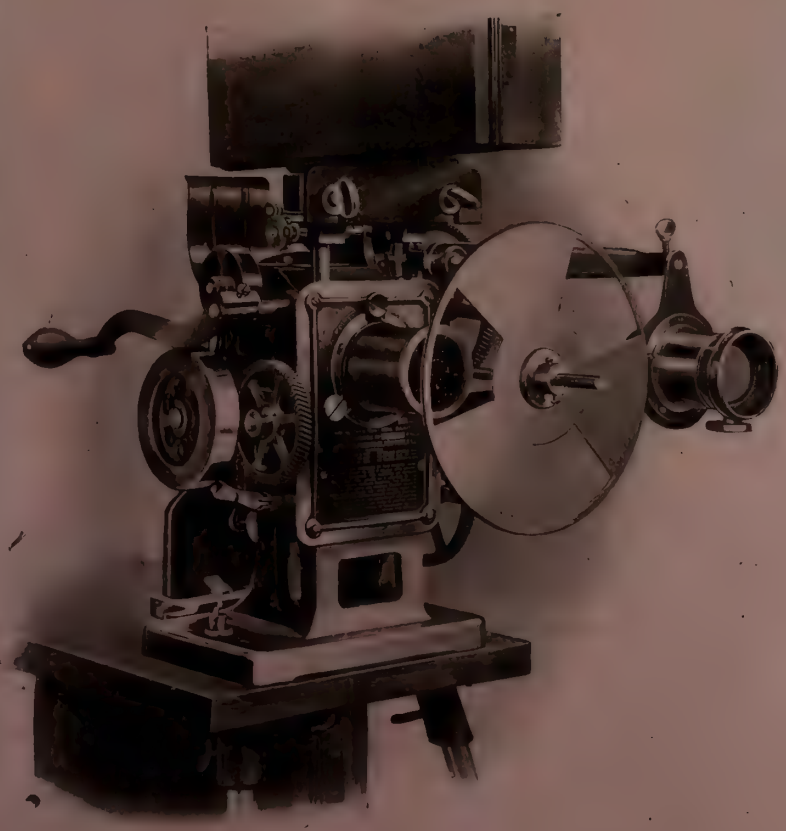
Vol. 7., No. 16. October 15, 1910 Price, 10 Cents

MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS.

Publication Offices: 125 East 23rd Street (Beach Building), New York City.

POWER'S CAMERAGRAPH No. 6



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Used by the best and largest moving picture theatres everywhere.

"The Lyceum," "Crand Central," "Casino," "Gem" and other big houses in St. Louis use No. 6, and I guess it is good enough for me. (Signed)

HENRY HALLWAY
321 N. Second Street,
St. Charles, Mo.

Dated Sept. 16th, 1910.

WRITE FOR CATALOGUE G DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturers of Motion Picture Machines

"THE FAIRIES' HALLOWE'EN" IS COMING!

The Thanhouser 2-A-Week

Say "THANHOUSER" to the Exchange Man for

A PEACHES—AND—CREAM COMEDY!

Oh, What a Knight!

will mean Oh, what a night for your theatre!—if properly "pushed" and properly projected. SEE WHAT IT IS! Post the synopsis on your "coming Thanhouser" board and print the synopsis on a hand-bill. Announce it well on your advertising slides. Be sure your operator has a good light and an O. K. machine when he runs the picture and—OH, WHAT A NIGHT! It's up to you!

RELEASED TUESDAY, OCT. 18th

App. Length, 1000 Feet. No. 152. Code Word, Knight.

OH, WHAT A KNIGHT

THEIR CHILD

RELEASED FRIDAY, OCT. 21st

A THANHOUSER HEART-HITTER

Their Child

is a tremendous human interest subject that will do much to refute the daily press theory that there is naught of the uplifting in the moving picture. THERE'S PLENTY—IN THE PRESENT DAY PICTURE—AND THIS WILL GO TO PROVE IT. The reel is representative of the clean, forceful, film-drama so much in vogue this year; it affords brisk entertainment AND POINTS A MORAL THE WHILE. In a sense it is a problem play, and your patrons will be pleased to solve it.

App. Length, 1000 Feet. No. 153. Code Word, Child

Ask To-Day! Ask To-Day! Ask To-Day!

FOR

The FAIRIES' HALLOWE'EN

A Novelty Film for 'Round and During Hallowe'en

RELEASED FRIDAY, OCT. 28th—Ask Your Exchange Man To-Day!

Have you dropped us a card for the THANHOUSER NEWS, "The Exhibitors Guide?" It's sent FREE of CHARGE to anyone who can show connection with the moving picture business. Drop a card to EDITOR THANHOUSER NEWS, NEW ROCHELLE, N. Y.

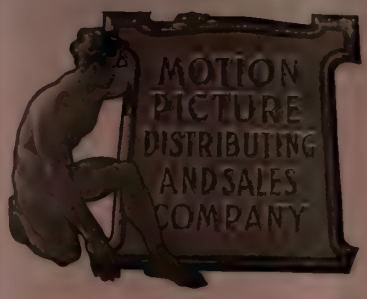
THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Say "Thanhouser" to the Exchange Man

The Sales Co., Agents for United States and Canada.

"THE FAIRIES' HALLOWE'EN" IS COMING!



Unprecedented Success

Every day brings intelligent exhibitors to the Independent fold in large numbers. **The Trust is frantically trying to stem the Tide of Defeat** by the usual, intimidating tactics, but the exhibitor no longer fears Boisterous Bluffs and is now convinced he knows how to run his own business. **Our Program is All-Convincing.** There is no guess work about the Independent Product of today. It stands out a Mighty Monument to Pluck, Courage and Determination. It speaks for itself.

YOU ARE MASTER OF YOURSELF

Remember that, Mr. Trust Exhibitor. Your intelligence can no longer be insulted. You know you can go independent and your service will show improvement. DO IT NOW.

ORDER OF RELEASE

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.

1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.
Sunny South Film Exchange, Rhodes Building, Atlanta

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 300 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"RELIANCE" FILMS

First Release, Saturday, October Twenty-Second

"In the Gray of the Dawn"

A stupendous production, with magnificent costumes, superb photography, exquisite toning and beautiful tinting, which, viewed from any standpoint, will rank as the

WORLD'S MASTERPIECE OF MOTOGRAPHY

Portraying the human passions so vividly that the hearts of the characters seem bared upon the screen,—pulsating with love, overflowing with charity and repentance,—and the finale shows the battle fought by a woman with her conflicting emotions, every fibre of her being yearning passionately for the affection of the man who has led her from dubious paths into the light of respectability and proffered marriage,—opening wide to her the gates of earthly paradise,—and her conscience bidding her send him back to his blind fiancee from whom she has unwittingly lured him. To save the man from self-destruction which he threatens in his mad infatuation, and to gain a few moments' respite, she apparently consents to the marriage, and while he dashes joyfully away for a minister she ends her own existence. He returns,—in the gray of the dawn,—and as he fondles the lifeless form of the beautiful creature in a paroxysm of grief, the minister solemnly raises his hand to heaven, saying, "It is the will of God"—presenting a tableau which will live forever in the minds of those witnessing it.

The ballroom scene, where the queen of the demi-monde meets the youth,—the blind girl pining for her loved one,—the clash of the rivals for the affections of the lovely courtesan,—are but few of the intense dramatic incidents portrayed in this subject with faithfulness of detail seldom seen in motion pictures.

MISS MARION LEONARD,
Leading Woman Carlton Stock Company

A compelling story, with a cast of 75 people, the principal roles being interpreted by leaders of the motion picture dramatic field, including

MARION LEONARD — HENRY WALTHALL — GERTRUDE ROBINSON
ARTHUR JOHNSON — JAMES KIRKWOOD — PHILLIPS SMALLEY
FRANCES BURNS

MR. EXHIBITOR: Begin today demanding this subject of your Film Exchange. If, for any reason, you cannot secure our first release, wire us and we will cheerfully give you the name of the nearest exchange who has ordered RELIANCE FILMS.

Sold only through the Motion Picture Distributing and Sales Company.

CARLTON MOTION PICTURE LABORATORIES

1 UNION SQUARE : : : : : : : : NEW YORK CITY

Tracked Across the Seas

Columbia Release of October 15th

A picturesque and stirring story of adventure, self sacrifice, and romance. The scenery is the best ever and the photography fine, while the interest of the subject never sags.

It will be a business getter.

Breaking Home Ties

Release of October 22nd

This is a gripper of the heart strings and is bound to please the most critical.

After October 15, 1910, we produce from

Miller Bros. 101 Ranch

In Oklahoma

There we will do the Western and Military Drama in the most spectacular manner with unequalled numbers of horses and riders, correct costuming and good acting.

It is impossible to exaggerate the importance of this move, for it means the productions of reels unsurpassed for magnitude of people and horses, and nothing will be wanting to make them as artistic and impressive as any enrertainment ever offered the amusement going public.

WATCH OUR FIRST WESTERN RELEASE

We will offer the largest numbers of Equestrians ever gathered for amusement purposes. Real Buffaloes, Handsome Wild West Girls, Daring Mexican Vacqueros and the always favorite American Cowboy. In fact this will be a veritable congress of world wide riders. The largest numbers of Indians that ever rode before an audience will vie in supremacy with horsemen from Berlin, English Cavalry Regiments, Dashing Japanese, Fierce Wild Riding Cossacks and a detachment of our own Boys in Blue.

Our dramatic company will equal the above in importance.

Our scenarios have been furnished by notable writers.

Wardrobe, scenery, furniture, properties and everything needed to fulfill the highest ideals of theatrical achievement will not be wanting.

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Selling exclusively through The Motion Picture Sales and Distributing Co.

FIVE REELS A WEEK

Bison Films

Tuesday; A "Bison" Wednesday; "Ambrosio"
Thursday; "Itala" Friday; A "Bison"
Saturday; "Itala"

2 WESTERN REELS 2

ASK FOR THEM!

"A Cowboy's Daring Rescue"

Bess' sweetheart, Jack, saves her father from being plucked by the card sharps. They attempt to revenge themselves, but are frustrated by Jack; and Bess, detained by them in the mountains, is rescued. Daredevil riding and critical scenes. A reel of action throughout.

Released Tuesday, October 11.

"The Prayer of a Miner's Child"

Appropriating a horse to reach a doctor thirty miles away to minister to his injured child, Jim has an exciting experience with a posse of cowboys who believe him a horse thief, but is released by the sheriff, who learns the true facts through listening to the evening prayer of the miner's child.

Released Friday, October 14.

GET THEM!

2 WESTERN REELS 2

"AMBROSIO" RELEASE—WEDNESDAY, OCT. 12th
"THE BETROTHED'S SECRET"
"TWEEDLEDUM ON HIS FIRST BICYCLE"

"ITALA" RELEASES
THURSDAY. OCT. 13th
"MYSTERIES OF BRIDGE OF SIGHS AT VENICE"
SATURDAY, OCT. 15th
"PAID BOOTS AND STOLEN BOOTS"
"A PEARL OF BOY"

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturers of "Bison" Life Motion Pictures
Lincoln Bldg., 1 Union Square, New York City
CORNER 14th STREET.

Comets Have Tails Cameras Tell Tales

OUR NEXT RELEASE

—— THE ——

Tale a Camera Told

TELLS A WELL-TOLD TALE, WORTH SEEING AND TELLING

They say farmers are early risers, but here is a film showing how a riser was taken out of a rube, who was snapped while he napped.

**To see a rube outdone is worth your mon,
Go get it and don't miss the fun.**

REMEMBER

the Release Day of
"THE TALE A CAMERA TOLD"
—— IS ——

Thursday, October 13, 1910

DEFENDER FILL-EMS

WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

CAPITOL FILMS

One a Week, but One GOOD One

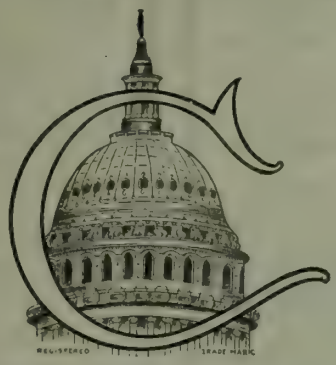
Release October 8th

All's Fair in Love and War

WITH

Col. JOHN S. MOSBY

the famous leader of Mosby's Guerrillas of '61.



Release October 15th

A Shot in the Night

A strongly dramatic production, skilfully interpreted and photographically perfect.

EVERYBODY Get on Our Mailing List for Lithographs, Lobby Hangers and Synopses. Mailed Free Each Week in Advance

Capitol Film Co., Washington, D. C.

SIG G. BERNSTEIN, Gen. Mgr.

Feature Release Saturday, Oct. 15th

A WOMAN'S WIT

POWERS PICTURE PLAYS

'NOUGH SED

Release of Tuesday, Oct. 18th

SLEEPY JONES—AND—THE DEVIL

Two Good Howls on One Reel

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Get on our Mailing List. You need what we have, and we need what you have.

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

Split Reels give variety, and your patrons want variety. Add to the popularity of your program by showing the Lux release every week. Order this one TO-DAY.

Bill and the Missing Key

Length 534 Feet—Drama

Runaway Star

Length 413 Feet—Comedy

Released, October 13, 1910

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Roosevelt Endorses 'Cupid'

DURING one of his famous speeches, Theodore Roosevelt testified to the power of "The Winged Archer," who was the hero of our release of October 5th.

Hundreds of enthusiasts back up "Teddy's" assertions by congratulating us on the superior goodness of **"WHEN CUPID SLEEPS."**

We're Gingering Up Old Atlas

Everybody pulled together last week and we turned out a pair of comedies that will make Puny Imitators turn tail and scurry for shelter.

(GENTLEMEN BE SEATED)

"We next present to your notice the merry makers from the Atlas Amusement Ateliers." (Apologies to Dockstader.)

The Cat Came Back

Some new exploits of the old film favorite.

A FELINE FURORE

Imperfect Perfectos

A ripple-raiser, built around Alexander Dowie's "Filthy Habit"

SYMPOSIUM IN SMOKE

Both Out October 19 and Wednesday

Get Talked About---Show ATLAS FILMS

Important: We will mail our Lobby Hangers next week. Send us your name and address for one.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

ATLAS FILM CO.

10 East 15th Street New York City

GREAT NORTHERN

Stands for Quality!

Release for Saturday, October 8th

"The Storms of Life"

A powerful dramatic production containing an appealing love story which arouses both sympathy and interest for the pretty heroine. Realistic and true to life. Full Reel subject. Don't miss it.

Release for Saturday, October 15th

"SAVED BY BOSCO"

A thrilling story in which an intelligent dog plays an interesting and important part.

"Willie Visits a Moving Picture Show"

A bully comedy all about Willie, a hen-pecked husband—nuf sed.

Many Big Headliners! Watch for Them!

Help insure your business by having Great Northern films on your programme. No programme is complete without one.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

ECLAIR FILMS AMERICA

THE ONE BEST BET

For October 17th

A TWO SUBJECT REEL

Dr. Geoffrey's Conscience

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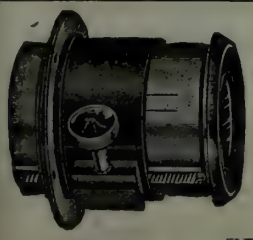

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

The Usual Thing.

THIRD ARTICLE.

The career of the press agent in the moving picture field has been a brief and inglorious one. It was pointed out in these pages some months ago that the moving picture press agent constituted a danger to the business. Usually he was, and is, a young man with command of a superabundance of words and little or no knowledge of the pictures he is paid to boost for his employers at so much per week. We have been at pains to study the antecedents of some of these enterprising press agents. What they have omitted to learn about the picture is considerable. Yesterday, one was press agent for a hotel, another was writing about clothing, another was doing duty for an actress, etc. In fact none of these press agents was or is a picture man. Time, however, may and probably will, change all this. A young statesman on the other side of the Atlantic was once twitted on account of his extreme youth. He shrugged his shoulders and replied, "I will get over that in time." The moving picture press agent will get over his troubles in time.

The moving picture press agent, so far as he has gone, has been a very good friend to the usual thing. We have made it our business to carefully study many of the press agents' effusions that have been sent to us with regard to current releases, and with these highly colored descriptions in our hands, we have gone and studied the pictures, only to discover what we expected to discover, namely, the view taken by the inexperienced press agent was hardly that which we ourselves could conscientiously have taken. So we came to the conclusion that the press agent in the role of critic, or appreciator, must not be allowed to mislead the readers of the MOVING PICTURE WORLD any longer, or at all.

There has been far too much of lavish gush and slobbery praise written about moving pictures these last few months. Press agents, advertisement writers and others seem to vie with each other in laying on indiscriminate praise as thickly as they can. What is the result? The exchange man is misled, the exhibitor is disappointed and the public repelled. We know, of course, that exaggeration is an ingrained American habit, but, fortunately, like other bad habits that have characterized a young people, it is passing away. Even in the newspaper press of the country, sanity of expression stands higher in the market than it did some years ago. So it is with the picture. Indiscriminate praise of indifferent productions is working out its own destiny. It has deceived in the past, but it has been found out, and in time it will deceive nobody.

The value of these observations lies in their applications. The MOVING PICTURE WORLD does not lay open its pages to indiscriminate puffery at the hands of zealous press agents and others. We write our own criticisms and shall continue to do so. Sometimes a criticism in these pages is the result of the combination of two or three minds which have been set on a study of the picture for many years. Those minds may claim to be as well informed and as reasonable as any minds engaged in moving picture newspaper work, theatrical work, or any other branch of work, where the critical faculty, backed up by knowledge, and the ability to weigh "pros" and "cons," is demanded. The chief function of a critic is to appraise in due proportions the merits, demerits,

features and characteristics of a picture. This should be done fearlessly and without bias in the interests of the reading public, who have a right to demand that what is printed for their information should be inspired by justice, truthfulness and common sense. Without egotism we may say that this is the policy of the MOVING PICTURE WORLD in regard to its own comments. Those comments are inspired by a sincere regard for the picture no matter who makes it or where it is shown.

It was Pinero, the dramatist, who enunciated the singular doctrine that the chief duty of the critic was to hand out praise, and again praise. Nobody agreed with Pinero. Most people saw the fallacy of his dream. For it is clear that indiscriminate praise is certain, in the nature of things, to be misleading. Let each one who reads this article examine into his own conscience, and he will find, if he is true to himself, that he is a mixture of virtues and vices in varying proportions. If he delude himself with praise and accepts the persuasion that he was entirely good, he would deserve to be called a consummate idiot. No man is perfect. So it is with the picture. No picture is perfect. No picture can be perfect. The best a moving picture can be is to approximate to certain degrees of quality which go to make up a complete whole. The story may be correct in construction, the acting responsive to the author's meaning, the photography the best that modern technique can give, the scenery, the furniture and the accessories the best available. Now where and whenever the scenario, acting, photography, scenery, etc., fail in these vital essentials, it is the duty of the critic to point out for the benefit of the manufacturer and for the information of the reading public. This is what is precisely done in the MOVING PICTURE WORLD.

Unfortunately, however, with so many callow minds in the business there is an inability to realize that there are certain definite standards of quality to which a moving picture may be referred and these people in their ignorance, stupidity, and penuriousness, are content to produce the usual thing: that is, a very indifferent moving picture. The dissemination of this class of picture, we repeat and reiterate, disgusts the public, and injures the business. That is why we again repeat and reiterate we are at some pains to write a third article deprecating the production of *the usual thing*. After all, this mood of ours in reference to the usual thing is but the logical result of what we have said many times before in reference to the prime necessity of QUALITY—GOOD QUALITY in pictures. It is all as simple as A B C.

So much interest has been aroused by these two or three articles on the usual thing, we have been gratified by such a large volume of approval of what we have written that we feel inclined to take a further step. That is, to eliminate from our weekly comments on the film, all references to the usual thing. In other words, we shall demand, before a picture be written about in these pages, that it approaches a certain standard of quality, a standard of quality which gives hope of better things. The mere fact that a manufacturer with a few hundred dollars at his command produces a film, has a right to critical recognition in these pages, is one that we most emphatically can not allow. In fact we will go a step further, and say that nobody has a right (mark our words, a RIGHT) to comments or write-ups, or whatever you like, in the pages of the MOVING PICTURE WORLD. These things are entirely at the discretion of the conductors of this paper, who are animated by a strong sense of duty towards its readers. As we implied last week on our front page, the contents of the MOVING PICTURE WORLD are prepared, printed and circulated, entirely at our own discretion.

"PHOTOPLAY."

Winning Name in the Essanay New Name Contest.

Photoplay is a name which may be applied as a description to the several thousands of theaters where motion pictures are exhibited, according to the decision obtained by the contest judges in the Essanay Company's New Name Contest, the purpose of which was to obtain a more suitable appellative for the phrase "moving picture show." If yours is the Lyric Theater, insert between "Lyric" and "Theater" the name "Photoplay." Out of more than 2,500 names submitted to the Essanay Contest Editor, the name "Photoplay" has been selected. The winner of the one hundred dollars, the reward offered by the Essanay Company, is Edgar Strakosch, of Sacramento, Cal., an exhibitor of motion pictures on the Pacific Coast.

One month from the date of the close of the Essanay contest, Judges George Kleine, Fred C. Aiken and Aaron Jones, made announcement of their decision in the following letter to the Essanay Company:

"Chicago, October 1, 1910.

"Essanay Film Manufacturing Company,

"Gentlemen—After careful consideration of the list of words submitted to us by you, from which we were to select a name which would be descriptive of the entertainment given in motion picture theaters, we have selected the word Photoplay as being more closely descriptive and more easily assimilated by the general public than any other of the long list submitted. While the word is not entirely satisfactory, considering every phase of the question, we were influenced in our selection by the necessity of adopting a term which would be easily remembered, descriptive in character, simple and appropriate. The word Photoplay seemed to us to have better chances of adoption by the public than combinations of more abstruse or technical terms such as kino, graph, drome, cine, etc. One may speak of 'going to the Photoplay' or 'seeing the Photoplay' as the public speaks of 'going to the opera' or 'hearing the opera,' these expressions conveying immediately an accurate idea of the character of the performance. Many of the names submitted show ingenuity and industry and you are to be congratulated upon the great interest which your contest has aroused.

(Signed) "GEORGE KLEINE,
"F. C. AIKEN,
"AARON JONES."

Mr. Strakosch has been connected with the moving picture business since August 26, 1907, when he opened the "Dreamland" at Sacramento, which at that time was the handsomest moving picture house on the Coast. In December of the same year, he added the "Bijou," and in October, 1908, "Wonderland." Prior to 1906 he was connected with leading theatrical enterprises in the East.

The Essanay contest opened about August 1 and closed September 1. During the month more than 2,500 contributions were received. While the majority of these were from the United States, there were also many contributions from Canada, England, Australia, and one from Rome, Italy.

There were three other contributions of the word Photoplay, but in accordance with the terms of the contest the first word received would win the $100. Mr. Strakosch's word was received August 17. There were many other names received which were highly recommended by the judges, but which were ruled out in favor of Photoplay for the reasons expressed in the letter above. A few of these are Kinorama, Photodrama, Mutodramic, Photodrome, etc.

Mr. Aaron Jones, one of the judges in the contest, and with the firm of Jones, Linick & Schaefer, proposes to name a new theater this firm is erecting on Fifty-first street, Chicago, the Photoplay Theater.

"I have decided to name my new theater, now in the course of construction on Fifty-first street, the Photoplay Theater," said Mr. Jones, "and will use the name on all advertising matter for this theater. The Photoplay Theater will be one of the handsomest on the South Side."

Mr. George K. Spoor, president of the Essanay Film Manufacturing Company, was pleased with the selection made by Judges Kleine, Aiken and Jones, and said:

"I believe the judges have chosen wisely in selecting the name Photoplay from the long list of names, many of which were highly creditable to the ingenuity and painstaking care displayed by their authors. In inaugurating this contest the Essanay Company appreciated the fact that there was a need for a more suitable descriptive name for the so-called 'moving picture shows,' and while the name, Photoplay,' may not be entirely satisfactory, considering every feature of our contest terms, the name is sufficiently descriptive, happily euphonious, and one which I believe will be easily popularized."

Mrs. Clement and Her Work.

BOSTON INFLUENCE IN THE PICTURE FIELD.

Nothing pleases us so much as to learn that the MOVING PICTURE WORLD is very largely read by women—women who are interested in the picture from all of its principal aspects. First of all, subjectively, then objectively. By subjectively, we mean as a technical and artistic production of graphic expression; objectively, as a means of entertaining, amusing or instructing the public. As we have said before, and as we say again this week elsewhere, the influence of good women in the moving picture field is of incalculable advantage and value in hastening the date when the picture will come into its right and full inheritance of being the principal means of entertaining and amusing the Plain People. And not only merely the Plain People, but also the Superior Person, when, or if, the Superior Person can beg, borrow, or steal brains enough to realize that the picture is not a pariah amongst the Arts, but is, or should be, as Arty as the other Arts.

With these few prefatory remarks, we desire to place on record the pleasure that we felt recently in a long talk with Mrs. Clement, who is widely known as the manager of the B. F. Keith Bijou Theater, Boston, Mass. In the WORLD of August 20 we referred in favorable terms to the method of arrangement adopted in the program of this house, where, although moving pictures are shown, the moving picture alone is not presented to the public. The program is shortly this: The best kind of moving pictures obtainable; camera chats; that is, lantern slide lectures on suitable subjects; one-act plays and music; a special effort being made to accompany the pictures with suitable music. In other words, the picture is supplemented by other artistic acts.

In this program we see reflected the mind of Mrs. Clement. If we have analyzed that mind aright, she would be content to show pictures only at her Boston house, but she and others, including ourselves, are more or less cognizant that the position of the picture by itself is not of a sufficiently high average of technical and artistic excellence to satisfy discriminating people, and the public at large. Hence it is that a cultured woman like Mrs. Clement perceives the absolute necessity of supplementing the picture with these camera talks, one-act plays and music. Of course the Bijou Theater at Boston appeals to its own particular audience. We do not say that in other cities, including New York, similar audiences are not to be found, but we do say that there are not many like Mrs. Clement occupying the position of manager of moving picture theaters. Ignorant, obstinate commercialism of a shortsighted, money-grabbing kind, unfortunately rules the roost of the moving picture field to-day. Quick returns, and squeeze the last cent out of the business, as cheaply as possible, is unfortunately the motto of too many of the moving picture people in the game.

The picture is seldom given a fair trial in this country. Exchanges have to take what is given them; exhibitors are in the same predicament. There is little or no power of selection, and Mrs. Clement is very properly emphatic in her objection to a system which limits her purchasing and selective powers. "Why," she asked, "should I be debarred from presenting Kinemacolor to my audiences?" "Why," she further asked, "cannot I have a particular class of picture or particular single picture when I want to show it on my screen? Why, in short, should I be obliged to waive my own individuality and personality in this matter of the selection of pictures?" These, if not Mrs. Clement's exact words, are her sentiments. And they are the sentiments of many thousands of others in the business. It is certainly an extraordinary situation that in a free country you cannot buy what sort of picture you would like. You must not give the public of your best, you must give it exactly what other people tell you to do. To quote Mrs. Clement verbatim: "I am supplied by an exchange that does all in its power to give me the current pictures I wish to run, but under the existing conditions I cannot permanently acquire any picture, I am excluded altogether from exhibiting films of many producers, and there is no way I can stimulate the production of any particular class of pictures I wish to exhibit."

On the vexed question of vaudeville, Mrs. Clement seemed to be of the opinion that high-class vaudeville did not hurt the picture. Vaudeville of this kind in her view was called for, simply because the picture itself was hardly strong enough to attract the public. The pay box tells a story which admits of no refutation. Many houses we know rely almost exclusively upon the picture, but, generally speaking, the American public differs from the English, Australian and other publics, in that it will not stand for the picture alone. But then we all know that Americans like change, variety and plenty for their money.

The impression made upon our minds by our interview with Mrs. Clement was this: that in the interest and the progress of the picture an open market is distinctly desirable. Long ago, in these pages, we predicted the time when such distinctions as Licensed and Independent films would no longer exist, but that the exhibitor, and through him the public, would get, day by day, or week by week, the best pictures that were made. Peripatetic exhibitors, like Mr. Howe, can give their patrons almost exactly what they want. The stationary exhibitor of the type of Mrs. Clement is limited in her choice. For example: Mrs. Clement's mind, like our own, inclines towards the best scenic, industrial, scientific kind of picture. She, like ourselves, would like to take up Mr. Kleine's great catalogue and select films as occasion demands. But this is not possible, according to existing arrangements. Here we think that the progressive exhibitor has a distinct grievance against something, or somebody, somewhere.

"And do, please," Mrs. Clement asked, "use all your influence in the WORLD to suppress the absurd system of daily changes at theaters in New York City and elsewhere." We are in sympathy with Mrs. Clement in this, her objection to these daily changes. We write from experience. Almost before we can realize it, right here in New York City, the picture is put on the screen, is taken off, and vanishes. We have often been to the necessity of tracking it from Fourteenth street to Harlem, from Harlem to Brooklyn or elsewhere. What is true of ourselves, who study the picture largely from business motives, is true also of vast numbers of the public. A and B see a good picture at a house to-day; they tell their friends to go and do likewise. When the friends go to these first run houses, the picture has vanished—an absurd state of things.

We look to Mrs. Clement to æstheticalize the moving picture house. If we had our way we would place the destinies of twelve or twenty of the New York houses in her hands, for we are convinced that her influence would be on the side of beautification, refinement and ideality of quality, both in the economics and administrative conduct of the house, as well as what was pre-

sented on the stage or the screen. It is for the widespread influence of such a personality as that of Mrs. Clement that the WORLD is constantly pleading. Shall we call it the Boston influence? For aught we care, the influence may just as well come from Kalamazoo or Mauch Chunk, so long as it is an elevating one. We would even go back on ourselves to some extent and tolerate vaudeville in a moving picture house: 1, if that vaudeville were always good; and 2, if the picture were always shown at its best, and were always of the best. Ditto with respect to the musical accompaniment, its setting and environment.

We are not opposed to vaudeville as such, we only object to it when it vitiates the picture, which, in our observation right here in New York City, it mostly does. Given an ideal picture ideally shown, and we do not fear comparison with vaudeville or any other cheap kind of entertainment which the proletariat, being poor, has to endure. Of course, to ventilate a personal preference we would like to live in an atmosphere of Wagner, Bernard Shaw, Pinero, Maeterlinck, Rodin, somewhere out in Lotus Land. But this sort of thing can only be *dreamed* of here in New York City. We after all belong to the picture public, and we speak and write as one of the picture public. It was as one of the picture public that we talked with Mrs. Clement the other evening. Nothing would delight us so much as to see Mrs. Clement swaying a sceptre similar to that of our friend West, of Australia and other parts of the world. West runs the picture only in the picture house with enormous success. We think Mrs. Clement can do the same.

"The Elusive Quality."

By JANE ELLIOTT SNOW.

The article bearing the above title in the MOVING PICTURE WORLD of August 20, is certainly interesting, and one that will set the reader to thinking, at least it set me to thinking and as will be seen in this article, it also set me to talking, that is, talking on paper.

The elusive quality—what is it? Judging from the article, the elusive quality in the silent drama is something the same as the quality that distinguishes literature from ordinary writing.

Literature, particularly the world's best literature, must not only be well written, but it must deal with at least some one of the great problems of life.

So I take it that the elusive quality in the silent drama is the quality that deals with some great problems in life in such a manner that it will go beyond the canvas, beyond the footlights, out into the very hearts of the audience and set them to thinking about some of the great wrongs under which humanity is laboring, and how these wrongs can be righted.

Now were we to visit the thousands of moving picture theaters in this country to-day and ask the managers thereof what kind of pictures they were exhibiting, they would tell us they were exhibiting such-and-such pictures because the people liked them and there is a demand for them.

Then if we were to go to the film producers and ask them the nature of the films they are producing, they would say we are producing such-and-such films because they are the "best sellers."

Then if we would go back to the original producers, the writers of the scenarios, they would tell the same story. They are writing for the money there is in it. They are trying to please the editor, and the editor is trying to please the film producer, and the film producer is trying to please the manager of the theater.

So it is plainly to be seen that the whole business is governed by the law of supply and demand, or vice versa, by the law of demand and supply.

There is no use to talk about the ordinary moving picture theater standing for a church, or a school, or a reformatory. It will be up to those institutions to determine for themselves what the nature of their exhibits will be, if they have any at all.

The manager of the moving picture theater is conducting the business for the money there is in it. The people want to be amused and he is amusing them. Now the kind of amusement is largely determined by the taste of the people.

The generally accepted rules of society, municipal ordinances, and national laws, all have a tendency to keep the business in the hands of the right kind of people. For these blessings, as well as many more, let us be exceedingly thankful.

The writer of the article in question objects to the rough riders, and Wild West shows, and intimates that some living questions such as the mortality among infants in our large cities and the struggle of the poor, might form suitable themes for the writers of scenarios to work out.

Now it is my humble opinion that great as is the "slaughter of the innocents" in this favored land of ours, no film producers would want any phase of it in a picture designed for the amusement or instruction of the populace; for the reason that the newspapers are full of such stories and life is made up of so many tragedies that when it comes to being amused the darker phases of life must be eliminated.

As to the Wild West shows, the graver classes of our people are certainly weary of them. But it must be remembered that what suits one doesn't suit another; also that rough-riding and Indian forays are just now quite the rage. The small boy has his Indian costume and all the Y. M. C. A's and other organizations for helping boys have gone back to nature and are cultivating the wild life.

The spirit of atavism is in the air. Possibly our First American Citizen has had something to do in the matter.

As a rule, I think the trend of the silent drama is to show that virtue is rewarded and vice punished, but there is a tendency in one direction that I am sorry to see, and that is too many plays have the young lady make the advances. Now the girl who takes the initiative in the matter of courtship not only violates the rules of good society, but she defeats the very purpose she has in view, *i. e.*, the capturing of a lover. This is especially true in real life, for the average man—certainly the man who is worth getting—never wants the woman who falls into his arms.

It is the woman that is hard to win that he is after.

A little miss at a moving picture show, seeing a young girl throw her arms around the neck of a young man, exclaimed: "The girls always hug their lovers, don't they, mamma?" Her little brother sitting near, said: "Ugh! I don't care for that; I want to see some shootin'."

These remarks show the influence of the plays mentioned on little girls, and also the taste of a boy as to what a play should be.

En passant, writers of scenarios are receiving all sorts of advice in these days of the strenuous life. One editor says, "Watch the plays! See what the people want."

A mother, who has been reasonably successful as a writer of scenarios, visited a moving picture theater, accompanied by her son, a young man of most excellent judgment. The "mother" was there to study the technic of the play, also to note what best pleased the audience.

To her surprise and mortification—the latter caused by the presence of her son—the play that aroused the most genuine enthusiasm and hearty encore was one that was suggestive of an unmentionable crime. And this play was put out by one of the leading film producing firms of America.

Before closing this article, I wish to make a plea for plays representing scenes and incidents in medieval and classic times. I feel quite sure that there is a large class of people who take pleasure in witnessing them.

Plays requiring costuming may be more difficult to produce than others, but they usually please.

The carelessly dressed cowboy and the rough brigand may do for a time, but they jar on the nerves if seen too often.

But once more to the text—That "elusive quality" and "here is hoping" that some fortunate writer will grasp and embody it in the form of a scenario that will live and do a grand, a noble work for humanity.

But after all this talk, it is possible that I have not caught the correct idea of the elusive quality and that what I have said has not been at all to the point. If so, will some one enlighten me?

Amateur Night.

By H. F. Hoffman.

Following the activities of the factory inspector of the State of Missouri, there was handed down a court decision that child actors are unlawful in St. Louis, whether professional or amateur, whether they perform for salary or compete for prizes.

Amateur night has degenerated into an awful thing these later years. More often than not it might be called a ribald orgy, or a slaughter of the innocents. The original idea of giving the youngsters a respectful chance to show their talent has developed into an institution of discouragement and wounded feelings. The idea has been very far fetched. For some years we have known that there were "professional amateurs," but now comes the gentleman in St. Louis who organized the "Amateur Trust," and in so doing he attracted the attention of the factory authorities by the very audacity of the thing.

This recent commercialization of amateur performers, together with the addition of "props," has spoiled what in other days was just as funny and which also carried with it the simple frankness of childish endeavor, that was not interfered with by any man with a "hook," and his idea that the "hook" was the only thing in the show. The man who invented the "hook" is the man who brutalized and reduced the amateur night to what it now is: a cheap, low down, threadbare scheme to get money through the pangs of the hearts of children.

Perhaps some of our readers will remember the good old days when we ourselves went on as amateurs. This article is based on experience both before and behind the scenes. Everybody laughed just as hard then as they do now and there wasn't any "hook." For instance, the writer, at the glorious age of fifteen, stood upon the stage of Kohl & Middleton's old West Side Museum, in Chicago. It was amateur night, and yours truly was there in the capacity of basso profundo to the "Ann St. Quartette," best on the West Side averaging fifteen years, bar none (the announcer said).

According to the custom for basso profundos, the deponent stood at one end; next to him was the baritone, then the second tenor, and at the other end was the silver voiced tenor. After a few false starts we got away in a bunch, and from that on could have continued indefinitely, when, for some reason, the silver voiced tenor developed a sudden attack of "cold feet" and hastily withdrew, unbeknownst to the rest of us, who still continued in harmony. Myself and the other two were a trifle perplexed as to why the audience was laughing but did not flinch. Presently the second tenor departed without notice immediately following a head-to-head chord in the close minor. The audience laughed harder and the baritone becoming uneasy glanced around and found himself exposed on the left hand side, whereupon he executed a backward flank movement and disappeared whence he had come. This triple exhibition of cowardice left the passo profundo unconsciously alone with the responsibility of delivering a four-part harmony, with only one voice, to a frenzied audience. Turning for encouragement to comrades who had fled, your humble servant retired amid screams and howls of delight.

The above instance is cited merely to bring to memory the days when there was no "hook." A hook would have spoiled that funny retreat as it has spoiled many a funny get-away. Nowadays the amateur gets no chance to show any ability, owing to the self-importance of the man with the "hook." He is ready on an instant's notice to drag anyone off at the slightest sound from the gallery, in fact the gallery is the judge of everything on account of the noise it can produce. The loudest mouth wins every argument.

Amateur nights as at present conducted simply encourage rowdyism. To be sure it is an inexpensive way of filling a house, but the house always suffers. There is something decidedly wrong in encouraging the ridicule of a boy or girl who is trying to please and who asks only a moment's chance to be heard. There is a pathetic side as well to amateur night, for in the hearts of those who volunteer is a longing and a hope that they may succeed. None of them come with the expectation of being guyed. They are serious and it all means much to them, therefore they should at least be given a chance to open their mouths before getting the "hook." Many a promising little turn is cut off merely on account of a moment's hesitation or temporary nervousness, and perhaps discouraged from ever appearing again.

To many in an audience, the brutal glee of the "roughneck" is a thing that turns them against the practice of amateur night. His keen delight at the distress of a fellow creature is a thing that makes good-hearted people wonder if they are among a savage tribe. Well, indeed, does the writer remember the terrible scoring that was given in the old West Side Museum by the announcer to a number of well-dressed rowdies who had hissed an amateur. He dared them to stand up and show themselves, which they did not do, and he concluded by informing the audience that anyone who would hiss an amateur is not as good as the amateur himself. In other

words he protected his little volunteers and saw to it that they got a square deal, instead of subjecting them to unnecessary ridicule and humiliation.

It is not surprising then, in the light of later day happenings that St. Louis should sweep off "Amateur Night" with a broom. The conditions behind the scenes are worse than what is seen from the front. The managers are not discriminating in selecting their talent. As a rule all comers are taken and the stage is crowded. Newsboys and "rough-necks" predominate and it is among these that a mother must take her little girl if she would have the child appear. There is no deference among this lot to woman or womankind, consequently it is not difficult to understand how a talented little girl with an ambitious mother can soon become sophisticated and callous, by mingling with them several nights a week in quest of "prizes."

There is much good talent that is scared away by the rough way in which amateur affairs are conducted as a rule. So long as there is no separation of male and female behind the scenes there are many who will not venture there. It resolves itself into a question of whether it is better to conduct a rough-house, free-for-all, go-as-you-please, get-the-hook, amateur orgy, or whether to be a little more select with the talent and cut out the "hook." There is just as much fun the latter way and it will pay better in the end. At present "Amateur Night" is an unmannerly proceeding because it violates the very first principle of good manners, which is consideration for the feelings of others.

The Sentiment of the Picture.

By Thomas Bedding, F.R.P.S.

As I start to write this article I hold in my hand a rose, the perfume of which suggests many reflections: of rose gardens and their attendant incidents in another country. Needless to say the perfume of a rose gives rise to many sentiments. The other evening I was walking along Forty-fourth street and Fifth avenue. Unconsciously I was affected by my environment. I seemed to feel something glamorous and atmospheric. I mentioned my sensation to my companion and was given some idea of the peculiar characteristic of this part of New York City, which I had no difficulty in identifying with our own Pall Mall, London, the center of English club life, and just off the realm of fashion —where rank, beauty, wealth preside. That is also Forty-fourth street and Fifth avenue, New York.

Probably, therefore, this article which is the second under the same caption should be headed, "Sentiment and Atmosphere." The two things are interdependent. The rose and the New York streets of palaces tell the reader how sentiment and atmosphere can be suggested to a stranger in a strange city. I have often wondered, these last months, whether the sentiment and atmosphere of Nathaniel Hawthorne could be suggested on the moving picture screen. Hawthorne was a favorite, nay is a favorite, author of mine, just as is Marion Crawford and other American writers whom I might mention. Crawford, yeu know, in his books, suggests the atmosphere and sentiment of Imperial Rome in modern times. Some day we may see St. Ilario on the screen; also "A Roman Singer," "Saracinesca" and other beautiful works of this lamented writer. Hawthorne always appealed to me as something of a mystic. He was, if I remember aright, American consul at Liverpool, where he wrote the most consummate books having an indefinitely delicate style of treatment and atmosphere all their own. Mere words in this connection fail as a rule to convey one's meaning. One feels Hawthorne. The difficulty arises of conveying your feelings of a man's writings. I presume a cultured New Englander would succeed where the casual Englishman, with no knowledge of New England or the scenes amongst which Hawthorne placed his stories, must inevitably fail. But is not this, then, a tribute to the great writer, indeed to all great writers, that, by the mere power of words, they can so interest their readers that they are moved by the sentiment of the book or the poem to seek out the scenes of the plays or stories or romances and try to react those scenes for themselves? This is just what Christians of all denominations are doing every day. They are trying, with more or less success (less success, I fear), to get into the sentiment of the New Testament. They try to feel it and re-create its atmosphere and environment.

In this article there are reproduced some illustrations of the forthcoming Edison release, entitled "The House of Seven Gables," adapted from Hawthorne's famous novel. To me, at any rate, these pictures succeed in conveying what I would call a sense of what was in Hawthorne's mind when he wrote his book. I seemed to feel Hawthorne when I was looking at the film, and moreover I wanted the characters to speak, or rather more than on most occasions when I am looking at moving picture films. I felt the picture. I had seized the sentiment of it. It was the refined, scholarly Hawthorne on the screen. I would have known that it was a Hawthorne story if the title had not been printed on the film.

Old Matthew Maule is arrested for witchcraft.

Maule's execution. Pyncheon, who coveted his property, being chief instigator.

Maule's curse on Puncheon discussed by the populace.

The ghost of Matthew Maule appears to each stricken descendant of Puncheon.

The photography of this subject is exceptionally good, and the acting and the like accurate. The dressing and the staging, too, are probably accurate. I write probably, advisedly. When these historical pictures are staged there is generally some hypercritical idiot who discovers some minute anachronism. If there is anything of the kind here I am unconscious of it. The picture is a success, although like everything that is good, refined and aesthetic in this world, it is probably above the heads of the **sans culottes** of Fourteenth street.

Hawthorne already figured on the screen in respect of his "Scarlet Letter." I should like to see "The Scarlet Letter" done by the Edison Company or some other great company. But, then, we have an absurd censorship to face. People are getting so stupidly squeamish in respect of the picture, the philanthropist and others who want us to live their lives instead of our own, have compiled such a large index of expurgatories that the poor film maker of to-day is cruelly limited in his choice of subjects for fear that he is up against one of the ten commandments, or the commandments of the Puritans, those uncomfortable descendants from Crumble's "Fanatics." I just wonder now if the censorious persons who might object to "The Scarlet Letter," would object on like grounds to a moving picture of the Biblical story of the woman taken in adultery. Will Mr. Collier and his friends kindly answer that question? If they object to the Biblical story then they must object to the Bible itself. Is it not so?

It is good for the great film companies to turn their energies to the production of films from classic subjects. It is atmosphere of a good kind which should serve to convince the scoffers that there is a desire on their part to use the picture as a means of conveying the very highest form of silent drama to the people. I think that these efforts on the part of the Edison and other companies, should receive commendation in the general press. I think also that such pictures as "The House of Seven Gables" and others which we could mention should be the means of allaying the misrepresentations about the picture and its influence which American newspaper men allow themselves to print. I think the Edison Company have not done with Hawthorne, even though they feel that the misadventures of poor Hester Prynne must not be filmed. There is "The Blithedale Romance," for example, which would make a very pretty comedy subject.

An Answer to Censorious Busybodies.

By Louis Reeves Harrison.

The sane answer to the proposed indiscriminate suppression of moving pictures is to produce pictures that should not and **shall** not be suppressed. Picture plays of strong interest **can** be produced that are not "abominations." The Vitagraph Company has clearly proven this in a modest way. They have demonstrated it in an unpretentious play which everyone liked, called "A Home Melody." No picture displayed in the past two weeks received more applause than this one; it went over, out into the hearts of the audience. without straining or artificiality. The pistol dramas and the war-whoop plays fell flat, were coldly received, while this simple touch of human nature gripped the interest of a mixed audience from the outset. There was no flag-flaunting to get a hand, no labored artifice. People liked it well enough to manifest decided approval, while the "usual thing" ran as stale as ever. Authors are writing plays and manufacturers are setting them forth for a single purpose, to entertain the audience, and "what the people want" is in no such decadent taste as the yellow bill-boards indicate.

Public taste may not be uniformly good, that is not the point, but it is good enough on the average to enjoy and appreciate plays of decency and cleanliness, the low taste is manifestly not theirs, but that of men whose own viewpoint is too limited to permit them to know what is going on in the world. All over this country the trend and tendency of the people is towards self betterment and the superior education of those who will be the nation's bone and sinew twenty years hence. The suppression of undesirable hereditary tendencies, the cultivation of self control, and the shaping of circumstances that exercise an influence on the formation of character, constitute the all-pervading questions of deepest interest, wherever schools and homes exist, throughout the length and breadth of the land. Anyone who disregards live issues of the day, who cannot emerge from the crust of old prejudices, may live and die in his shell as he likes, but when he emerges from it, to flaunt in the face of intelligence and progress all that was flat, stale and unprofitable in the decadence of his own generation, he ceases to be an innocuous has-been. He may only become a tiresome nuisance, devoid of originality and of adaptability to modern conditions, he is a dead cat in the gutter; without evil intention, he is an offensive object.

These dead cats, not the energetic and progressive men in the motion picture business, are responsible for any form of public revolt, be it local or national.

If the people like clean plays, and disapprove of those which are morbid, sanguinary, silly or so low in quality as to be demoralizing, where is the common sense in turning out reel after reel of punk to play on the emotions of a few weak dopes in the great mass who attend the exhibitions? The production of inferior plays has already been tried on the people of this country. There is an object lesson in the Stair and Havlin policy. The finest sort of artistic possibilities exist in motion pictures. Half the effect of stage plays is in the picture presented. The pictures in the Vitagraph play are exquisite. In the first scene we are irresistibly drawn to a family group by the quiet acting and a satisfying glimpse of home life. The actors are well selected and play their parts with fidelity to the truth. The settings are in fine taste. No effort of the imagination is required. We see a home in which there is peace and plenty before the action begins. The contented husband at the piano, the delighted friend listening, the fond mother at the harp, the charming little child singing, each is set forth with cameo-like distinctness. They become engraved in relief on the mind before the supposed tragedy takes place. The exteriors that follow are well selected. Such exteriors are impossible on the real stage. Maeterlinck's great play at the New Theater has met with disapproval because the settings do not follow nature. When, in the Vitagraph production, we follow the deranged mother along the course of a stream, the background is tremendously effective because of its reality.

"A Home Melody" treats of the restoration of lost states of consciousness by suggestion. It is a play of abnormal psychology, but it was instantly understood and appreciated. The theme is one of deep interest and susceptible of presentation in a hundred variations. The limited and temporary lapses of memory open up great opportunities for the playwright and afford opportunity for some fine acting. Recollection of past circumstances and events is something beyond the human will, this is shown every day when we try to recall something which refuses to present itself spontaneously. When the deranged mother sees the child she supposed to be drowned she cannot pick up the lost thread of her own volition, but the link is successfully made by "the home melody." Her mind is restored when the suggestion strings are pulled.

I have referred to this little play largely because it answers the complaint made that motion pictures are undoing the unselfish work of parents and teachers. It is hard work under any circumstances to direct the course of little lives into the right channels, to rouse notions of right and wrong. Children are highly emotional, their desires play a large part in determining their conduct and habits of thought, parents are busily occupied in correcting the impulses of the nascent stage, and the whole country is filled with fathers and mothers who want to have their sons and daughters succeed. They want to equip their sons with ability to battle honorably and with chivalry, the power to do their share without recourse to crooked methods. They want to enrich the lives of their daughters with the sympathy and unselfish kindness which enables woman to promote happiness in home life. Now any cheap and popular form of entertainment, which draws the attention of little and big children, which operates as a detrimental or a destroying influence, becomes a public menace. No injurious influence, be it pictural or literary is above criticism, nor will it stand long against the disapproval of intelligent men and women. No demoralizing influence is worth defending. There is no sense in assuming a defiant, what-do-you-know-about-it air. It is not a question of what anyone knows about it. The handwriting is on the wall.

The National Color Kinemacolor Company, of 82 Wardour street, London, send us a copy of their 1910 handbook, a well-printed, well-illustrated volume of 96 pages. This deals with Kinemacolor in its various phases, scientific and practical. The projector is very minutely described and illustrated. Attention is given to Kinemacolor outfits, cameras etc. It is a useful book for those interested in Kinemacolor. The frontispiece is a three-color reproduction of an Urban-Smith subject, "Picking Strawberries."

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M. W. Shaeffer, proprietor of the Star Theater, Hanover, Pa., has placed an order with J. H. Hallberg, 36 East Twenty-third street, New York City, for a standard "Hallberg" automatic electric Economizer, to replace an inductor which he has had in service for a short time. The superior light with the "Hallberg" Economizer, as demonstrated in a nearby show, so impressed Mr. Shaeffer that he did not hesitate to exchange his inductor for the "Hallberg" Economizer.

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Bill Swanson has again shown his good judgment by opening an exchange in Denver, Col. The exchange, which is located at 301 Railroad building, has only been opened about six weeks and the showing has certainly been far above expectations. Looks like the exhibitors in the Rocky Mountain district are showing their approval by applying to the new exchange for service in bunches. Friend Swanson has taken personal charge of the office during the past few weeks and has made many new friends and customers. The office is buying the releases sold through the Sales Company.

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The State rights for the Buffalo Bill-Pawnee Bill pictures are selling rapidly. Most of the Canadian territory has already been sold. William J. McQuinn, manager for Morrison Amusement Company, at Meaford, Ontario, has purchased the rights for the Province of Ontario. The Canadian Film Exchange, at Calgary, Alberta, have bought the exclusive rights for Manitoba, Saskatchewan, Alberta, and British Columbia. In the United States, Florida, Alabama and Georgia, are controlled by William Oppenheimer, at Tampa, Fla. Texas, Oklahoma, and other Western States have been sold, as well as some Eastern territory. Those wishing to purchase State rights for the Buffalo Bill film had better negotiate for the same at once.

SIGNS OF THE TIMES.

The B. B. Sign Company, Cleveland, Ohio, announce in this issue an innovation which will be of interest to everyone connected with the moving picture industry.

After months of experiment and preparation they are making up 12-foot banners for all releases on a specially prepared sign cloth as soon as the information can be obtained from the manufacturers.

These banners are gotten up in a very attractive manner and can be mailed or shipped in the case with the films without danger of damage, at so low a price that small circuits or exchanges now serving their customers with signs will find it to their interest to get in touch with this firm.

Their force of experts stand ready to give suggestions as to lobby and front display and catchy copy for signs at any time upon request.

They announce a catalogue in course of preparation which will be ready for distribution at an early date, showing any kind of a sign that a theater could possibly use.

ESSANAY REORGANIZE THEIR STUDIO AND PLANT STAFF EXTENSIVELY.

Many changes have been made in both the studio and plant staff of the Essanay Film Manufacturing Company during the past two weeks, which cannot but greatly benefit the releases made by this firm. The production department at the big Chicago studio is in the hands of Harry McCrea Webster, stage director, well known both East and West as a man of unusual originality and ability in the theatrical world. An entire new stock company has also been enlisted and productions will shortly prove that no mistake has been made in this direction. Numerous other employees of the studio were also released and better people have been engaged to fill their positions. The printing, developing and mechanical departments also shared in a general change that cannot be otherwise than highly beneficial to the weekly output of this firm. The management also state that their Western company has been largely increased, and is in personal charge of G. M. Anderson, and under his direction working in Colorado at the present time, making some very excellent subjects which are shortly to be released.

THE DRAMA OF THE PEOPLE

(Editorial from the New York Independent.)

The cinematograph is doing for the drama what the printing press did for literature, bringing another form of art into the daily life of the people. Plays are now within the reach, literally, of the poorest, as are good books and good pictures. The secret of cheapness in art as in other things is mechanical multiplication. So long as a play required for each presentation the active co-operation of a considerable number of more or less talented persons it could never be cheap, and in its better forms it was necessarily accessible to a comparatively small part of the population. But once on a celluloid film a spectacle can be reproduced indefinitely, the good as cheaply as the poor, and superiority is no longer handicapped. The same effect is shown in the field of literature. Among the dollar and a half books published every year there is a large proportion of trash or worse, but the volumes sold for fifty cents or less comprise the world's best literature.

The moving picture shows are in general superior, both artistically and morally, to the vaudeville and melodrama that they have driven out of business. It is a mistake to suppose that their amazing popularity is due altogether to their low price of admission. On the contrary the cinematograph has some advantages, not only over the cheap shows which it at first rivaled, but over any previous form of dramatic art. The most conspicuous of these advantages is spaciousness, distance. The stage is at the best but a narrow platform. The characters must dodge out of the wings or pop out of a door at the back. They have their exits and their entrances, but all both necessarily sudden, more "dramatic" than lifelike.

But the moving picture show has a third dimension. The characters have a gradual approach and recession. The railroad train rushes toward the spectator; the horseman rides off through the woods or across the plain until he disappears in the distance. The scene of action is all outdoors. Rejoicing in this release from the limitations of the old drama, the moving picture plays at first were mostly routs. They gave the spectator a run for his money, a chase of comic or tragic character.

The abolition of the painted scenery of the backdrop gives to the drama a sense of reality, a solidity, that it never had before. The mountains and clouds do not now show spots of threadbare canvas. The tumbling waves do not throw up dust. The rocks and trees do not shiver at the touch of the actors. The sunshine is such as never came from calcium or carbon, and the wind that blows about loose hair and garments is not that of the electric fan.

In the **al fresco** performance of troupes of Summer players one corner of a lawn must serve as scene, helped out by a few potted shrubs and by trees with artificial limbs. The modern manager limits his playwrights to three or four changes of scenery on account of expense and the time it takes to set them. But for the cinematograph there are no such restrictions. There may be as many scenes as in an Elizabethan drama, for the setting may be changed in the twinkling of an eye, or it may be gradually shifted to follow the actors without jar or rumble. The moving scenery of Wagner's "Parsifal" and the treadmill of the race-course plays, which aroused the admiration of our fathers, seem to us absurdly crude and clumsy.

The divided stage, with its broken partition end on to the spectator, may also be sent to the lumber room. The moving picture has it in its power by alternating scenes to show us what is going on simultaneously in two different places, inside and outside a house, for example, or in adjoining rooms. He can vary at will the distance of the stage, giving us a closer view at critical moments. When we would see more clearly what emotions the features of the heroine express or what is in the locket she takes from her bosom we have no need to pick up our opera glasses. The artist has foreseen our desire and suddenly the detail is enlarged for us until it fills the canvas.

On the ordinary stage there is no good way of showing what is being written or read, however essential this may be to the plot. The actor has to read aloud his letter as he writes it as though he was not sure of its grammar. This device is no longer necessary. The incriminating note, the long lost will, the visiting card, the portrait, and the newspaper paragraph are shown to us directly and we do not have to hear of them at second hand. We see instantly what the hero sees when he puts the spyglass to his eye, and what the housemaid is looking at through the keyhole. Ghosts, visions and transformation scenes are accomplished in a manner truly magical, without the aid of the old stage contrivances, the steam curtain, the trap and the **deus ex machina.** Flying is as easy as walking. Acrobatic feats are unlimited. All miracles are possible, even that most marvelous of miracles, the reversal of the course of life.

The cinematograph theater is international. We do not have as formerly, translations, adaptations and misinterpretations. We have the real play, exactly as presented in Paris, London or Berlin. Villages in the Rocky and Carpathian Mountains look at the same scenes on the same day. Still, in spite of manifolding and syndicate management, some differences of national taste may be observed by one who visits the popular theaters of various European countries. Americans seem to prefer comic incidents corresponding to the usual short story; Germans, the sentimental novelette; English, melodrama; French, passional intrigue, and Italians, classical tales. But in any place one may often have the opportunity of comparing the acting of several different nationalities.

First night performances are no longer the privilege of the favored few. Every moving picture show is an original and unique presentation. The actors have had no time to become jaded and mechanical.

The replica of a painting, though by the same artist, is not esteemed so highly as the original. The three hundredth replica would be thought ridiculous. Yet of such repetitions our drama has hitherto consisted. The cinematograph actors, once their drama is satisfactorily played, are released from it and may go about their business of preparing another.

Their achievement has now the permanence of a painting or a statue. Dramatic art may have a true history and make real progress now that direct comparisons can be made with the past. The great actor will still have fame but his head will not be turned by constant personal adulation. It is not the least of the advantages that dead men cannot rise to receive the applause that follows their death-scene.

We expect to see some time a stereoscopic colored speaking moving picture drama and it will be well worth seeing. It will be a new form of fine art not unworthy to rank with the elder arts.

Washington, D. C.—A happening important to moving picture circles, and more especially to the Independents, is the uniting of the Paramount Film Company and the Craft Film Company, under the name of the former, with W. H. Bradley and J. Boyd Dexter as co-managers. This was a wise move with a view of strength for the betterment of the service in this vicinity. There was nothing of the "freeze-out" feeling about it, but the joining of good fellowship. Now the Paramount is fully equipped with everything necessary for complete film service—plenty of good reels, a supply department, repair department and free hand poster service. This last department has become quite a necessity in the moving picture business, and houses who wish to properly announce their plays must have attractive posters in the lobby. The lithographs sent by the manufacturers do not fully satisfy the up-to-date managers. These must be augmented with colored lettering and designs and then there must be other signs and announcements to attract the hurrying public.

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Two of the recent visitors in Washington were P. P. Craft, general manager of the Buffalo Bill and Pawnee Bill Film Company, and I. Bernstein, general manager of the Paramount Film Company, New York and Bridgeport.

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The organ and piano duets which form a part of the show at the Colonial, have become exceedingly popular. Whenever plays with a religious sentiment are shown, the organ forms the accompaniment and thus adds much to the effectiveness of the silent drama. The violin and piano duets at the Pickwick are attractive features of this house. Mr. Brylawski is always giving **something different** to his patrons. W. H.

AMERICAN ENTERPRISE.

That loud rumbling sound in the region around Lake Michigan, like the warning that precedes a volcanic eruption, has been traced to the movements of the American Film Manufacturing Company. Ground is being broken for the erection of a new factory to be ready before the close of this year; meanwhile, American comedies are being produced in the plant of the defunct Phoenix Company, which has been leased for three months, and a company of cowboy actors are setting the natives of Wisconsin talking about their escapades. Truly the American Film Manufacturing Company mean business and we await with interest the appearance of their first release.

Having spent several days visiting the various houses where the latest, and consequently the best, films were introduced, the writer has been allowing himself to reflect upon what he saw, and, in a spirit of naturalness—not criticism—hopes that these reflections upon being reduced to plain words may be helpful to all who read and are interested. There are two things common to all the new pictures which will be mentioned as of first importance, i. e., the scenery and the acting; these are ever increasingly attractive, and are evidences of the fact that the film manufacturers are seeking the best in scenic beauty, natural surroundings and local environment; also in personal presentations there seems to be a persistent desire for realism that is admirable except in the few instances where a little "overdoing" is the apparent weakness.

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"The Footlights or the Farm" (Edison Company) is a film that ought to be shown in every urban and suburban community. No friend's advice, nor pulpit sermon, could appeal so powerfully to the stage-struck girl as this vivid portrayal of the disappointments which befall the majority of those following the allurements of the footlights, besides the prevention of many moral derelicts in the large cities.

In the mirth-provoking pictures "A Jar of Cranberry Sauce" is a most excellent one; peculiarly adapted to both city and country audiences, and again the Edison Company is to be congratulated upon reproducing so acceptable a piece of merriment.

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"An Unselfish Love" and "Ononko's Vow," are two excellent plays; descriptions having been given elsewhere, it only remains for the writer to commend the Edison Company for all these films; they belong to a class giving the Board of Censorship little to do, and affording disappointed fault finders and nagging newspapers nothing to say.

Several Gaumont films next claimed the writer's attention. The striking individualism of these films is hard to classify. Ambiguity versus explicitness seems to be a constant contest in most of the later pictures. Is this intentional? If so it is a question if the perceptive powers of the public may not be rated too highly; and while it is complimentary to suppose that people generally can discern the intent of the author, it is a trespass upon their imaginative powers to compel them to fill in that which is lacking in full explicitness of the subject. "The Diver's Honor" is good, but few are able to comprehend the details of the plot and do not notice the cutting of the air tube by the senior diver whereby the junior diver loses his life and honor is saved. This same ambiguity extends in part to "The Sunken Submarine" and "A Powerful Voice." A few words thrown on the screen at these "dark places" would enhance the value of these pictures. "The Tactics of Cupid" is a good and lively film, the especial feature being the acting of Cupid, a little fellow upon whose work it would seem hard to improve.

"An Interrupted Honeymoon" (maker unknown) is a lively play. The bridegroom being mistaken by a lot of college fellows for a student they were desirous of "hazing," is carried away by them, while the student is by mistake carried away on the train with the bride. Finally reunited, the bride and groom go on their way rejoicing while the student is duly "hazed." The fun occasioned by the incidents afford sufficient opportunities for genuine laughter. It is to be regretted however that this is one of those plays which is sure to be criticised—if not by the press, by those societies which have recently condemned **"too much loving and kissing,"** for here indeed is a case in point. It is hard to say if the actions of the newly married couple on the train are the more **absurd** or **impossible.** The writer prefers, for the sake of all young ladies, to call them **impossible;** as, while people are going to laugh at the excessive and foolish hugging and kissing, a feeling of disgust creeps over one. In this connection it is well to advise all film makers that in the majority of instances, embraces, lovings and kissings are **too** severe, giving legitimate cause for criticism and bringing reproach upon moving pictures generally. May this censure from within prove sufficient to prevent more censures from without. Further, this free and excessive love making is taken by many as a libel upon young ladies generally; surely they are neither as **cheap** and as **easy** as too often predicted; keep them in the natural modesty of their class and they will the more appreciate the truer pictures.

The latest productions from the Vitagraph establishment are up to their usual standard, leaning very much to the serious and with a strong sentiment, but true sentiment is a feature rather than a fault; the nature of the subjects prevents objectionable sentimentalism, and good, thoughtful plays are the result. The similarity of thought in "Two Waifs and a Stray" and "A Home Melody" does not detract from their value if seen at separate times. Although the same strong sentiment prevails, it comes from opposite sources in "Her Adopted Parents" and "The Bachelor and the Baby," producing results which cannot be criticised. Explicitness is one of the characteristics of Vitagraph work, the constant enlightenment of the audience by suitable and timely explanations thrown upon the screen prevent even the slightest ambiguity.

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"Examination Day at School" (Biograph) will, we fear, run foul of school authorities, although a strong lesson in loyalty to the old teacher is shown, we rather fear that the action of the scholars in driving away the new teacher by "rough house" treatment, tacks and spitballs, will not be taken kindly by school authorities. But for the lesson in loyalty referred to, which gives the subject its strength, it is otherwise weak. A visiting inspector cannot discharge a principal, as shown here. In this particular a crudeness is displayed. The same official board which appointed the new teacher could have discharged the old one. The foundation thought of the story is good, but we fear will have to be recast to please school authorities, otherwise we believe Biograph will be criticised in the educational journals.

"A High Speed Biker" (Gaumont) and "Who Owns the Rug?" (Pathe Freres) are two of the latest laugh producers; legitimate fun makers, they are very acceptable and thoroughly fulfill the purpose for which they were intended.

INCONGRUITIES.

Realism is now being sought in many of the large picture houses. The noise of an automobile or train, the firing of guns or the clatter of horses' hoofs upon the hard pavement are some of the accompaniments of the pictures. When timely and sufficiently imitative to be natural they are helpful, if otherwise they give an incongruous distinction not always pleasant. In the Fourteenth and Twenty-third street theaters these accompaniments are fairly successful; there are two severe digressions, however, which call for correction. The first is the everlasting use of the Indian drum. Tum, tum, tum, whenever a picture of Indians is upon the screen, without regard to the suitability of the accompaniment.

One afternoon last week during the scene of an Indian camp in the dead of night, when all were sleeping and silent—a silence in which a white prisoner is to escape—the drummer kept up a violent war tum tum, which not only detracted from the purpose of the picture but jarred the sensibilities of the beholder to whom this piece of realism was distasteful. The second error is during the "ten-minute picture chats." The descriptive reader stands at the wrong side of the stage; taking his position on the left side he faces the wall and must needs turn his face full front to look at and make his voice reach the audience, besides having to look backwards over his shoulder, if he wishes to look at the picture for the purpose of sychronizing his talk with the illustrations. If he stood on the other, or right hand side of the stage, he would fully face the people and besides being plainly and advantageously heard, he could also see the pictures without turning around. Carefulness in these details add greatly to the value of the occasion whatever the subject may be.

This is getting to be a high strung age, when a man can sit and watch his own stomach doing a vaudeville turn on the screen.

I have been living in a kind of jail for many months past. A prey to all sorts of pains and agony of mind and body—enduring the torture of the damned. Angry with myself and my fellow men and women. Asking myself whether life was worth living, why I was born, and what is the good of anything. What I have endured in those months would easily put to shame the sufferings which Dante says are endured by the inhabitants of the Inferno. In other words, reader, night and morning I have been traveling on that miracle of modern misery—the New York subway. For I have been living right up town, far from the madding crowd's ignoble strife—and The Great White Way.

* * *

But, thanks be to God, I have escaped and have returned to civilization: that is, I have come nearer the center of things. I feel like an unjustly imprisoned man, who has escaped and is enjoying the sweet breath of liberty. No more uptown for me, or at any rate, no more subway and its excruciating sufferings, which make hundreds of thousands of otherwise sane men and women take a distorted view of human nature. One of the first acts of my release was to walk up Fifth avenue with a copy of The Moving Picture World in my hand, the pink cover of which attracted so much attention amongst the 400 that one of them actually came down to this office and entered his subscription for the paper. A very sensible thing to do. I am considering the advisability of walking up and down Fifth avenue all day long with the paper in my hand, if subscribers are obtainable by the sight of six feet and half an inch of male humanity stalking along that gilded thoroughfare.

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Then, of course, I have made it my business to see if Broadway occupies the same position that it did before I was swallowed up by the excruciating subway. Broadway, bless it, does. Stands Broadway where it did? I repeat, it does. But since I last made that great thoroughfare an object of, if not a daily perambulation at least a constant one, many things have happened. The whole face of moving picturedom has changed and its new face is visible along Broadway between Madison Square and Long Acre Square

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To be quite serious, business has taken me up and down Broadway several times since my escape from that infamous subterranean torture chamber—I mean the subway—and being of an observant nature, I have not failed to notice that change. Maybe it is due to the fact that your Lux Graphicus is getting a little wiser than he used to be and keener to notice the little things of life—those little things that count.

* * *

I never go up or down Broadway now, this very now, without encountering, always with this pink covered paper in my hands, operators, moving picture actors and actresses, scenario writers, managers and others identified in some way or another with the picture. Whenever I take my seat in my favorite restaurant, be it the humble Child's or Mr. Churchill's, up there beyond Long Acre Square, the sight of this pink covered paper never fails to excite interest in the minds of my neighbors—interest just as great as does the ordinary stage. I may be wrong in this, but I cannot discover the difference in degree if a difference does not exist. Take away a few prominent personalities from the ordinary stage and the rest, to quote the poet, "is naught but leather and prunella."

* * *

These are certain signs of the times which should be set down. Two weeks ago I said that the moving picture had arrived in Bohemia. Every intelligent man or woman knows what that means. Now I go further and say that the moving picture has arrived on Broadway. This week I have been discussing matters of business with some well-known theatrical agents on Broadway identified with large enterprises. Their amazement at the possibilities of the picture is agreeable to witness, and while they were talking about the possibilities of the picture, news reached us that many, many theatrical companies in the country were closing down. One day, outside the Knickerbocker Building, I saw hordes of actors and actresses waiting for something to turn up. That something for them will never turn up. The picture has killed the mediocre play and the mediocre actor.

* * *

I want Broadway to realize this and to grasp its full significance. I want the entire theatrical profession, managers, agents, actors and actresses to realize the flawless truth of what I am saying, that the all-conquering picture is killing off the indifferent play, and the indifferent actor and actress. The public do not want these things and they will not have them. They want the picture and will have it. True, what they are getting in the way of quality in the picture to-day is not universally the highest. That is bound to come, and when it comes, as it is coming every hour of the day, then the crowd outside of the Knickerbocker building will be so large that the police will have to disperse it.

* * *

Before I am very much older I want the offices of the Moving Picture World on Broadway. As Broadway is the center of things theatrical, so it seems to me destined to become the center of moving picture things. You have a moving picture theater about to open on Forty-second street. There is already one in existence nearly opposite the Metropolitan Opera House. Then, the agents are talking the picture or rather the picture house. Some of them are criticising the picture. The picture is, generally speaking, not so good as it might be, if it is to successfully compete with the ordinary theater. They are also talking good songs, good slides, good lecturing and everything, the best of everything in fact, for the moving picture theater. Broadway, in fact, is interested in the moving picture and when Broadway, New York City, is interested in any branch of the entertainment business, be sure that it is a good thing for that business. What Broadway, New York, does to-day the rest of the world will do to-morrow.

PATHE PROGRESS.

Concurrently with the return of Mr. Carl Laemmle from Europe, a circumstance noted in another part of this week's paper, was that of J. A. Berst of Pathe Freres. Mr. Berst, whose trips to Europe are frequent, always has the gratifying news to give that the Pathe business across the Atlantic is always advancing. To us, who write this, there is something of historical satisfaction in this circumstance, because although we are not familiar with the European end of things in the Pathe factory, yet we were cognizant of the start of the London branch of the business, and have had opportunities of observing its wonderful growth there. The Pathe picture in fact is universal. This, of course, is not to be wondered at, having regard to the fact that Pathe quality is accepted as the standard of picture production. We specially mean this in regard to technique. Opinions may be divided as to the suitability of some of the subjects for all publics. There is a manifest impossibility for one film maker to please everybody. But this fact only is unquestionably clear, that the Pathe quality is unexcelled—we mean technique and artistic quality. As Mr. Berst said to us on a memorable occasion, there is no secret about this, because Pathe spend the money and engage the best talent. The result of this policy of course is obvious. But here in this country we have a particular interest in the Pathe productions. They were, as our readers know, for several years distinctively of Gallic nature. Now they are becoming Americanized. So here we have the gratifying spectacle of a house of French origin getting down to the common sense view of things and producing American subjects for American audiences.

We are so much interested in this point, that recently we have made many inquiries as to the question whether the new Pathe American subjects are popular with the exchanges and the exhibitors. The answer has been unequivocally "Yes." Pathe subjects, in short, have made good. The new Pathe American studio will shortly be in operation. Meanwhile, it is a pleasure to us to congratulate the Company upon the success of the pictures that they have so far released.

Chicago Notes.

The following visited the new Western offices of the Moving Picture World this week: W. E. Soles, Woodstock, Ill.; Miss Lewis, Muncie Film Exchange, Muncie, Ind.; C. H. Betts, DesPlaines, Ill; L. D. Hayes, Canton, Mo.; M. H. DeLano, Sheboygan, Wis.

J. Hayden and F. W. Morgan stopped over in Chicago en route from Australia to New York, from where they will take passage to London, there to open the new London offices of the J. D. Williams Amusement Company, of which Mr. Morgan will act as general manager.

Several exhibitors visiting our offices this week expressed themselves as being unable to understand why the police refuse to permit the exhibition of the fight pictures, but allow the exhibitors to show a film such as the Gaumont "Reserved Shot." They claimed that it was an improper film for ladies and children to see.

The H. & H. Film Service Company, one of the largest exchanges in the West, have sent the following letter to the trade, which is self-explanatory:

"We wish to announce to you that after a great deal of thought and consideration, we have decided to ally our film exchange with the Independent cause. We value our business at present at over $50,000, and if we did not think that the Independent side was stronger, had better prospects had the sentiments of the people, which is against the trusts, and, in fact, that the future prospects of the business depend on the Independents, then we would have been unwilling to have risked our large capital in such a way and our decision would have been otherwise. We are resigning of our own free will from the Motion Picture Patents Company and inasmuch as we have always kept the rules and regulations without any variations whatever, we are positive that they cannot truthfully cast any slurs on our record during the past."

This, of course, means the addition of an exchange to the Independents that has been looked upon as one of the strongest and best regulated in the West. What the Independent cause needed was a few buying exchanges and it seems as if they were getting them at last.

VAUDEVILLE.

Although much has been said against cheap vaudeville, we deem it our duty to keep up the fight, as we have received much encouragement and we know that hundreds of exhibitors have no regret of having followed our advices.

The ignorant exhibitor claims that the public demands cheap vaudeville. The following experience will show that this is not the case:

Sunday, at 9 P. M., I reached the corner of North avenue and Larrabee street, but when I tried to enter The Ideal, Gilmore's wonderful third-floor theater, I found the stairs already blocked by a crowd of anxious spectators. I crossed North avenue to visit the Janet, the successful Independent theater of the Hyman Bros. Another problem faced me as I could not break the long line of anxious spectators waiting for a chance to enter the home of the mirror screen. Discouraged I walked one block hoping to find a seat at the Orchard and be rewarded with an excellent licensed program. Once more I had to beat a retreat as a line of spectators, fully half a block long, gave me to understand that it would be a long wait.

I jumped on a trolley car and ten minutes later I landed at the corner of Halsted and Madison streets to find a very different story. No crowds waiting on the outside, but barkers doing their best to coax in the promenaders. I visited the Jud Williams Theater—no waiting, plenty of seats, in fact I had a full row of chairs to myself. The other theaters on the same thoroughfare did not look any more prosperous and the barkers, with hoarse voices, met a sort of Waterloo.

The three above named houses, on North avenue, show only good first run pictures.

The houses on Halsted street show not so good pictures, sandwiched between very cheap vaudeville acts.

If crowds were waiting outside the North avenue theaters and the barkers could not coax the promenaders to enter the Halsted street houses, it is a strong verdict of the will of the mighty people—the public does not want cheap vaudeville—the public calls for good pictures.

The will of the people is supreme and the exhibitors find it out at their own expense. The manufacturers will soon find out the same thing if they do not put more care in their productions and if they do not stop faking.

Many persons have been converted to motion pictures because they believe that what is shown on the screen is taken from life. The manufacturers should bear this in mind and not allow their stage managers to fake the productions. The manufacturers should know that the public has been educated and is to-day a very close and keen critic.

When the "Hoodoo" was on the screen, some persons made the remark that the estate of a rich man, of a man the owner of diamond mines, cannot be settled twenty-four hours after his death. It is then faking a picture to show the young man notified that his uncle died on Thursday, no invitation to the funeral, but a request to call on the lawyer for the legacy. The way the legacy is distributed would give the impression that the rich man had died with his money in his pants pockets.

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The manufacturers should welcome such remarks, as they could improve their work and would have a justified reason to jump on the men at the studio. No, the manufacturers are too touchy, they want all the taffy that they can get but do not want just criticisms, they are selfish and believe that they are infallible. This over-estimation of ones self has been the cause of many ruins and even of national disasters. We well remember that if it had not been for the over-estimation of Napoleon III. the disastrous war of 1870 would have not been recorded in the books. Napoleon, as many of our manufacturers, thought that he had the best army, the best management, etc. He had no idea that he was cheated right and left, he had no idea that the shoes manufactured for his army were merely pasteboard shoes.

I do not exaggerate and I will give a little example to show that graft is in full glory in this great industry.

A friend called on me for a loan to buy the wardrobe of an actor on the ground that he could dispose of it and make a little money. I advanced him the money. My friend offered the costumes to one of our manufacturers. The prop man of said manufacturer called on my friend, did not ask to see the goods but asked the price and promised (without looking at the costumes) that he would report favorably to the boss. In the meantime, by mere accident, I notified the manufacturer that my friend had some costumes for sale and if he, the manufacturer, could use them at $40 he would greatly help my friend, who was in need of some ready cash. When the prop man found that I had named the real figure to the manufacturer and that there would be no chance for him to graft something on the deal, he said to the manufacturer that the goods were not worth the price asked for them. The manufacturer, who wasted so much time each month to go to New York to attend the red tape meetings, had no time to look at the costumes, but accepted the verdict of his prop man and did not buy.

This little incident shows plainly that when the manufacturers are wasting their time in meetings to discuss a lot of red tape business and find reasons to be offended as some persons who have the very best of intentions, they cannot watch their factories; they have to leave everything in the hands of employees. We know that no industry can prosper without the eye of the boss. The old adage of "When the cat is gone, the mice dance" can fit many studios, licensed and Independent factories, because if the licensed manufacturers waste too much time on Fifth avenue, the Independent manufacturers are wasting too much time on Fourteenth street.

It is quite time that the manufacturers should step down from their high stool and watch the work a little more closely. The licensed manufacturers should not object when an Independent film is praised. If the film is good why not praise it, as this praise can give a little more ambition to the employees of the licensed manufacturers to do still better. Same with the Independent manufacturers; they should read every word of praise given to a licensed film and take it as a lesson. Both licensed and Independent manufacturers should not object to some just and sharp criticisms of some of their productions, as these criticisms can help them to correct themselves. Without mentioning names, we have several manufacturers who at no very distant date could not make a picture without introducing in it blunders on top of blunders. We remember the New York mounted policemen in the Arctic regions, the boy convicted of a murder from blood stains on a curtain, when really there was no blood in sight, etc. Well, we are pleased to note that these manufacturers are now paying the greatest of care to details and they can thank the critics for this reform.

The manufacturers should be more liberal minded and should, more than ever, pay more and more attention to their studios, if they want to save the motion pictures for the future and if they want to make their present investments profitable to themselves and their stockholders. There is a lot of room for improvements. J. M. B.

Concerning New York Local Union, No. 35.—New York City sends in the following, signed by a member of the Union: "Since reading the items concerning the Unions of Boston and other cities, I have a few words to say concerning our own organization here in New York City, namely, Local Union, No. 35. I think the Union wants a good stirring up. In the first place, it has no good basis of any kind. As for the Union wage, there is none. You will hear one operator say he is getting $18 or $20, but, if you trace the matter down, usually he is found to be receiving about $15 per. This is not guess work, Friend Richardson, I know whereof I speak. There seems to be no true brotherhood among the members of the Local at all, and they even go so far as to take one another's jobs. I have been in the Local rooms on Fourteenth street when managers called up, asking for an operator. There were plenty of them sitting around playing cards, but would they go to work? No. Instead, the manager, finding he could not get a man at the Local rooms, would have to call up Taylor's and take a school man."

Thus the writer continues at some considerable length. Now, I am not very well posted as to the status of the Union here in New York, that I will admit; but, nevertheless, what I have been told on a great many occasions seems to fit in pretty well with this writer's complaint. Now, gentlemen, if the above complaint is true, or is in any measure true, it is high time something was done to wake up the New York Local, else it is high time the Local went out of business entirely and gave place to an organization that would be of some force and effect. Projection in this city is far below the level of many other cities. There can be no good reason for such a state of affairs. It is a condition that ought not to be tolerated by managers or by the operators themselves. If the old Union cannot do anything or won't do anything, surely there are enough really good men who could get together and form a live, effective organization; and I desire to say right here that the editor of this column is perfectly willing to lend any assistance he possibly can to that end. If any member of the Union thinks this communication, or my comments thereon, wrongs the organization, The Column is at all times open to him to set forth his views, provided it be done decently and in order. Certainly something ought to be done to secure New York City operators better salaries, as well as to induce or, if necessary, force operators to do a better class of work.

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Concerning Gas.—Delhi, N. Y., writes as follows: "I wish to thank you for the position you secured me with Mr. Eger, of Walton, N. Y. I have been with Mr. Eger since August 1 and find him to be a gentleman in every respect. I have had some trouble with film getting out of focus—trouble which seems impossible to remedy. Some films run through my machine fine, but almost every ——— film seems to get in and out of focus. That is, the picture seems to draw back and forth in the aperture. I have tried new tension springs, but it makes no difference. What is your idea regarding the cause of this?

"In last weeks Moving Picture World there was a question in regard to a certain gas generator. Now, I bought one of these and paid $20 for it, but I have been absolutely unable to get light enough for a moving picture, and not even enough for a very good stereo. The outfit merely amounts to four gas burners, mounted together, and a gas generator. You are a wise man to refuse advising moving picture people that gas is a satisfactory illuminant. The most that can be said for gas is that, given a reasonably clear film, you can get a picture; though, of course, if it be a clear film and a small picture, it may be fairly good. The only gas light I have ever used with any degree of satisfaction, however, has been when I used the tanks of compressed gas. Another thing that bothers lots of operators when attempting to use gas is not having a good burner. After you have used the cheap ones a while the hole will get large and they use too much gas."

In regard to the film buckling over the aperture, that same proposition has come up two or three times before and on each occasion it has been the same make of film. I have referred one or two of these letters to the manufacturer of this film but have been unable to discover any satisfactory solution of the difficulty. If your other films run all right, the ——— ought to, and you can guess just as readily as I can why it does not. Be very sure that your tension springs bear evenly and firmly on the aperture plate tracks.

As regards the matter of gas, the writer has been able to get a fairly satisfactory picture by using the gas making outfits. That is to say, using the Model B outfit, which is the only one he has ever tried. This only holds good, however, with a clear film, and the picture not more than 8 feet wide. Of course, it is nothing to compare with electricity, nor have I ever seen any moving pictures projected with gas that could, by any stretch of the imagination, be said to be bright. Now, however, that we have the solar and other metallic surface screens, I believe it will be quite possible to get a very good picture from clear film subjects with gas. In my judgment the gas tanks are best but more expensive in operation. I should like to have a letter from some expert on the use of gas, if any of them will be so accommodating. Perhaps some satisfied user of a gas making outfit will come forward and state his experience in detail giving his method of handling the outfit and the light.

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Boston Thanks 'Frisco.—Boston, Mass., Local Union No. 182, writes: "I hope you will forgive our writing so many letters, but on behalf of Boston Local, 182, I wish to thank you for the notice and for the advice you gave us. I assure you that it is well thought of. We wish to thank the San Francisco Local for their kind words and wish them all the success in the world. We hope to hear some good reports about New York in the near future."

No thanks are due, friends. The Column is for your use, as well as for the use of managers, and we are glad to be of any possible assistance either to operators or managers, organized or unorganized, and I hope that Boston Local will have every possible measure of success. I hope also that it will bend every energy to the improving of the work of its own members. San Francisco receives, probably, the highest wages of any body of operators in the United States, if not in the world. On the other hand, San Francisco operators deliver the goods. You do not see a lot of shadows and jumpy pictures in 'Frisco, but instead you see **real projection.** That is as it should be: good wages, good work; everybody pleased and nobody hurt.

Presumably you hope to hear good news from the New York Local Union. Well, Boston, I am hoping, too; so it is a couple of hopes. And you can bet there won't anything please me better than to see our hopes come true.

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Nothing Doing.—New York State (name of town suppressed) asks the following question: "I have a ——— machine, with the license plate attached, recently purchased. The reading upon this license plate forbids the use of any but licensed films on the machine. Can the Patents Company do anything should I go to using Independent films? If so, what?"

Now, look here, old man, I want to help all I can, but this is a proposition upon which I must absolutely refuse to be interviewed. I am not a patent attorney and I am not accustomed to playing with fire. Therefore, you will have to **excuse me.**

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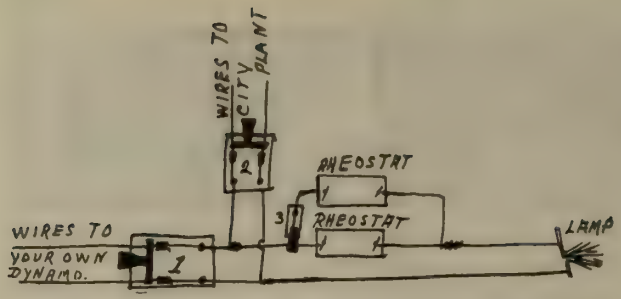
Wiring Problem.—Weatherford, Okla., submits the following: "The Column is a fine thing for operators and managers. It is full of information that will help a fellow out when he is up against it. In fact, I have back numbers from January 1, 1909, and find them to be ready reference all the time.

"I have my own electric light plant, 110-volt direct current, and we have a city plant, 110-volt alternating. Please tell me how to wire up for the city use in case of emergency should my plant break down. Must I get another rheostat, or use the one I have, which is one of those open frame coil kind?"

We thank you for your kind words, Friend Weatherford, and trust The Column will always prove as valuable in the future as it has in the past. I would suggest you send $1.50 for the Operator's Hand Book that will be out very soon.

As regards connecting up to the city plant, all in the



world you have to do is to bring the city current in, attaching the wires to one end of a switch on the wall and connect your wires to the other end of the switch, leaving your rheostat and all just exactly as you now have it. You will not, of course, get nearly as satisfactory a light, since with alternating you require very nearly double the amperage, as compared with the direct current, to get anywhere near the same result. Your information concerning your present rheostat is not very ample. I presume, however, it is a 25-ampere instrument. I would suggest that you get another 25-ampere rheostat and wire the two in multiple, as shown in sketch, which shows how to do the wiring. Pull switch 1 and close switch 2 to take current from city plant. Have padlocks on switches 1 and 2 and lock the open one in that position so it cannot be accidentally closed. By opening switch 3 you get the capacity of one rheostat. By closing it you get the entire capacity of the two, which should be fully 50 amperes with A. C. current and 35 to 45 with D. C., according to size of picture. The sketch is somewhat crowded and out of proportion but it shows the idea.

The Phonograph.—Some weeks since I promised my readers that I would have something to say concerning the running of a phonograph. It is quite possible to get very satisfactory service out of a good gramophone, and many such instruments are in daily use in theaters in the smaller towns. Unfortunately, however, not one in a hundred knows how to get good service out of a talking machine. To start with, it must be a good instrument; that is to say, the horn and reproducer must be of the best. Also it should have a large motor capable of running at least eight records without rewinding, since the small motors are more or less uneven in their speed, nor are they fitted with the speed dial regulator, which is essential to good performance. Always get the best possible reproducer and a wooden horn. The writer has an instrument that cost $75, and in his own theater he actually fooled people night after night by having the gramophone behind the piano surrounded by artificial shrubbery and having the pianist accompany the gramophone. That poor old talking machine used to get encored two or three times at pretty near every one of its performances, and many were the demands that the singer come forth, which, of course, the singer did not do. Finally, of course, the fraud had to be confessed and then there was a good laugh all around. I only relate this to show the possibilities of the gramophone. I had a high class singer at the same time who sang the illustrated songs, the machine performing during change of reels, the pianist playing accompaniment very softly.

Having procured a good instrument, great care must be taken in the selection of records. Only about one record in ten is fit to be given house room; that is, the ordinary records, of course, I mean. The operatic records are practically all good, but the average 5-cent theater audience does not and perhaps never will, appreciate operatic music. The writer usually listens to anywhere from two to a dozen records before making a purchase. Having secured your records, try them over carefully at different speeds, and right here is where you will find an enormous difference, particularly in instrumental music, and right here is where the average owner of the phonograph falls down. He puts the record on, fastens in a needle, starts the machine and there his duty ends. If the machine happens to be running seventy-five revolutions per minute, all right; or if it is set for fifty, all right. He does not know the difference. Try your records over very carefully at different speeds and when you find the one at which it sounds best, mark that speed on the face of the record in the center and always thereafter run it at that speed. By paying close attention to these points and expending in records one-half the weekly sum you would have to pay a mediocre singer, you can furnish your audience with really high class music—music that certainly will be more satisfactory than the screeching of the $15 per "singer" (?) so often heard in our moving picture theaters. It is well, where a phonograph is used, to have it behind some artificial shrubbery, or something of the kind; even though the audience knows it is a phonograph they do not like to have the mechanical end of it thrust in their faces, as it were.

* * *

Boston is Good, But Oh! You Gotham.—From Boston comes the following wail indited by a New York operator gone astray: "Just a few lines, Friend Richardson, in regard to the land of promise the State of Massachusetts is thought to be by some of our New York operators. I have been over in this neck of the woods for four weeks now, and although I have succeeded in getting a Massachusetts State license, I have not been able to land a job. I find that in Boston, Brockton, Lynn, Worcester and Springfield, cities in which I have looked for work, the Unions have everything tied up. As a result, the other smaller cities and towns are so overcrowded with operators from so-called schools that one is only offered from $8 to $12 per week of six and seven days.

"I am now chief pilot of an elevator in order to keep the wolf from the door while accumulating the required $4.65 car fare back to 'America.' This is not the Grand Old Bay State for the outside operator that it is supposed to be. In the Union cities everything is O. K., if you can get on the inside, but one has to have a crowbar and a burglar's kit to break in. I want to say right here that although the Union is keeping me out of a job, I wish we had one like it in dear, old New York. The Boston boys, through their business agent, Mr. Corbett, have treated me with every consideration; but Unions are Unions and I do not hold a card. I am not a cry baby and I do not blame them, but would say 'more power to them.' In closing let me utter this warning to New York operators: Keep away from Massachusetts unless you have a good sized roll to live off until you can land a job. As for me, it's back to old New York the first chance I get. I have had enough."

I certainly had a good laugh when I read your letter. But I like the spirit of the man who can write that way under such circumstances. Most men would have "flew off the handle" and have abused the Boston union. The Boston boys are only protecting themselves, which they are, of course, entitled to do. One thing I would say, however, and that is this: Assuming that you can by proper examination prove your ability as an operator, I believe it would be wise for the Boston or any other union to admit you to its ranks. However, there may be reasons for their not doing so, of which I know nothing. Possibly Boston is already overcrowded with competent men and the union feels that their own members should have work before admitting men from outside cities. These questions, of course, may be looked at from two points of view, and I do not care either to commend or criticize the refusals of unions to admit members under certain conditions. The letter will no doubt save many New York operators from experiences similar to your own.

* * *

Solving the Music Problem.—Will L. Woodin, manager and owner of the Orpheum, Orwigsburg, Pa., contributes the following: "Perhaps my experience in providing suitable and appropriate music for the pictures will be of benefit to some of my fellow exhibitors. I will, therefore, briefly set forth my methods. I find in small towns, good piano players are hard to get and keep; especially one that can and will play appropriate music for the picture. I have, however, solved the problem to my own and my patrons' satisfaction by using the automatic piano player which operates from paper rolls. These rolls are changed quite often. By joining a music library I get 312 rolls a year at a cost of $20 per annum, and as each roll averages about four pieces of music, I have over 1,200 different selections each year. It would take the very best piano players one could get to equal such a performance. I do not, however, make the mistake of leaving the operation of this automatic player to a small boy, but have a person with some ear for music combined with a keen sense for blending the music with the picture. As a rule, my wife and I alternate at the piano, and by knowing the subjects we are to run we have no trouble in picking out appropriate music before the show starts. As you know, the effect of the self-playing piano is hard to equal by the best hand work, provided the automatic player is properly handled. If you already have a piano, you can readily purchase an automatic player at small cost, and if you have a trap drummer he can follow the pianola as well as he could the hand player.

"One more subject I would like to mention: I find that the old saying, 'A penny saved is a penny earned,' most emphatically does not apply to the show business. Do not try to save money by having a small boy to run your musical department. Do not try to save by cutting down advertising

expenses, but rather by putting more into advertising. I am located in a town of 2,000 population and I think I can show net profits equal to those located in towns of over 20,000. The secret which has earned my success is confined to one word repeated many times, namely, hustle, **hustle,** HUSTLE, and then hustle some more, combined with telling the people what I have on tap in the way of amusement."

We certainly are obliged to neighbor Woodin for his experience as set forth. Personally, I do not like the automatic piano playing so very well. It is too darned correct. That is to say, it is too mechanical unless controlled and modulated by a competent person at the piano. Still, I realize that for a small town it is a very feasible proposition from every point of view, if handled along the lines our good friend Woodin suggests. Neighbor Woodin also gives us his recipe for success, and a mighty good recipe it is, but, as usual, he **fails to say one single word about good projection,** which is the foundation of his show, of his income and his success. I am hammering away on this "good projection" proposition and I want help. I want some of the rest of you to talk about good projection as well as about good music and other things, though the "other things" be of vital importance.

* * *

The Electric Meter.—St. Louis, Mo., writes as follows: "Will you kindly give us some idea of how the electric meter works? Also how to read it? We all know that it registers Watt hours, but we do not all know where the hour part comes in, inasmuch as there is no clock attached to the meter. Kindly explain this matter as fully as you can, and I am sure you will oblige the readers of The Column."

The recording Watt meter is something of a puzzle to the uninitiated, and I believe, with St. Louis, that an explanation of its workings will be of considerable interest. For the cuts and much of the following information I am indebted to the manager of the New York Edison Illuminating Company:

The meter is a very simple affair, consisting of a small motor which actuates the pointers to the dail by means of a train of gears. This motor is placed in the series with the lamps or motors using the current passing through it. The motor is so constructed that if it were operating under a pressure of one volt, with one ampere of current flowing, it would require, under those conditions, precisely one hour to record one Watt, which would, therefore, be one Watt hour. It, therefore, follows, that if it were working under a pressure of 110 volts with one ampere of current flowing, the Watts being the product of the volts times the amperes, the instrument would record 110 Watts in one hour; or if the pressure be one volt with 110 amperes flowing, the record for one hour would be 110 Watts. If, on the other hand, 30 amperes were flowing under a pressure of 110 volts, then in one hour's time the meter would register 30 times 110, or 3,300 Watts. That, in brief, is the way the meter works and records Watt, or killowatt, hours.

The reading of meters is equally as simple as their operation, and any customer can read his own meter if he so desires, by following a few simple directions which we give for the benefit of interested persons. Electricity is measured by the kilowatt hour or by the watt hour, one kilowatt being equivalent to 1,000 watts.

When attempting to read a meter, first note carefully the unit in which the dials read. On all meters used by the Edison Company, the figures above or below the dial indicate the value of one complete revolution of the pointer, therefore one division indicates one-tenth of the amount marked above or below.

Note the direction of rotation of the dial pointers. Counting from the right on a watt meter, the pointers of the first, third and fifth dials rotate in the direction of the hands of a watch, whereas the pointers of the second and fourth dials move in the opposite direction. Similarly, on a kilowatt hour meter the pointers of the first and third dials move in the direction of the hands of a watch, and the pointers of the second and fourth dials move in an opposite direction. The dials must always be read from right to left, and the figures should be set down as read. Always read the figures on each dial which the pointer has last passed or has just covered.

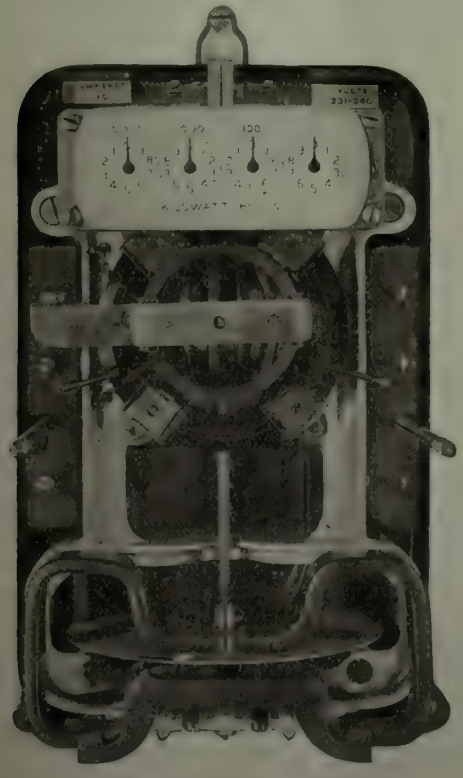
Each dial reading depends on the reading of the one next to it on the right. Unless the one before it has completed a revolution or passed the 0, the pointer which is being read has not completed the division on which it may appear to rest, and still indicates the last figure passed over.

Always ascertain if the register is direct reading, that is, has no multiplying constants. Some registers are not direct reading but require that the dial reading be multiplied by a constant in order to obtain the true reading. This is for the purpose of keeping meters of various capacities uniform in size. If the constant were not used, meters of larger capacity would be much larger and heavier than those of small capacity. If the register face bears the words "multiply by ½," or "multiply by 2," etc., the actual reading should be multiplied by ½ in the first case, or doubled in the second, and similarly for other constants.

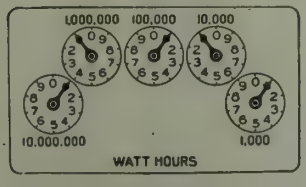
Next multiply the difference between the present reading and that of the last month by the rate per kilowatt hour you are paying, and you have the amount of your bill in dollars and cents.

The accompanying **fac similies** of meter dials give examples of meter readings which may actually occur in practice. For example, in No. 2, the dial at the extreme right reads 900. The second apparently indicates 0; but since the first has not completed its revolution, but indicates only 9, the second cannot have completed its division, hence the second dial indicates 9 also. The same is true of the hand of the third dial; the second being 9, has not quite completed its revolution, so that the third has not completed its division, therefore we again have 9. The same holds true of the hand of the fourth dial. The last hand (the extreme left) appears to rest on 1; but since the fourth is only 9, the last has not completed its division, and therefore indicates 0.

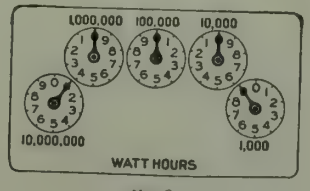
Putting the figures down from right to left, the total reading is 999,900. By similar reasoning the value of other indications may be obtained.



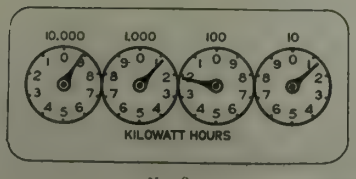
Mechanism of Recording Watt Meter.



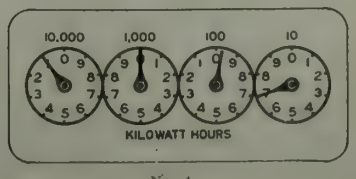
No. 1.



No. 2.



No. 3.



No. 4.

Facsimiles of Meter Dials.

RACE RIDICULE.

Now and then there crops out a crusade against a play that seems to be a deliberate attempt to ridicule some certain race or religion, particularly race. There is very little ridicule of religion of any kind done in a public way anywhere. A year or so ago certain distinguished representatives of the Irish people made strenuous objection in various parts of the country against what is generally known as the "stage Irishman." The agitation became very heated and in a number of instances it went so far as the throwing of missiles at Irish comedians in various parts of the land.

It seems that now the crusade has cropped out against the moving picture with the Jewish people as the plaintiff. From reports that come to us a certain picture has been objected to in Boston on the grounds that it ridiculed the Jewish people. We do not know what the picture was, and for the purposes of this discourse it is not particularly necessary to have the name of it. The principal thing to be borne in mind, in these days of nervous prosperity, is that there are very many irritable people knocking about, and if you are not careful what you say or do you are going to be set upon, even though you never thought of offending anybody.

There is a good deal of hyper-sensitiveness about this race business, and some races seem to be more sensitive than others. Every race has its typical ideal. Washington, for instance, is the typification of all that is good and lofty to American minds. Frederick the Great is the idol of goodness to the German people. Garibaldi ispires beautiful thoughts with the Italian, while Napoleon holds an equal place in the hearts of the French. These men are ideals and the exhibition of their pictures at most any time and place is a symbol of reverence. But typifications do not stop with reverential figureheads. As every nationality has its ideal, so also does it have its caricature. Through a long succession of humorous artists and writers, there have come, as a matter of evolution, stereotyped figures that are recognized everywhere at a glance to be typical of the general characteristics of some nationality, and accepted as a joke at the expense of that nation, even by the natives themselves.

Thus do we come by the well known figure of "Uncle Sam," "John Bull," "La Belle France," etc., but these are mostly political. There is another, or national type, that we all know. The fat German with his long blonde moustache and long stem pipe; the Frenchman with his three pointed whiskers and the shrug; and so on through the whole list of nations and races.

There are funny looking people belonging to every race. Among a whole race of people there is bound to be some similarity, as we know. Therefore, among a whole race of people the funny ones taken together are perhaps so similar that they may be easily embodied into a distinct type. We do not believe a sensible man of any race would deny that there are funny specimens of that race. We do not believe he would deny that there are also characteristic proclivities or instincts that are peculiar to his race. For instance, the Jewish people are noted for their business instinct, while the colored man is noted for his fondness for chicken or watermelon. There is nothing disgraceful about either of these things, so why not admit it, especially if it is true?

Every race is caricatured, and, naturally enough, the best delineators of racial humor are those within the race. Such men as Harry Lauder, who show us the funny Scot, is a Scot himself. All of the best Jew comedians belong to that race, and the same may be said of all the others, especially the Irish, for during that crusade it turned out that the Irish comedians were, as a rule, more Irish in blood than the crusaders themselves. There is no good reason why anyone should find amusement at the expense of one race, and then wax indignant when the fun is poked at his own race. But this is very true, nevertheless. Go to a theater and you will not find an Irishman defending the Negro race from any negro makeup he may see there. You will not hear the Jew protest against an exaggerated German. No, they both laugh with the rest. But turn it around so it strikes home and they are indignant, indeed, which shows that they are one-sided and unwilling to contribute their share to the gayety of nations.

There is no nation on the face of the earth that has been caricatured more than the American, and the best of it we get is done by Americans themselves. If "Mutt and Jeff" were Jewish or Irish characters there would be a protest right away, but being Americans, it is all right, simply because the American enjoys a laugh at his own expense. You never heard an American complain at a tramp character, and yet the tramp is typically American. Also the "Rube" or farmer; the grafter. Looking at the serious side, it is just and fair to say that for every Shylock, Shakespeare wrote a Richard III.; meaning, of course, that he did not spare his own race any more than any other. When it comes to villains in real life, the proportion of them is about the same in every race and nation.

If the picture complained of in Boston included a Jew in the role of a villain, we are not altogether shocked, for such a thing is possible. The Jewish people should reflect that to balance that one Jewish villain they have seen probably several thousands of Christian villains, written and acted by Christians, without any particular disparagement to the race. If the picture complained of contained a funny Jew, we are not surprised, for such a thing is possible. It was a well known Jew who made the remark that "There is nothing in the world funnier than a funny Jew."

This complaint from Boston inclines us to think that the complainant is rather thin-skinned and sensitive, as well as a little inconsistent.

CARL LAEMMLE RETURNS.

"For a member of that pirate crew which will make all the others walk the plank"—we are quoting one of Laemmle's critics—Carl looked singularly unpiratical when we had the pleasure of a little talk with him a day or two after his return from Europe. He struck us as having the capacity of making a very good model for Sunny Jim, for, during his four months' absence in Europe, he has put on weight and a quiet smile that we should think very difficult to rub off. He seems to have created his own special atmosphere of prosperity and success, which dogs him like a shadow.

Mr. Laemmle, during his stay in Europe, appears to have combined business and pleasure. His pictures are going well in British houses, and we hear of them penetrating into Germany and even into remote Russia. This is not to be wondered at, for it is but the merest justice to say that Imp pictures have undoubtedly made good and are improving all the time, as witness the unusual thing in Imp work, which we commended last week.

We were struck, most of all, by Mr. Laemmle's description of a little theater which is being operated on Unter den Linden, Berlin's most fashionable thoroughfare. This house only seats a few hundred. The charges of admission range from twenty-five cents up. It show pictures exclusively. It is full to overflowing all the time, and is a veritable gold mine. Let this be a lesson to American exhibitors, namely, that it is possible to conduct profitably a house on a program of pictures and music only.

Since Mr. Laemmle's absence abroad, the Imp factory, at 101st street, has been started and got into working order. The Imp Company, according to Mr. Laemmle, are contemplating other developments of their business. Mr. Laemmle himself, by the time this article is in print, will have returned to New York on a business mission which will culminate, he tells us, in his permanent residence in this city, for the purpose of watching over his manufacturing interests.

In brief: Mr. Laemmle has become heart and soul a picture man. He loves the business, not merely for the handling and renting of pictures, but for the making of them. We foresaw that this would happen some time ago, and we are very happy indeed to find that the "biggest and best film renter in the world" has conceived a love for the picture itself. When a man, especially with manufacturing interests, likes the picture, has conceived the sentiment of the picture, is vitally interested in the details of it and the minutiæ of the making of the picture, then success is almost a mathematical certainty. As our readers know, we are always glad to open our arms to picture men. There are many men in the business who are not picture men: that is to say, they really know nothing of the picture, do not want to know, and never will know. A picture to them is just so much marketable goods. This is not the case with Mr. Laemmle, who is interested qualitatively in his own productions. Thus with the mind of the man in his work, that mind having been trained by study, observation and experience to a realization of the beauties and possibilities of the picture, we have the happiest combination of circumstances animating the head of an important branch of the moving picture industry.

It is a pleasure for us to note that Mr. Laemmle is so efficiently served here in New York by Mr. Cochrane, and his able coadjutors. He is in the enviable position of having loyal helpers, another valuable adjunct to success. Above all things it pleases us to know that the Laemmle forces are determined to eschew the production of the usual thing. Carl Laemmle talks quality; Tom Cochrane talks quality, thus echoing the policy of the Moving Picture World. With improving quality characterizing the Imp pictures they are bound to add to their success.

THE BERGEN AIRDOME, JERSEY CITY.

Since the above photograph was taken canvas sides have been added and the airdome will remain open as long as the weather will permit.

It remained for the Bergen Airdome of Jersey City to demonstrate the practicability of a canvas covering for large open-air theaters. In the accompanying illustration the reader will get a glimpse of what is probably the largest single piece of canvas ever made. That is a broad statement to make, for one would naturally ask whether it was as large as Barnum & Bailey's canvas. That is not the point; the Barnum canvas covers much more ground area, but it is put together in sections and requires many poles to support it, yet, big as it is, there is not a piece of canvas with that show as big as the one we see in the illustration herewith.

All during the Summer, when other airdomes in the city were closed on rainy nights, the Bergen Airdome was doing a land office business under this canopy. It cost them $500 to have this canopy made and erected. The place seats 1,600, total capacity with standing room filled, 2,300. With a ten-cent admission giving two shows a night it can be readily figured that the place would average at least $300 a night in receipts if the business was good, which it always has been at this establishment. Figure a little harder and it will be seen how this large canopy paid for itself in the first few rainy nights of the season.

The erection of so large a canvas may be considered quite a nervy piece of business. The writer of this article having been for several years connected with the largest American circuses would have hesitated at the idea of hanging so large a piece of canvas without the support of any poles. The great weight of canvas, especially when wet, is remarkable even to those who are used to life under canvas. The effects of wind and storm present themselves vividly to the mind of the old-time showman. But here we see done what an old showman never would have dared to do. A piece of canvas 78 x 90 feet supported without the use of poles.

The canvas is hung from three strong cables extending the length of the plot of ground and so arranged that it can be pushed back out of the way on clear nights. This is the only method by which a canvas could be used for an airdome, as tent poles would interfere with the picture and the view of the audience. There is a certain bigness to it as one steps into this canvas auditorium which is rather impressive. It certainly is wonderfully effective as a sound carrier. When the canopy is spread every word on the stage is heard as plainly as in any well-built theater. Another feature of the canvas canopy, now that cold weather is coming on, is the warmth of it. While the other airdomes have all closed for the season, the Bergen Airdome people have added a canvas side wall to the canopy and expect to continue at least six weeks without any discomfort to their audiences, so far as cold weather is concerned. The canvas canopy is a success from every point of view, and the Clinton Amusement Company, owners of the Bergen Airdome, deserve congratulations and credit from the moving picture men in general for having made such a practical demonstration for the good of the business.

It is not to be supposed that the gentlemen of the Clinton Amusement Company used up all their gray matter in building their canopy. They have clearly proved that they are shrewd theatrical managers in every branch of their work. By offering nothing that was not the very best it soon became worded about that the Bergen Airdome was leaving all the other open-air shows far behind. The talent procured ran into considerable money, it was always worth seeing and never descended to the cheap fill-in act. The pictures were the very best that could be procured. Under these conditions it is not very difficult to understand why the Bergen Airdome has been such a success.

The Clinton Amusement Company is a corporation and the stockholders are so much encouraged by this year's success that it is their intention to open two or more new airdomes in some of the surrounding towns next season. The officers of the corporation are Andrew Fischer, president; S. Hershenstein, vice-president; A. J. Cornwell, treasurer; E. O. Smith, secretary, and W. Hankin, general manager. The canvas canopy was designed by W. Hankin, who is an architect, and was built by Henry Derby, of Jersey City.

Some exhibitors, when they find the churches exhibiting educational stuff to houses full of sensible business men and their wives, will begin to realize the value of something they do not seem to appreciate at present.

"MORE THAN HIS DUTY" (Edison).

A story dealing with the royal mounted police in Canada, a story from which one cannot escape once one comes under its spell. Scenically it is beautiful beyond description, opening a region little known in this portion of the world and therefore arousing unusual interest. And it represents the work of one of the finest and best disciplined bodies of men in the world. But beyond that the hero of the story develops a higher type of heroism than the mere physical bravery which is required and expected of these men. His heroism is of the moral type, that which goes beyond the physical and lays hold on those intangible, but none the less real, things which constitute the great things of life. In telling the story a high degree of dramatic ability is developed, the story holding one closely from the beginning to the end The scenery forms a magnificent background and has been selected with an artist's appreciation of the most suitable points from which to make the exposures. Introducing and illustrating the heroism of this magnificent body of men produced in the actual setting where they do their work, the picture is in a different class from "the usual thing" and one which attracts through its dramatic, photographic and educational qualities.

"RANSOMED, OR A PRISONER OF WAR" (Vitagraph).

A war story that is different. Of course the word war conveys the impression of wholesale murder, and all that goes with it, but in this picture a different thing is shown A father who went through the lines to celebrate his little boy's birthday is captured. When the little chap learns of it he goes to the general, explains the situation and offers his woolly lamb as a ransom. The general accepts the lamb and releases the father. Then the war closes and the general sends the little boy a rocking horse in place of the lamb, which he keeps as the most interesting memento of the war. The attraction of this picture is its human side. It is shown first in the father keeping faith with his little boy Next it is shown in the general releasing the father upon the little one's plea and his keeping the lamb. The child's part is played with fidelity to childish characteristics. There is that "elusive quality" about the play which raises it above the common run of war pictures and puts it on a plane entirely by itself. It is a graphic representation of one of the effects of war without the representation of the waving banners or the blare of trumpets and rattle of drums. It will help in acquiring the correct view of war, the view which shows what it cost the folks at home. The producers are to be commended and the actors, too, deserve praise for the excellence of their performance.

"The Little Acrobat" (Gaumont).—A record film of what its name implies and as such is a pleasing addition to a program. Perhaps it is not essential that all pictures should present extraordinary dramatic qualities. This one pleases because it faithfully represents the work it is supposed to reproduce.

"The Fiance and the Dog" (Gaumont).—A comedy presenting some amusing situations and offering a diversion in the way of showing what happened when the dog and the fiance got in too close proximity. The picture is amusing

"Examination Day at School" (Biograph).—Those who are of middle age and went to school in the old country schoolhouse will be carried back through the years when they see this, and will see again the group of children who gathered with him in the schoolhouse back there on the hillside, shaded by maples and elms in Summer, and afflicted with huge cracks that let in the cold blast in Winter. Never mind the cold of Winter only the pleasant memories remain. And this picture brings them all back again and makes them live and move and become real again. The vision will appear over a row of graves, and there will be many gaps in the line of those left behind, but this film will vitalize it, and will reproduce it so vividly it cannot be mistaken. The story of the pupils' love for their teacher and the vigorous method they took to get him back again will add to the interest. But different faces will appear and each individual will live over again his own school days and the pleasant memories will blend with the picture on the screen until somehow it will be the old school reproduced and revivified and all sense of the present will be lost as the reminiscences of the past will overwhelm and encompass him round about.

"The Path of Duty" (Lubin).—Unusual scenic features are accompanied by a story of strong heart interest, one that appeals with extraordinary power. Only sympathy can be felt for the young revenue officer who finds it necessary to arrest the father of the girl he is to marry on the charge of smuggling. But here the girl shows her mettle. She goes after and arrests the real offender, thereby securing the release of her father. Then recognizing that the officer was only doing what he was sworn to do, he is forgiven and happiness sheds its radiance through all their lives.

"A Plucky American Girl" (Melies).—Here is a thrilling railroad story, exhibiting one of those plain American girls as a heroine in a very unexpected manner. Desperadoes attempt to wreck an express, tearing up the rails to do so; but they are foiled and captured because this same plain girl develops such an unexpected sample of grit and gumption, two important features of an individual's make up. The girl's ride on the hand car to another station, breaking the window and sending the message along the wires to a station where the express can be signalled is one of the most thrilling scenes Melies has yet produced. And when it is all over and the dastardly scheme, frustrated by the nerve of a girl, comes to naught, vigorous applause is certain. Photographically the film could scarcely be improved.

"A Kentucky Pioneer" (Selig).—A firm that has so vitalized ranch pictures is capable of still other important achievements and this pioneer picture is in harmony with the excellence of pictures gone before. Pioneer life is suffused with a glamor of romance, even in its sternest features, and in this picture the spirit of romance is well reproduced. The love story helps, and the reproduction of the ancient mode of travel is interesting. It brings back scenes which have passed away never to return. The battle between the settlers and the Indians is a representation of the stubborn character of all those conflicts and is much too realistic to be comfortable. But the pioneers rout the Indians, and peace and prosperity smile upon them. The scenic qualities will attract attention since the mechanical excellence of the film cannot be questioned.

"Ononko's Vow" (Edison).—One of the most elaborate Indian pictures ever put on the screen. It is a story of the famous massacre at Deerfield, Mass., in 1765 and 1704. All exterior scenes were made in and about Deerfield and they faithfully reproduce the scenery in Summer and Winter. It is well, too, that views of this magnificent old town have been made permanent. It is one of the few historic towns which have not been injured by time and the ruthless renovator. The colonial houses still line the principal street, none of them rebuilt or destroyed and the great shade trees still overarch the streets, massive, magnificent, unsurpassed. It was a cruel massacre. History says that, and records of the wanderings and sufferings of the prisoners prove the assertions of history. An incident in the early colonial wars, it has remained as one of the landmarks of the struggle in settlement and freedom. There is a heart interest which holds one's attention and arouses the emotions. There are thrilling scenes when the war whoop of the Indian, the crackling flames of the burning buildings and the shrieks of those who are suffering at the hands of the Indians can be heard, so vividly is the story told. It brings graphically before one something of the dangers which menaced even as considerable a village as Deerfield and it emphasizes anew what it cost to make this land a fit habitation for the millions that are now here. Films like this perform a service of importance. They instruct, and, at the same time, they impress upon those who see them something of the conditions which existed during the struggle for a new home in the wilderness and later in wresting freedom from a stubborn king.

"The Sick Baby" (Pathe).—A rather lively temperance lecture based upon the difficulties of a woman with a drunken

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husband and a dangerously sick baby. The closing scene, when the medicine has been procured through a curious coincidence and a semi-drunken reveller appears at the door with a huge load of provisions, is pleasant enough. But the climax of incongruity is reached when the visitor reads the husband a homily upon the dangers and evils of drinking too much. The baby recovers, leaving the story without a touch of sadness.

"Patricia of the Plains" (Essanay).—A story of plains life, involving a love affair between a sheriff and a pretty bar maid, and as the third in this triangle a bad man, who is looking for a quantity of bullion left with the girl for safe keeping. The only point of special interest in the story is the finding of the outlaw hidden in the loft by the girl by means of a drop of blood which flows from his wound and strikes the sheriff on the hand. This incident has been used once before, and if memory serves right, twice. Hence it is not entirely novel. At the same time it is interesting and perhaps serves its purpose in this instance quite as well as it would have done if it were new. Apparently most of the principal events have been used in this flood of Western pictures and it is small wonder if an effective scene like this is used more than once.

"A High Speed Biker" (Gaumont).—A comedy which displays some very amusing stunts performed by a high speed biker. Like all comedies of this type it is somewhat rough, but it at least possesses the element of amusing action.

"Who Owns the Rug?" (Pathe).—A problem is here presented which would supply effectual occupation for the proverbial Philadelphia lawyer, and the probabilities are he would eventually acknowledge his inability to solve it. Where three persons purchase a single piece of property, under the impression that no one else has purchased before or will purchase it after, who is the rightful owner? While this picture makes no attempt at an answer it presents the problem in unmistakable terms and leaves the audience deeply interested in guessing the answer.

"Southern Tunis" (Pathe).—A scenic film which graphically presents interesting and picturesque portions of that people. Their customs, their homes, their occupations and their amusements all figure in this picture. One acquires a new impression of this French possession and is really attracted by the attractive character of the film. One views it with much complacency, since the motion picture brings it here and saves the expense and the discomforts of travel to such a distant point.

"The Bachelor and the Baby" (Vitagraph).—A society drama which will rank among those which are strong and which appeal with more than ordinary strength to any audience. It is based upon misleading appearances, the result of which is the breaking off of a desirable engagement. But after the tangles are all straightened out, after the misunderstandings are removed these same misapprehensions lead to a happier marriage. Staging and photography are alike beyond criticism, while the actors perform their parts with a full appreciation of the necessities of the play. There is a sympathetic understanding of the drama's requirements which contributes much to the film's success.

"The Iconoclast" (Biograph).—A helpful picture. Not alone is it good dramatically, but it teaches the dissatisfied that wealth does not bring all that may be wanted. Often the dissatisfied working man has what the man of wealth would give all he has to possess. The difficulty is to make the dissatisfied iconoclast understand this. If the poor man could be made to understand the griefs and heartaches and sorrows which often surround the wealthy the way this man found it, anarchism and the worst forms of socialism would cease. A picture which does so much to clear up a misunderstanding has a reason for existence far beyond the mere matter of amusement. The man entered the house to murder. He left it with a chastened spirit and a clearer comprehension of the heartaches that trouble the rich. And he went back to his home and his work, convinced that his lot was not bad and that he might make it better if he would. It is a sermon in ethics and it deserves wide circulation so its teaching may reach to the confines of the country.

"The Baggage Smasher" (Lubin).—It is to be feared if this film gains wide currency and baggage men see it they will redouble their efforts to smash trunks in the hope that they will find inside a fake lord who is troubling a romantic heiress. The success of this man was so marked that his example may become contagious. For all this, the film is entertaining and tells its story in a lively way. When the fake lord succeeds in impressing the father with his merits it looks like an easy conquest. But even though the girl was romantic she had spirit and was not disposed to accept the lord's attentions. In the end he is arrested through the baggage smasher's converting the trunk in which he was hidden into kindling wood, and the romantic girl and the brawny baggage man speedily marry and live peacefully ever after.

"Betty is Still at Her Old Tricks" (Pathe).—Madcap Betty manages to get the entire neighborhood into an uproar with an assortment of tricks that result in mortification to the persons affected and the destruction of much property. She is fortunate enough to secure an inoffending scarecrow to receive the chastisement intended for her, otherwise she might never have played any more tricks. Betty is a lively individual and her pranks supply amusement for all who see the films.

"A Cold Storage Romance" (Selig).—It is all right to inscribe one's name and address on an egg, but when that egg gets into cold storage and remains there for years conditions change and the romance disappears. It did in this instance, and the unfortunate poet who discovered the egg upon which the romantic miss had written her address ten years before, was so summarily extinguished by the aforesaid young woman's matter-of-fact husband that he scarcely recognized himself. However, this adds to the whimsical humor with which the film abounds. Perhaps the most interesting feature of the film is the suggestion of romantic possibilities connected with the inscriptions upon a cold storage egg.

"My Friend, the Doctor" (Selig).—A snappy comedy in which the Selig players fully maintain their reputations as laugh producers. My friend, the Doctor, is an interesting individual and develops some amusing traits and gets into some amusing situations during the length of the film.

INDEPENDENT.

"Behind the Scenes of the Cinema Stage" (Eclair).—The mysteries of motion picture making are laid bare. Some of the tricks which look so mysterious on the screen are illustrated. Then they show how a scenario is put together. The stage manager is represented at work and the various assistants are shown rushing hither and thither in an apparently heedless way, and finally the finished film is shown. Out of all that jumble comes a good picture, an apparent impossibility, yet it is done many times every day.

"All the World's a Stage" (Imp).—The eternal triangle represented in a troupe of actors where a man plays the love scene with a friend's wife far more unartificially than the friend likes. There is some tense dramatic action which almost results in bodily harm to the friend, but a peace is patched up, and after a lecture by the manager, the husband and wife depart as sweethearts once more. If this film suggests anything it is the universality of Cupid's dominion and the infinite possibilites of the appearance of the eternal triangle.

"Women of the West" (Yankee).—It doesn't seem as though anything new could be said about the West, yet it must be admitted that this company has produced a somewhat different and more interesting picture. To depict the lives of the pioneer women was a happy thought and to make the scenes so thrilling was to add to their interest. The Indian attack is realistic, so much so that one involuntarily starts back in fear. But some of the brave pioneer women defended their homes, while others take a wild ride to inform their husbands and neighbors of the attack and their peril. Is it exaggerated? Not at all. These things did happen many times over and women did perform similar deeds of valor, not once, but many times. And all honor to them for it. The producer of this film performed his work well and the picture will serve to instil into the minds of the present generation something of the difficulty and danger that accompanied the pioneers' work in the settlement of the West.

"War" (Powers).—A pretentious drama for the Powers Company. Indeed, one can scarcely repress a shudder to see it worked out. But it represents war, and because it does it will, perhaps, perform some part in the effort to abolish war. If the real enormity of war, the heartbreak, the grief, the desolation and destitution, can be made prominent instead of the pomp and so-called glory, possibly war will eventually be a thing of the past. And here is a scene that is plain murder, while the wife and child wait at home for the murdered man's return. If these features of war can be made prominent those who see will understand and will exert their influence against its continuation. The picture represents the cold deliberation of it all, not that which is called glory. It should teach a lesson of value.

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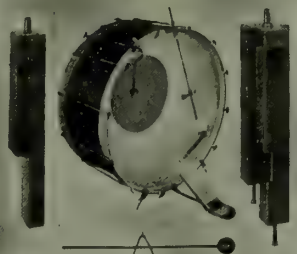

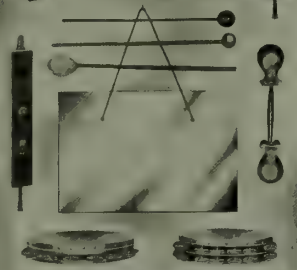

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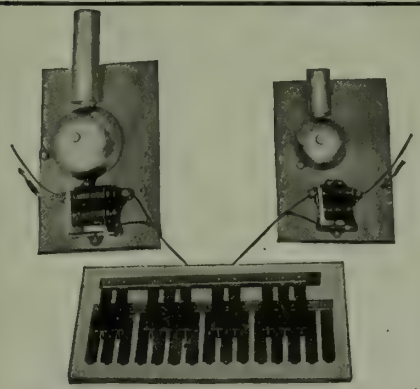

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"Young Deer's Return" (Bison).—A story in which the racial difference between the Indian and the white man are emphasized. Even though the former miner reluctantly consents to allow his daughter to marry the Indian, the latter understands that it is only because of gratitude, haughtily leaves the house, returns to his own race and weds an Indian girl. All this may be true, but no good purpose is gained by emphasizing these race differences. They exist No one denies that, but who is benefited by showing it in is handled with sufficient originality to make it interesting. this way? There isn't even any dramatic attraction in a picture of this sort. There are too many interesting, entertaining and instructive subjects to make it necessary to select one of this type, and this company has done too well in other pictures to injure their reputation in something so akin to "the usual thing."

"The Beechwood Ghost" (Powers).—A bit of comedy which includes a ghost that appeared at an opportune time and secured a reward of kisses from a pretty girl. Of course such luck on the part of a mere ghost arouses the reflection that almost any man would don a Continental uniform and appear as a ghost if the reward were similar. It is a picture of a house party of merry young people and is entertaining because it seems so natural.

"Leon of the Table d'Hote" (Thanhouser).—A rather attenuated comedy dealing with a waiter who posed as a count at a resort and laid siege to an heiress. But his fat cashier lover appears and frustrates all his schemes, while the heiress weds the man of her choice. The film is too long. Comedy of this character can seldom be carried through an entire reel successfully.

"Annie" (Imp).—The feature of this film is the preservation of a marriage record on the blotter used by the clerk when he wrote it. It is a marriage of objection, the disowning of the young wife by the husband's parents, a deserted baby, and a sudden re-union some years later, at which the reversed marriage record is shown on a blotter. There is much of heart interest and some degree of dramatic power in the picture. Moreover, the actors interpret it with intelligence, adding to its attractiveness. "Annie" should be popular with any audience.

"A Schoolma'am's Ride for a Life" (Defender).—To ride a long distance across the prairie to save a man's life and then to discover that the man whom you save is your old sweetheart would be sufficient to disturb the serenity of any but the most equable temperaments. It is a lover's quarrel and banishment as a beginning, then long separation, and finally an attempt on the part of the girl to undo her unnecessary harshness. A hold-up of a stage is the next kink in the tangle and the accusation of the wrong man who is led away to a summary execution. And the teacher, discovering the facts rides like mad and cuts the rope just as the man is about to swing into Eternity. It is a thriller, and even though it deals with a somewhat worn theme it

"How Jones Won the Championship" (Lux).—It is a comedy with much of activity and surprising stunts in it. The places into which he rides that bicycle and his many narrow escapes are funny, and then, despite all these handicaps, he is first in and becomes champion entirely by mistake and without any real intention of entering even.

"Kindness Abused and Its Results" (Lux).—A fairy tale with a moral. Not all who are befriended become hard and unjust like this man, but some do, and this film will do no harm because it will remind them of the injustice of their acts. The woodman, befriended, forgets what it is to be poor, and treats unfortunates cruelly. But punishment overtakes him, and he is sent back to his chopping again. The moral value of a film of this character cannot be estimated, but it is probably stronger than seems likely. Something about a picture of this character makes an impression deeper and more lasting than many which seem to be stronger.

"The Ranch Raiders" (Bison).—A Western picture of much action and illustrating graphically the swift, stern justice which overtakes such men as these raiders are represented to be. The delight of many audiences, a long, hard chase on horseback, is a feature, and there is a somewhat disconcerting scene when the raiders take refuge in a hut from which they are driven by the smoke from the fire which consumes it, there to meet the justice the cowboys are ready to mete out to them. Some of the action is thrilling, and not fault can be found with the mechanical work, but public sentiment seems to be against this type of picture and we should like to see it supplanted by something else. The Bison films have been as good as any of the Western flood. In fact, they were the leaders among the Independents, and surely a house which has done such excellent work in this direction has sufficient ability to change and lead with something equally as good, but fresh and therefore more interesting.

"Govanni of Medici" (Cines).—Here is a dramatic subject of unusual merit. It tells the life story of a brave and desperate man finally brought low by one who had more strength than he possessed. But before the end there are strong scenes, tense with human passion and earnestness, bearing the unmistakable imprint of strength and power. The drama is well staged and the actors perform their parts with intelligence and discretion. Some of the scenic features are sufficient to arouse interest without reference to the story told.

"Foolshead Employed in a Bank" (Itala).—The old friend of many who like a good laugh appears again in a new role. What he does in the bank will hardly be found in the codes of rules adopted by the bankers' association. But even though that may be true he succeeds in making the people laugh, which may be more important than being wholly solemn about the bank. Foolshead's adventures are many, but they are always funny and he has lightened more than one unfortunate's load of care.

"Rip Van Winkle" (Columbia).—Everybody knows the story of Rip Van Winkle, the man who was so fortunate that he escaped a good many troubles that now confront the average man. But perhaps Rip would scarcely recognize himself in the sumptuous fashion in which he is represented. There is good scenery. There are pretty girls. There are all the numerous attractions which one is wont to associate with Rip, and they are filmed by a master who understands how to interpret them most effectively. It is worth while to put these old, familiar stories on the screen, if it is properly done. But the one who does it must have a thorough appreciation of the story, and understand its dramatic possibilities, otherwise flat failure will result. It is not enough to know the story. How to interpret it must be understood, too. And the more familiar a story is the more necessary it is to interpret it as accurately as possible. Unless this is done the effect is spoiled and the effort comes to naught.

IN THE MISSISSIPPI VALLEY.

Galena, Ill., was pleased at the invasion of the town by the Selig Company which took several of the scenes for "The County Fair," Neil Burgess' great rural drama. The race which is won by the green horse "Cold Molasses," to the joy of all the charges of Miss Abbey was staged during one day of the County fair, the crowds in the grandstand making the picture realistic. This was taken from an automobile driven around the track in front of the horses.

Dan Grady has opened a moving picture show at Fifteenth avenue and Fifteenth street in Moline, Ill.

Hull Schofield has opened a moving picture show at Rock Falls, Ill.

Thomas Leonard has removed from Virden to Pinckneyville, Ill., from which point he will look after the interests of the eight moving picture houses in Southern Illinois, in which he and John Gardner are interested.

"If you see it at Hyatt's you never saw it before," is the catchline used on advertising matter of Hyatt's moving picture theater at Olney, Ill.

Manager Luedke, of the Star, and Manager Matsen, of the Electric at Waukegan, announce that they will run two reels instead of one for five cents.

A run by the Central Fire company of Elkhart, Ind., drew attention to the benefit performance at the Princess Theater for the Firemen's Benevolent Association. As an appropriate film the public was given "The Fireman's Daughter."

The Gem Theater at Macomb, Ill., has been sold to Frank Logan of that city; J. J. Bloom, the retiring manager, with Peter Richardson of Monmouth, Ill., has purchased the Lyric at Monmouth.

John McMurry and E. Hawkins have sold their moving picture show at Vinitia, I. T., and will conduct the Lyric in Alton, Ill., for W. M. Sauvage.

Frank R. Rockwell, formerly of Decatur is now general contractor for the Colonial Theaters Company with headquarters at Joliet, Ill. This company, which operates a string of moving picture theaters in the Central States expects to add more and Mr. Rockwell is kept busy. He has charge of the construction of the building from the time the ground is secured until the new house is turned over to the manager. The uniform type used by this concern is beautiful and has done much to raise the moving picture show standard in the Central States.

F. H. M.

Correspondence.

"FOR THE UPLIFT OF THE PICTURE."

Cairo, Ill., September 28, 1910.

Editors Moving Picture World:

Gentlemen—Having been an interested "onlooker" of moving pictures ever since the beginning, I have noticed and noted all improvements and to look at the beautiful works of art turned out by nearly all the manufacturers up to the present moment, one would say the limit had been reached. But there is one thing lacking, in my estimation, and that is the stereoscopic effect. We see beautiful films but how much more beautiful they could be made if they had an appearance of real people and we could feel we were witnessing a play instead of a black and white picture.

Until the phonograph and gramophone were perfected up to their present standard, some of the world's greatest singers refused to be "phonogrammed," fearing that the machines would not do their voices justice and so I think when the moving pictures have been so far improved we shall see whole plays on 4 or more reels like acts in a play.

When Maude Adams refused to be filmed as Joan of Arc, she probably had seen some of the junk that had been put on the screen—rain storms, travel ghosts, etc.—and felt that her art was too precious to be caricatured in any such manner; and I don't see how any one could blame her. Had the film end of the business been brought to such a degree of perfection that the actors had seemed like human, tangible beings, I do not believe that Miss Adams would have said no.

Now, Mr. Editor, all this leads up to the object of this article, and that is, to get an outline through "The World" of work that has been accomplished looking towards the stereoscopic effect and whether any effort is being made in that direction, and whether the stereoscopic effect is desirable.

I am not an exhibitor nor even an operator, but an interested "onlooker," and I have some very good ideas on how things should be done and would like (if acceptable to the Moving Picture World) to write an article on my impressions as a spectator: "How I would run a moving picture show." Sometimes the best ideas come from the obscure places and I should like to tell how the Cairo shows are run and what improvements I would make if I was manager of one of my own. Can I obtain instructions anywhere in regard to the manufacture of films, how to develop, tone, print and all the processes in turning out a film? My object is to carry out experiments in stereoscopic pictures.

I trust this article is sufficiently interesting enough to find a place in your paper, and that it may be the means of starting some to think on the betterment and uplift of the picture.

INTERESTED ONLOOKER.

[If our correspondent will obtain the volume of the Moving Picture World for January-July, 1909, he will find his questions answered with regard to the preparation of moving picture films. As to stereoscopic effect: consult Hopwood's "Living Pictures," obtainable of Tennant & Ward, 125 East Twenty-fifth street, New York City.—Eds. M. P. W.]

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In order to complete our files and a number of bound volumes, the publisher of the Moving Picture World is anxious to obtain at least a dozen numbers of the following issues, and for each number received will give a three months' subscription to the World. Kindly let us hear from you promptly. Vol. I., No. 1; Vol. II., No. 10; Vol. II., No. 11; Vol. III., No. 12; Vol. III., No. 23; Vol. III., No. 25; Vol. IV., No. 1.

ATTENTION NEW YORK ALIEN OPERATORS.

All New York Nineteen Hundred and Ten licensed cards, alien and non-alien, will be allowed by the Department of Water Supply, Gas and Electricity to remain in full force and effect until one year from date of issue. This means that, for instance, a card issued in March, Nineteen Hundred and Ten will expire March, Nineteen Hundred and Eleven; while one issued in September, Nineteen Hundred and Ten

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New England Notes.

The Pastime Theater, of Briston, Conn., is now under the management of R. E. Holbrook, who succeeds Henry Davis. R. H. Norton, formerly sole proprietor of the house, has sold one-third of his interest in the Pastime to his new manager, Mr Holbrook.

The Savoy Theater, of Fall River, was opened to the public for the first time September 26. Julius Cahn will look after the house.

The new Opera House, of Hudson, Mass., was recently opened to the public. W. Barton is the manager of this theater which has a seating capacity of 1,200.

D. F. Conlon opened the new Victoria Theater, Lawrence, Mass. E. C. Earle will manage the house. It is reported that the opening was very satisfactory. The Victoria shows pictures, vaudeville and illustrated songs, charging 10 cents admission.

Twomey & Demera opened the Nickel Theater recently, at Lawrence. Moving pictures and illustrated songs are used solely. J. R. Oldfield, formerly of the Opera House, has been appointed manager of the Nickel.

Work on Morris & Myers new Broadway Theater is being rushed with the utmost speed and it is hoped that the house will be opened about October 10. The house will have a seating capacity of 1,800, and has been built with an eye to beauty and for the comfort of its patrons. The house will undoubtedly be a beautiful one.

The Bijou Theater, of Willimantic, Conn., has enlarged the size of their screen and report their pictures to be clearer and more steady.

The Opera House, of Willimantic, recently opened with Independent films and vaudeville.

The Pastime Theater, of Plymouth, Mass., recently opened for its initial performance. Herbert S. Clark holds the managerial helm.

The new Sullivan Theater, of Pittsfield, is expected to be completed by October 10 and work is being rushed.

Hathaway's Theater, of Fall River, J. J. Shannon, general manager, recently reopened after being dark over the Summer. This house has been thoroughly renovated.

The new Empire Theater, of Bridgeport, Conn., has been opened. This house is conducted in connection with the Keeney Circuit, headed by Frank A. Keeney, of Brooklyn.

The new Music Hall, of Brockton, has been attracting excellent business by using moving pictures and songs—without the use of vaudeville.

Sheedy's Theater, of Brockton, J. L. Owens, resident manager, is doing a fine business running to moving pictures and vaudeville, changing the bill twice weekly.

H. Farrar, of the Comique Theater, Montpelier, Vt., recently paid a business visit to Boston and remained a week looking things over. Mr. Farrar states that many improvements have been made in the Comique and that he finds business good.

The Dreamland Theater, of Claremont, N. H., which has been closed undergoing repairs, has reopened under the management of the proprietor, H. V. Daley.

The new Star Theater, of Hartford, Conn., recently opened its doors for the first time. The Star is reported to be cosy and neat.

* * *

Since their very inception some of the moving picture theaters have had the name among the trade of projecting a picture that is steady and bright, while other houses are considered to show poor pictures. These latter houses have considered the matter when it was brought to their attention, but never seemed able to arrive at the cause. They were using as good a quality of films as their competitors. Some of them put the blame on the sprockets of the films, others discharged their operators and tried new ones, still others had their screens repainted. However, these arrangements did not seem to bring forth the desired results. The writer, in common with others interested in this industry, looked into this matter and arrived at the conclusion that the fault was not one of sprockets or of operators so much as it was a fault inherent in the initial building of the screen. It seems hardly credible, but many moving picture theaters on which considerable amounts of money have been spent in decorations, etc., left the size of the screen to mere chance. The screens were built to fill in the entire space of the wall where the screen was to be, and the pictures projected made to fill the screen. It would seem that there must be some definite ratio between the length and width of the theater to the screen. This ratio ought to be reckoned out mathematically by someone expert in that line, not left to chance. Thewriter noted that one New England theater (the Bijou, of Willimantic, Conn.) recently altered the size of its screen completely, and is now having a big improvement in the projection of their cinematographs. Moving picture managers conscious of the fact that they project poor pictures ought to look to themselves and ascertain whether the cause is one of junk films or of a screen that does not correctly fit their auditorium. HENRY.

BOSTON.

At the annual exhibition of mechanical devices, which takes place at the Mechanics' Building shortly, there will be an interesting display of Edison creations. Among them will be all the inventions perfected by Mr. Edison up-to-date, for the cinematograph.

The Castle Square Theater, of Boston, inaugurated its first Sunday night performance of pictures and vaudeville on September 25. Last Winter the scheme of giving these popular entertainments at the Castle Square, which is devoted to a stock company, was tried and proved a big success.

IN BROOKLYN.

In contrast to the generally poor picture work in Brooklyn, there is one place on Fifth avenue near Fourth street where good pictures can usually be seen. While it is too much to expect many of the latest pictures, there is always one up-to-date film and the others seem evidently selected with care. The large, well ventilated hall is usually well filled with a respectable and appreciative class of people. Soda and ice cream are served if desired and a quiet, homelike feeling is always manifest. The writer is sorry to again have to protest against the poor choice shown in the Fulton Street Theater. One day last week a picture entitled "The Spirit Devil" was shown. It consists of a robbery, a sudden death and a suicide by hangin. It is these pictures and the people who show them which bring discredit upon the otherwise advancing moving picture exhibits.

THE ALIEN OPERATORS.

Another alien operators' meeting was held this week at 10 East Fifteenth street, ostensibly for the purpose of fighting and petitioning the official authorities to repeal the law passed some time ago which debars a non-citizen of the United States to secure employment in the capacity of operating a moving picture machine and its extensions.

So far the officials have granted this: that an operator's license is effective until its expiration. In other words if the date of issue of a license is in March, 1910, the possessor of that license, can legitimately operate a moving picture machine and its extensions until March, 1911, whereupon, if that operator is not a citizen, he loses his position.

Judging the new law from a legal aspect, we cannot perceive why naturalization should have anything to do with the vocation of a resident of Greater New York, and we can only reiterate that it is unconstitutional. We will do as much as possible for the benefit of those who are in danger of losing their position.

"Dare-Devils" is the subject title of fifty hand-colored slides which depict the thrilling incidents of the most hazardous sport in the world—auto racing. The complete set consists of views made at the more famous motor race courses in both the United States and Europe, and show the fatal results which attend time-beating and reckless driving. A more graphic and timely set of slides has never been issued as the eyes of the world are now focused on the daring pilots of the throbbing and pulsing, probably fiend-like racers who raced against time in the recent Vanderbilt contest and will again send their cars careening over the same course on October 15, when the Grand Prize contest will be held. The sixth Vanderbilt cup race was marked by a series of fatalities and accidents second only to the memorable Paris-Madrid race in its tragic results. The dead and wounded marked almost every lap of the famous motor classic, and for this reason the public will be wont to talk and discuss it loud and long. But from a sporting point of view the race was thrilling and will go down in the annals of automobiling as the most hotly contested long distance event ever held. These reasons make "Dare-Devils" of vital importance to the exhibitor, and to those who are fortunate in securing the State rights they should prove a genuine mint. The Dare-Devil Picture Company, of Boonville, Ind., are the manufacturers of the pictures.

FLICKERS.

The committee of Frederick citizens appointed to criticise the moving picture shows has been subdivided into four committees.—Frederick (Md.) Examiner.

Now if they had just made it five committees the entire white population of Frederick would be on the "free list." But then the white man's burden must be borne.

* * *

Film makers started a small riot on a Brooklyn street car with a man-monkey. Stampede, broken hats, torn clothes, screams, curses, faints, complaints. One of the employees gave the name of his firm to the reporters as "The Prudential Moving Picture Company."

We suggest a raise in salary to that employee.

* * *

The Connecticut church where moving picture illustrated sermons are being given should follow up its hand by installing a pay-as-you-enter collection basket just inside the door, with a bouncer for those who show a disposition to pass the ante.—Journal, Lewiston, Me.

Very true; and it might be further suggested that, as far as possible, moving picture sermons should be delivered in glass houses.

* * *

Mrs. Vella M. Bousquet, 15 Arthur street, says the reason she had an attack of hysteria necessitating the attendance of a police ambulance doctor, September 22, was not, as she stated at the time, due to excitement attendant on witnessing a moving picture show, but because of the explosion of torpedoes beneath the car on which she was riding.—Telegram, Worcester, Mass.

A just confession after the storm.

* * *

If they wanted any comedy for that hygienic milk story picture they could have succeeded nicely by putting in some of the early morning sights that the milkman sees.

* * *

Scientists in Berlin have discovered a means of making moving pictures of the process of digestion. It naturally follows that indigestion will also be pictured, and, if these moving pictures go the way of most others, the confirmed dyspeptic will have the comfort of taking his inward disturbance to the vaudeville theater, where he can at least applaud the perfection of some other mortal's alimentary action.—St. Paul Dispatch.

* * *

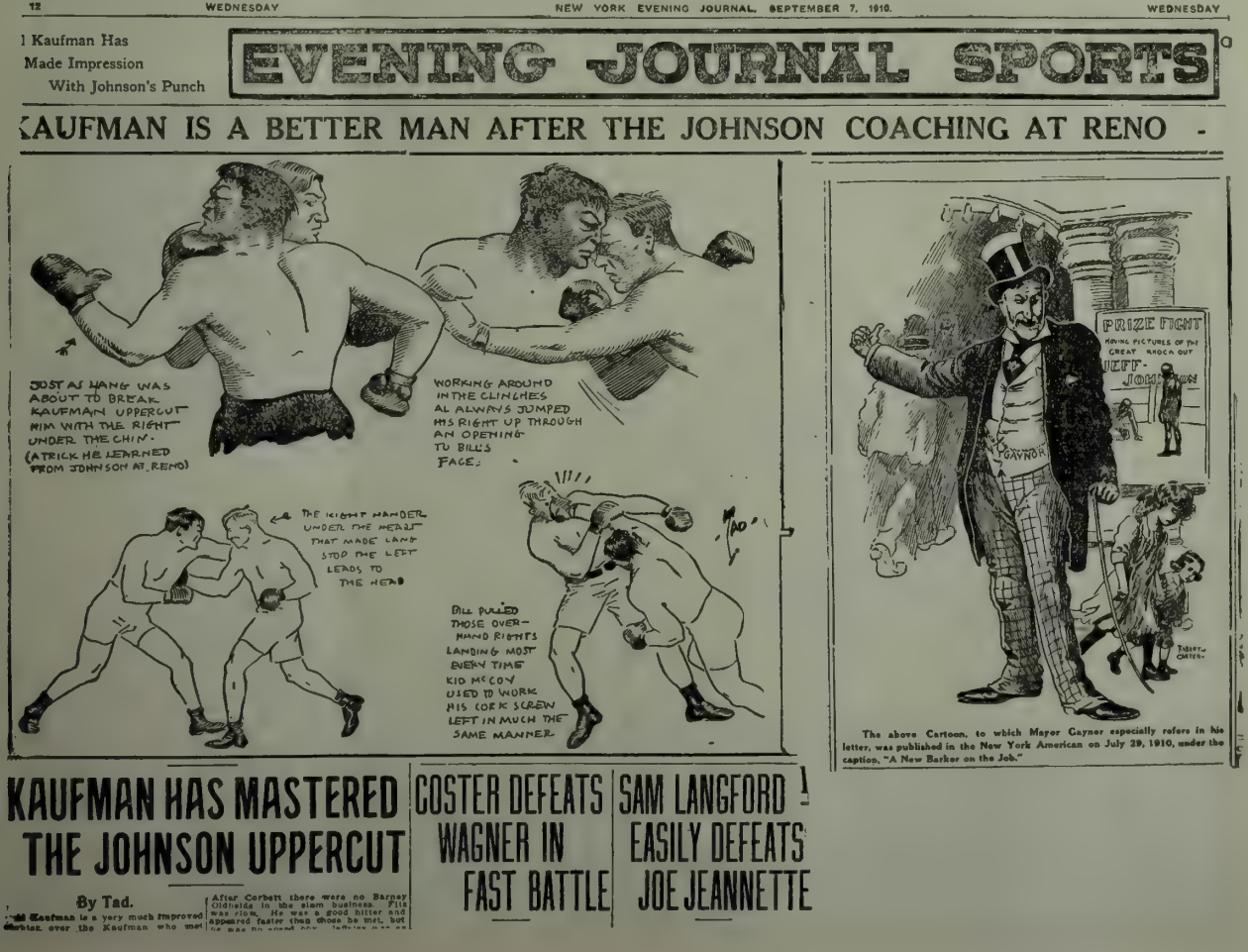
The constant objection to this or that moving picture—to fight pictures by the Christian Endeavor Society, to strike pictures by labor leaders—points out an amusing American characteristic. We don't mind having things done in this country half so much as we object to having the record preserved.—Boston Globe.

YELLOW JOURNALISM.

We reproduce herewith some drawings from the Hearst papers in New York City. On the left-hand side you will notice by the headings how well the prize-fight news is gathered, and then to make the matter in hand more explicit there are **pictures.** Yes, pictures, if you please, so that you can better understand just what a left-hook and a knockout looks like. On the right you will observe a cartoon picturing Mayor Gaynor as a barker, engaged in the unholy endeavor of boosting for a prize-fight in moving pictures.

We understand, of course, the Hearst explanation that it is the duty of a live newspaper to furnish all the news, reserving the right to comment editorially as it sees fit. Hence the agitation against prize-fights in moving pictures. Not being able to give moving pictures of a prize-fight in their columns, the Hearst papers have done the best they could by giving us what we see here, but you may rest assured that if there were **any possible way** by which moving pictures of a prize-fight could be given in a newspaper, we should have had them bright and early on the morning of July 15, **in the Hearst newspapers.**

Something about it all that sounds like a crook yelling "Stop Thief!"



12 WEDNESDAY NEW YORK EVENING JOURNAL, SEPTEMBER 7, 1910. WEDNESDAY

1 Kaufman Has Made Impression With Johnson's Punch

EVENING JOURNAL SPORTS

KAUFMAN IS A BETTER MAN AFTER THE JOHNSON COACHING AT RENO -

JUST AS HANG WAS ABOUT TO BREAK KAUFMAN UPPERCUT HIM WITH THE RIGHT UNDER THE CHIN. (A TRICK HE LEARNED FROM JOHNSON AT RENO)

WORKING AROUND IN THE CLINCHES AL ALWAYS JUMPED HIS RIGHT UP THROUGH AN OPENING TO BILL'S FACE.

THE RIGHT HANDER UNDER THE HEART THAT MADE LANG STOP THE LEFT LEADS TO THE HEAD

BILL PULLED THOSE OVER-HAND RIGHTS LANDING MOST EVERY TIME KID McCOY USED TO WORK HIS CORK SCREW LEFT IN MUCH THE SAME MANNER

PRIZE FIGHT MOVING PICTURES OF THE GREAT KNOCK OUT JEFF- JOHNSON

GAYNOR

The above Cartoon, to which Mayor Gaynor especially refers in his letter, was published in the New York American on July 29, 1910, under the caption, "A New Barker on the Job."

KAUFMAN HAS MASTERED THE JOHNSON UPPERCUT

By Tad.

COSTER DEFEATS WAGNER IN FAST BATTLE

SAM LANGFORD EASILY DEFEATS JOE JEANNETTE

BIOGRAPH COMPANY.

THAT CHINK AT GOLDEN GULCH.—Civilization has worked wonders for humanity, but like many other benefits it is bound to bring its drawbacks. The tree of civilization has borne luscious fruit, still there is the fungus. The fruit is the development of the mind inducing higher endeavors, which efforts are nurtured by the soul. The fungus is the enemy of the soul; its root is selfishness, its branches thoughtlessness and greed. Charlie Lee, the poor chink, who is the hero of this Biograph story, is made to experience the strength of this disorder in the extreme. Having located at Golden Gulch as a laundryman, his old father is about to take his leave for his home in the Flowery Kingdom. Before going the old man warns his son to cherish his sacred queue, for should he lose that he would be an outcast and disbarred from returning to his native country, which every Chinaman who leaves, looks forward to doing. His father gone, the chink feels very much alone and low-spirited, for though a saffron-skinned Pagan, his soul is white and real red blood pulsates his heart. He takes up a basket of laundry work to deliver and on the road is made to feel the result of two thousand years of civilization, for while passing a gang of cowboys, they pull his pigtail, threaten to cut it off, and roughly handle him until rescued by Bud Miller and his sweetheart, Miss Dean. For this intervention the chink is deeply grateful, and when Gentleman Jack, the dandy, tries to cut Bud Miller out in Miss Dean's affection, Charlie, the chink, keeps his eyes open. Through this the Dandy and Bud come to blows, but are separated by the boys. However, the chink hears the dandy threaten to do Bud at first meeting. The chink resolves to save his friend at any cost. The excitement at the Gulch is the repeated hold-ups of the registered mail carrier, and the effectual evasion of capture of the robber. A reward of $5,000 for his capture is posted, and the attitude of the dandy towards the notice arouses the chink's suspicion, hence he follows him like a shadow. His efforts prove fruitful, for he is a witness to the dandy's operations, who, disguising himself, makes his way to a lonely spot in the road and holds up the mail carrier. At a distance he views the dandy change his disguise and lay out on the ground to rest and gloat over his success. Here stands the poor chink apparently helpless. He is unarmed and with nothing with which to secure his captive. There lays the dandy with his hands clasped above his head. All that is needed is a bit of rope. A thought strikes the chink, but what a sacrifice it means. A sacrifice which will make him forever an outcast. There is no other way, so whipping out a knife, he with one slash cuts off the sacred queue and binds the dandy's hands so quickly that he is taken into the camp before he knows what has occurred. After the excitement of his deed is over, the poor Chinaman then realizes what his condition really is. The reward he receives is made use of in an unlooked for way. When the sweethearts go to his shack they find a note which reads: "Missie Dean alsame Bud Miller too—Charlie Lee wishee much glad you two when alsame one. Hope take money for blidel plesent—Goodby. Charlie Lee went away." With the note is the bag containing the $5,000, but the chink could not be found.

A LUCKY TOOTHACHE.—The title of this Biograph subject would seem paradoxical, but nevertheless it is true that an affair of the greatest moment came out of this case of toothache. Bessie, the new school teacher, arrives at the little Western village, and on her way to the school she meets a gang of cowboys, who having heard of her coming, are spruced up and vie with each other in their attentions towards her. Tom, the "boob," is always frozen out, but manages to land eventually. Boxes of candy and other little offerings are bestowed, until the girl is seized with a jumping toothache. Each one suggests a cure, but without success. The boys depart grief stricken at their inability to relieve her suffering. Tom now appears and offers a cure. He leaves her a note stating if she will submit to his treatment he will guarantee to cure her toothache. She is in such agony that she is inclined to submit to anything, and so, though not knowing what the cure may be, consents. After great preliminaries Tom administers a resounding kiss upon her cheek. Fury! Bessie goes "up in the air good and proper," and is in such a rage that Tom thinks it best to "beat it." Calling the boys, Bessie tells them of Tom's act. The boys agree that he must suffer for the insult. Bessie tells them they must hang him. Upon this command they pursue and capture Tom, and placing a rope about his neck pretend to be about to dispatch him; when Tom begs that Bessie be sent for. When she arrives Tom insists that at her consent he did only what he promised to do in the note. The note is read, and the question put by the boys—"Well, is your toothache gone?" Bessie —"Yes." Boys—"Well, what are you complaining about?" So they leave Tom and Bessie to settle the matter, which they do quite amicably, and the bells are to ring out soon.

THE MASHER.—It is tough to get the name and yet no part of the game. Poor Hiram didn't anticipate the trouble laid out for him when he and his wife went for a stroll in the park, she attired in a loud check waist. There has been a complaint sent to the police headquarters about an impudent fellow who has been annoying the lady visitors to the park with his attentions. Hiram, while seated with his wife, espies a very charming young lady paying him some notice. He thinks he has made a conquest and reciprocates. The Madam catches him and a quarrel ensues, the climax of which sends Hiram to a different part of the park. After he has cooled down a bit, he realizes his fault and starts back to make peace. From a distance he sees the check waist, and making a dash for it gathers the wearer up in his arms only to find her to be an old spinster, who has just been reading of the real masher, thinks Hiram he, and makes after him with a bat pin, calling for aid as she goes. By the time she reaches Hiram, he is on his knees pleading forgiveness from his wife who scornfully leaves him for another part of the grounds. His pursuers witness the end of this scene, and think it another case of annoyance, so he is arrested. Later, the wife, not knowing her hubby's fate, returns to bring about peace. Here is where the real masher appears and forces his attentions upon the wife, who calls for the police. The policeman tells her that if the masher is apprehended he will notify her, so when she arrives home she is met by the officer and escorted to the station-house to appear against the miscreant. You may imagine her surprise when she is confronted with poor Hiram. She, of course, will not believe a word he says. Appearances are too conclusive and so the poor innocent victim must suffer for the guilty.

EDISON MFG. CO.

MORE THAN HIS DUTY.—The story deals with the Superintendent of the Royal Mounted, as they are sometimes called in Canada, his spendthrift son and his daughter, who is secretly in love with one of the Royal Mounted men. The latter has incurred the hatred of the son by boldly entering a Western gambling house and ordering him out, thus preventing him from becoming involved in deeper debt with a notorious gambler of that district. The Royal Mounted Police have absolute authority in this part of Canada and of course the son has no means of redress for what he considers a humiliation; but by chance he discovers the sister's love for this man and immediately informs his father of the fact. The Superintendent absolutely forbids her any further communication with Morton, the Royal Mounted Policeman in question, as he does not consider him worthy of her hand because of his station in life, he being only one of the rank and file of the Royal Mounted. After thus getting even with his sister's sweetheart, the boy leaves for a hunting trip.

Two weeks later news reaches the barracks of a desperate robbery committed at Banff, at the local Post-office, whereupon the Superintendent decides to give young Morton a chance to advance his position and win his daughter's hand. Needless to say the two lovers fully understand the opportunity that has been afforded them, and Morton sets out for Banff to capture the criminal. Shortly after his arrival he falls upon a clue to the robbery and starts out in hot pursuit of the robber. The pursuit terminates in a running fight and the wounding of the criminal in the arm. Imagine Morton's surprise and sorrow when he discovers the robber to be none other than the Superintendent's own son.

To bring him back as a criminal means the disgrace of his sweetheart and her father; to fail means his own disgrace and the loss of the woman he loves. He chooses the latter course, however, and the son returns home and remains quiet while Morton reports his failure. Here fate intervenes, and the daughter accidentally discovers her brother's guilt while he is dressing the wound in his arm. Morton is trying to persuade her to keep the secret for her father's sake, when a shot suddenly rings out from the floor above and all then rush in the direction whence it came. The truth is soon revealed by the silent figure of the boy's lifeless body, and the heartbroken old Superintendent silently reaches for young Morton's hand and thanks him for his nobility and self sacrifice in doing "More Than His Duty."

BUMPTIOUS PLAYS BASE BALL.—That title conjures up unlimited visions of fun before the eyes of those who know Bumptious' disposition, and these visions certainly become realities in the film.

The story begins with Bumptious' confident assertion that (to use the slang of the day) "he wrote the game," and we follow him to the field of action where he proceeds to show the amateurs how it should be played. As it is only a morning practice game "fungo" hitting is in order, and Bumptious ordains to wield the ash; but he fails in several successive, violent attempts to hit the ball and is banished to the infield. Of course the first ball that comes his way goes by him, to the infinite disgust of his pupils, whose remarks are of so unpleasant a nature that he puts on his coat and leaves the field vowing never to help them again.

And then comes the day of the great game, when the home team pits its strength against that of another amateur nine from an adjoining town. People flock past Bumptions' house, begging him to come and see the sport, but he is adamant. He refuses to take any interest in the game in which such poor players as his critics are to have the leading role; for one of his critics is to pitch, another is to catch and still another occupies third base. But when they have each gone by, even to the "Gum Chewing" girl, he weakens a little bit, looks longingly after them and finally, putting on his hat, strolls off in that direction, though all the time pretending that he is not going to the game. He does go, however, and occupies a seat in the front row of the grand stand.

We see the pleased anticipation of the faces around him contrasted with his own scornful look, and then we turn our attention to the ball field itself where the critics are at work. They face the fearsome pitcher and, one after another, they go down before his prowess and take their seats on the players' bench. Of course this produces a very disconcerting and melancholy effect upon the "fans" in the grandstand around Bumptious, and the contrast with his own evident satisfaction and even tumultuous joy over the downfall of his critics is something worth seeing. Then, when the game is at a critical point and the home team takes the infield (there are three men on bases and the score is tied)—then it is that the home pitcher throws his shoulder out of joint and has to leave the game.

What can they do? There is no one able to pitch. Some one suggests Bumptious. It is the last resort and, although they hate to do it, they go in a committee to the grandstand and beg him to save the day for them. It takes a long time to persuade him, but finally he magniloquently agrees to help them out. The "populace" cheer him as he enters the field and takes off his cap, bowing modestly and gracefully to them. In the pitcher's box he takes his stand, looks around the bases and prepares to pitch the game to a glorious finish.

Suddenly, just as he is about to pitch the first ball, his attention is arrested. A troubled look comes over his face. He has evidently seen a hoodoo. And then we see that the "Gum Chewing" girl, the only unenthusiastic face in the grandstand, the only one that does not believe in him, has caught his attention at a critical moment. He fumbles with the ball, pitches it feebly, and—it sails into space. We even see it soaring through the clouds miles away, while the base runners scamper round scoring four runs and losing the game for the home team.

The execration of the fickle public on poor Bumptious' head is something terrible to behold, and we see him scampering across the field as though pursued by legions of malevolent fiends.

Then he climbs through a hole in the fence, exhausted, out of breath and discouraged, and the final scene shows his hairbreadth escape from the crowd by climbing stealthily and ludicrously into his own kitchen window while they watch the front door.

Bumptious is always good fun, and in this picture he covers himself with glory—as a fun maker if not as a pitcher. It is one of the freshest, happiest, jolliest of the Bumptious series and is certain to make new friends for our round hero.

THE FARMER'S RAUGHTER.—There is nothing so calculated to excite risibility as the sight of a practical joker who is made the victim of his own plot. This sort of a climax is the big laugh in the "Farmer's Daughter."

The young lady in question is courted by all of the young lads about the country side. Among them is a young chap, son of one of her neighbors, who becomes jealous of her other suitors and plans to prevent them from interfering with his love making. The approach to the farmer's home is across a small stream over which is thrown a log for a foot path. The young chap takes it into his head to soap the log at a certain point so that those crossing after him will be plunged into the creek.

All goes well and our young joker is having things pretty much his own way when his rivals one by one attempt to cross the log and are precipitated into the stream. It is impossible to describe the fun, but the witnessing of it is a series of laughs. Finally when our young friend, in high spirits at having outwitted his rivals, takes his leave of the farmer's daughter, he is so overjoyed that in crossing the log he forgets all about the soap, with dire results. His inamorata witnesses his downfall, and is seized with a fit of laughter.

ESSANAY FILM MFG. CO.

HANK AND LANK.—In this instance Hank and Lank step into good fortune quite by accident. Passing in front of a bargain drygoods store, a young lady rushes up and asks Hank to hold her baby while she goes inside to make a few purchases. Shortly after she returns and liberally tips the little man for his services as nurse.

Lank sees how easily Hank has made his money and resolves to try the trick himself. Hank agrees to help him, but they wait some time and no lady with an infant to hold puts in an appearance.

The scene changes to the lawn of a residence nearby and shows a young woman and her husband about to take the baby out for an airing. The mother insists that she has too much work to do and turns the baby over to her husband with instructions that he be back in half an hour.

The proud young father and his charge are returning home at the appointed time, when two jolly young fellows stop them and invite Father

LIZ'S CAREER

Released Thursday, October 13th

Liz came to the city to look for a job that would enable her to pay off the mortgage and save the home without having to marry the elderly deacon. Liz stood a fine chance of making $500 in a short time, but the fates were kind, and her short career was as remunerative as it was funny.

LENGTH ABOUT 950 FEET

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THE SIGN OF SUCCESS

Released Monday, October 17th

HEARTS and POLITICS

Hearts and Politics do not always mix, but when the machine boss set a woman to accomplish the undoing of the reform candidate by making love to him, and refusing to marry unless he gave up politics, he didn't count on the little typewriter who loved her employer, and who saved him from the wiles of the adventuress. A good, strong, political story with real heart interest.

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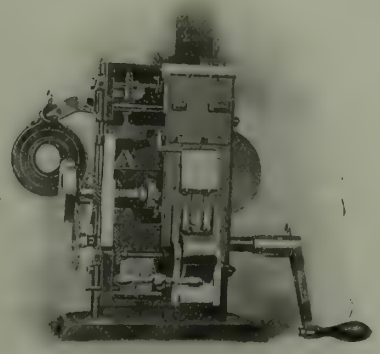

FIREPROOF—FLICKERLESS

The machine now being used at the Budget Exhibit by the City, demonstrating where the municipality's money is being spent.

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.

101 BEEKMAN STREET - - - NEW YORK

into a saloon for a drink. Father cannot resist the temptation, and when Lank appears on the scene he puts him in charge of the baby and tells him he'll be out in five minutes.

Five—ten—fifteen minutes drag by and Lank yawns. Pulling a pillow from the baby-cab, he makes a bed on the sidewalk and drowses off to sleep.

A moment later he awakens to find the mother of the infant yanking him to his feet and demanding to know where her husband is. Poor Lank suffers a good drubbing at the hands of the irate mother, when the father with his two friends come on the scene. Lank has not waited for his tip, and the Father hurries off after his angry wife.

PAPA'S FIRST OUTING.—Contrary to the regular custom in the Smithkins family, Papa is persuaded by mother and the children to take a long-needed rest at the seashore instead of themselves. He demurs, pleading a rush of business, but the unselfish hearts will not hear of it, and the next day he is bundled off to the seaside Summer resort.

A week goes by and a daily letter from Father keeps them in touch with the little head of the family. He is having a good time, but longs to be back with them.

It is unfortunate that a stray paragraph in the daily paper sets Mrs. Smithkins wondering what kind of a "good" time Papa is having. The paragraph reads: "Lured From Wife and Family by Beach Affinity," and goes to explain how a perfectly honorable family man falls a victim to the wiles of a seashore Circe.

Mrs. Smithkins reads the horrifying news to the children and all are unanimous in their opinion that Father should either come straight home or should be watched. They decide on the latter scheme and a female detective is put on his trail.

Another week passes and the despairing detective is unable to find any evidence against Father. Twice she has seen him absolutely refuse to make eyes, even when he was invited and sometimes his aloofness with the feminine contingent of the place has bordered onto incivility and discourtesy.

Resolving to try the trick herself, she follows Father and after much difficulty she engages him in a conversation. Engaging her most subtle arts she makes him promise her a boat ride and then leaves him for a time to make up the rest of her plan. Her snapshot camera she turns over to a boy with instructions to snap them when she gets Father in a compromising position.

The result of the day's work is a sheaf of photographs picturing Smithkins spooning with the female detective and which are forwarded to Mrs. Smithkins with a long letter, mostly imaginary, in which Father's perfidy is exaggeratedly described.

When Father gets home the photographs are shown him, and what follows is best reserved for the time you see it in the film.

THE COWBOY'S MOTHER-IN-LAW.—Nellie Blair the niece of a wealthy ranchman, and an orphan, comes to make her home with her uncle, and shortly after her arrival finds that the whole "Circle A" outfit, every manjack on the place, is in love with her. One by one they propose until Charley Martin, better known as "Cayuse" Charley, makes an appeal to Nellie's fancy and wins her consent to marriage.

A short time later they are married and go to live in "Cayuse's" shack. Cayuse is the happiest man in the world, and his ever smiling face strikes the envy chord in the other boys' hearts. As a benedict, at least for the first few months, he proves ideal, spending his evenings at home, "doin'" the dishes or scrubbing the floors to make Nellie's work lighter, but finally his long spell of usefulness ends.

After the first few little excuses to get away evenings, Nellie finds that he does not care much for housework, and when she asks him why he has so neglected her he retorts sharply that he reckons a woman ought to do her own work.

It is only a slight step from neglect to ill-treatment, and one morning, after being roughly abused by "Cayuse," Nellie resolves that she must appeal to her old-time friends to help her in bringing Charley to terms.

The boys are indignant when they hear that Charley has been maltreating their former sweetheart, and endeavor to think of some plan to bring him to time. "Better string him up," one suggests. "Ride him on a rail," says another. "Listen to this," from Pete the Coyote, who has been reading the Latest Bugle, "Mother-in-Law Tames Vicious Husband."

After reading the item through, all of them suggest that they see Nellie and have her send mother down. They learn to their dismay that Nellie has no mother.

In the end the following plan is adopted. Pete is to disguise as Nellie's mother and is to bring "Cayuse" to time. The outfit is obtained and the big cowpuncher, arrayed in the feminine wig and skirts, would send any man's heart to his throat if he thought of having trouble with her.

That evening when "Cayuse" returns he is even more fretful than before. He does not make much headway, however, before "Mother" puts in an appearance.

The following scenes are extremely funny. "Cayuse" is made to perform all sorts of stunts in the kitchen, and once, when he balks, finds a big forty-four thrust under his nose. In the end he is forced to sign a pledge in which he promises not to abuse his wife under penalty of being shot by any one of Nellie's friends.

"Now, kiss your mother-in-law," says Pete, but when he feels the rough cheek he grabs for his pistol, at the same time reaching for Pete's wig. Pete is too quick for him, and the pistol drops from "Cayuse's" hand.

However, "Cayuse" is cured, and when the film closes we have the intimation that "they lived happily ever afterward."

GAUMONT.
(George Kleine.)

THE LOVERS' MILL.—A country miller has several yokels in his employ as helpers in the mill. He experiences a great deal of trouble with them because of the fact that whenever his two daughters appear among the workmen his men neglect their work to pay court to the maidens.

After frequently harangueing his wayward daughters and finding no improvement in their actions he decides upon a more stringent manner of obtaining his desires. He obtains the assistance of several of his neighbors and upon the first occasion of finding his daughters and the workmen "killing time" he and the neighbors bind the group and throw them in the hopper of the mill.

They go through the same processes as are used in making flour from wheat and come out in the huge kneading bins at the bakery. Here, to the consternation of the miller and his new helpers, the granulated particles of the offenders collect into their original forms and the astounded old miller gives his blessings to the lovers.

THE THREE FRIENDS.—A great friendship exists between a cab-driver, his horse, and a pet dog, the first two being of rather advanced age. They are seen starting off for the day's work, and have not proceeded far, when a party of four hail the cabmen. He tells them that his horse cannot carry four, but his objections are quickly overruled, and in they get. While going up a hill, the horse stops, from sheer weariness, but the driver gets out, and after a lengthy struggle they arrive at the top; the strain, however, has been too much for the old man, and just managing to get into the cab he faints away. The dog jumps on the box and cleverly drives to a hospital, where the driver is taken in, but there he dies, the strain having affected his heart. The acting of the dog is clever in the extreme, and the film should be in every theater.

THE ROMANCE OF A NECKLACE.—This film is a dramatization of the most interesting events in the life of Benvenuto Cellini, the friend of Francois I. of France, Charles the Fifth and Pope Clement the Fifth, and the immortal author of the statue "Persee," his masterpiece.

In 1530, in Florence, Count Giaccomo, his daughter Olympia, and Cardinal Beppo, are visiting the studio of the famous artist. Olympia admires a beautiful necklace. Benvenuto, who secretly loves her, makes her a present of the wonderful work. Olympia is engaged to Pompeo, the Pope's jeweler. She returns to her home, where the young man awaits her. When he sees the necklace she has he immediately thinks his rival, Benvenuto, gave it to her.

Pompeo, jealous, swears to kill his rival. He pays assassins to stab him. But Olympia, having heard of the plot, informs her lover, who, in spite of the warning, goes out unattended. He is attacked, but he succeeds in getting away without harm.

Meanwhile, Pompeo goes to Count Giaccomo to tell him that Olympia has eloped with Benvenuto. Hearing this, the Count and Cardinal Beppo take soldiers with them to Benvenuto's home just at the time when Cellini has found that there is insufficient metal in the molds and that his masterpiece is about to be lost.

To avoid this, he takes all the rich silver goods which are in his studio and puts them in the cupola, and the casting is completed. The "Perseus" is saved and promptly taken out of the mold. The Count and the soldiers arrive just at this time. But Cellini does not lose his temper; he takes a hammer and says he will break the "Persee" if they don't stand back. They all go back, and Olympia, arriving, explains to her father what happened.

The Pope is informed and they are all to appear before him. But Cellini has come with his statue "Perseus" which he offers to the Pope. The Pope, to reward the famous artist, gives the nuptial benediction to Cellini and Olympia, in presence of the confused jeweler, Pompeo.

URBAN-ECLIPSE.
(George Kleine.)

FOILED BY A CIGARETTE.—Lieut. Brownlow, enraged because the Colonel's daughter prefers a comrade, Capt. Fenton, to himself, listens to the suggestion of a spy that he should steal some important military plans and cause suspicion to fall on Fenton. The spy drugs Fenton's liquor in a hostelry, and Brownlow breaks open a chest in the Colonel's room, takes the plans, copies them, and puts the originals in Fenton's desk. In order to appear at ease to those he meets on the way, Brownlow is smoking as he enters the Colonel's room. His cigarettes have an uncommon mark on them, and he leaves one there. The plans are found in Fenton's quarters; he protests his innocence, and the Colonel is persuaded by his daughter to call in a detective. The latter finds the cigarette, has a friendly smoke with Fenton, and finds his do not correspond. Meeting Brownlow, the detective furtively throws away his own cigarettes, opens the case before Brownlow, and feigns surprise at finding it empty. The other naturally proffers his own supply, the detective takes one and finds that it bears the same mark as the one picked up near the rifled chest. Later, he sees Brownlow hand the plans to the spy, and recovers them at pistol-point. Dashing into the room where Fenton is undergoing court-martial, the detective vindicates the innocent and accuses the guilty. The Colonel hands Fenton back his sword and consents to his daughter's marriage.

LUBIN MFG. CO.

THE CLOWN AND THE MINISTER.—The noisy hotel was no place for a sick child and when the little troupe of barnstormers came to Stanton's Hole the Minister suggested to the Clown that he bring the little one to the modest parsonage where the quiet would benefit the tiny sufferer. It was hard to leave the baby and assume the motley but Blanco was the star of the troupe and his presence was necessary. Reluctantly he turned away and the audience never dreamed of the aching heart that beat beneath the highly colored costume. Then came the crisis of the fever and the distracted mother sent for her husband. There was still another turn to give but paternal love was stronger than sense of duty and the clown rushed to the bedside where presently the child lay in his strong arms and dropped off into the sleep that, if continued for an hour, meant recovery. Blanco did not dare move when the manager sent for him but there was the hint that if he did not go the cowboys would come after him and the noise would rouse the baby's slumber and sound her death knell. But there was one hope. The minister might assume the garb of the clown and hold them off for a time. It was risky in a country where human life is held cheaply but he did not falter. The precious hour was gained and the child, now on her way to recovery smiled upon the deputation of cowboys who filed into the room while Minister and Clown alike gave thanks.

LIZ'S CAREER.—Liz was a country girl and, it must be confessed, something of a hoyden. Her high spirits attracted the attention of Deacon Slocum who held one of the good, old fashioned mortgages on the dear old homestead and who threatened to foreclose unless Liz would consent to become Mrs. Slocum III. Liz didn't want to become a first wife, let alone a third and there was something about the Deacon't face she didn't like so she told him "No" with considerable emphasis and went to the country to earn the money with which to pay off the mortgage. She got a job quickly, but she lost it with even greater rapidity and an amusing succession of jobs appeared to be greased, she lost them with such startling rapidity. It began to look as though Liz's chances of raising the mortgage were similar to those of a snowball in certain localities when the bill board announcing amateur night caught her eye. Liz entered the contest and did her very best. Her very best was so exquisitely bad that they thought she was about the best "rube comedienne" ever. There was a music hall manager present and he not only gave Liz a job, but offered her a lot of money before he found out that she was not a clever actress, but the greenhorn he thought she was pretending to be. For two months Liz was the rage and when she went home and the Deacon came with the mortgage Liz had more than enough to pay him and he was foiled again.

PATHE FRERES.

THE STIGMA.—A prisoner convicted for his first offense is liberated before the end of his term, subject to police supervision. He returns home to find his wife and child in great poverty and searches for work in vain—his past is against him. Finally he obtains a job in a large factory, but forgets to report himself to the police, and his employer is informed and he is discharged. On his way home he succeeds in saving a little girl in the nick of time from being run down by a reckless automobilist. That night, desperate at the thought of the privation of his wife and child, he breaks into a house. In the darkness he knocks over a statue, and disturbs the owner of the house, who enters pistol in hand. He is about to summon the police to give him in their charge, but at that moment his little daughter steals in, and with a sudden cry of joy, she runs to the burglar, recognizing in him the man who had saved her life. Explanations follow, and the father, grateful and compassionate, is instrumental a few days later in procuring work for the man and starting him afresh in life.

BETTY IS PUNISHED.—Those who know Betty will not be surprised to hear that she has to move. If she lived in New York we doubt if any landlord would stand her in an apartment for 24 hours; in Paris they seem more lenient. She has, however, at last to move, and such an event, as may be imagined, gives her plenty of scope for the exercise of her peculiar talents, and under pretence of helping her father and mother in the arduous business of packing furniture, we find

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her causing numerous dire calamities. As a final stroke of genius, she locks her mother in a closet which is to be lowered through the window, and when the men come to effect the lowering by means of ropes, she lends them a willing hand. A sudden jerk, however, drags her and one man out of the window, and both, clinging desperately to the slackening rope, fall with a crash to the ground on top of the closet. The article is immediately shattered into pieces, and Betty's mother emerges from the ruins to vent her just anger on all and sundry. Several passersby stop to aid her, the furniture carriers lay about them vigorously and Betty retaliates, but Betty gets a severe drumming from them all that will make her remember this removal for a long time.

A SUMMER FLIRTATION.—Two chums, Jack and Jim, take a room together for their vacation at a summer resort, and both become deeply attached to Dolly. The story opens when they are both attempting to be her partner in a game of tennis, a probelm that is only solved when her parents come along and ask Jim to accompany them for a walk round the garden. Jim, to find some excuse that will take him back to Dolly, pretends to hurt his knee, and as soon as the old couple are out of sight runs back in time to hear Dolly make an appointment with Jack for 8 o'clock that evening. To get rid of Jack, he tells him that Dolly's parents require his presence, and he then suggests to Dolly that he take her out for a row on the lake. Jack soon finds out that the message was a hoax, and returns in time to get into the rowboat as it is about to start. Jim refuses to row, and Jack prefers to sit next to Dolly. She, however, not wishing to get mixed up in the scrape, gets out of the boat, and Jim follows and makes an appointment also to meet her at 8 o'clock. Jack overhears this. Both lads depart to their room, and having over two hours to spare, decide to take some sleep. Jack wakes up at 7 and, seeing the boot polish, blacks Jim's face while he sleeps, and then returns to his bed. Jim wakes up later and the same idea occurs to him, and he blacks Jack's face. At 7:50 they are both up and laughing to think what a fool the other looks, not knowing that he himself is in the same position. They proceed separately down the street to Dolly's home, followed by crowds of curious persons and school children. Jack arrives there first, and Dolly goes into hysterics when she sees him, and her father ejects him down the steps, much to Jim's delight, who sees this as he approaches. Jim also then enters and is not recognized at first. He kisses Dolly, leaving black marks on her face, and at last is able to explain who he is. They give him a glass and, seeing his plight, he goes out swearing vengeance on Jack. They meet in their room, and with the aid of two friends, the beds are moved aside, coats taken off, and a fist fight commences. At this moment each receives a letter from Dolly to the effect that she and her parents are leaving next day for New York and that she has enjoyed her flirtation immensely. Finding out that they were about to quarrel over one who was only trifling with their feelings, they shake hands and make up.

WERTHER.—The picture opens with Werther's first meeting and introduction to Charlotte at her home, when he immediately becomes infatuated with her grace and charm. Some days later at a garden party, a spiteful friend of Charlotte's tells Werther that Charlotte is already engaged to be married, and points out to him the engagement ring on her finger. Werther is disconsolate, but calls at her home the next day, where he meets her future husband, Albert. He sees there is no chance of his ever marrying Charlotte. The next scene shows us Werther sitting on a bench, and the wedding party passing by. They ask him to join in the festivities, but he refuses. Some days later he passes Charlotte's home, just as Albert is leaving. She asks him in and he takes advantage of the fact to tell her of his great love for her. She is horrified, and flies to her room and locks herself in, while Werther almost knocks Albert down as he goes out. Albert's suspicions are aroused, especially when he finds Charlotte locked in her room. She, however, soon reassures her husband of her undying love for him. Meantime Werther returns home and writes an expressive note to Albert for the loan of his pistols, stating that he is about to take "a long voyage." Charlotte understands, and hesitatingly hands the weapons to the waiting servant at her husband's bidding. The servant returns with them to Werther, who dismisses him, and with his last thoughts of Charlotte goes out on the long journey from which no traveler returns.

This picture, though a tragedy, is most beautifully and perfectly acted and will surely be appreciated by the higher class of audiences.

AEROPLANES IN FLIGHT AND CONSTRUCTION.—The first part of the picture shows the works at Hammondsport, N. Y., where famous Curtiss flyers are made. The visitors are taken on a tour through the machine room, where skilled mechanics are working on various parts of the frame. Thence to the wood-turning room, where a man is busily engaged in cutting with a band saw the mystic curves of the propeller. Next we see how the covering is put on the frame—laced on, in fact, with thongs stitched through brass eyelets set in the edge of the canvas and also through holes pierced in the frame-work of the ailerons.

Having seen the various parts in the course of construction, we are permitted to watch them assemble a complete machine, tightening the wire stays, fastening the little pneumatic tired wheels in place, mounting the powerful motor, and finally we have a view of this wonderful air craft ready to carry its human freight at terrific speed through miles and miles of space at almost any altitude up to a point where the aviator freezes in the rarefied atmosphere.

Then we are shown with what speed the machine can be dismounted and packed in four trunks ready for shipment. While thousands have seen aeroplanes in flight probably only a few are familiar with the seeming frail construction of these wonderful flying machines. In spite of their light construction, however, they are carefully made, as will be seen in this picture, and the proof of it lies in the fact that a man can project himself into space by means of a few yards of canvas and a wooden fan.

The picture ends with some marvelous stunts in flying by Mr. Ely and "Bud" Mars, the latter performing his hurdle jumping trick and taking several hair-raising dips which Hamilton made famous at the aviation grounds at Mineola.

In view of the widespread interest in aviation this film should be particularly timely and interesting in all parts of the country.

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THE SANITARIUM.—Charley Wise with a Waldorf appetite on a beany salary finds himself growing unpopular with his landlord as well as other creditors. In fact the sighing breezes seem to whisper "Charley it's your move." So together with Pete, his valet, they decide upon a visit to the country to spend a few days with the rich old uncle. Upon their arrival they find Uncle Jim and Sarah are just planning a trip to Europe and the timely arrival of Charley renders it unnecessary to close up the home as he is placed in full charge with faithful Pete as his assistant and Jim and Sarah are off for the other side.

Charles repairs to the race track and donates the remaining fragments of his bank roll—to the other man's better judgment. Pete hits upon a plan to open the palatial home of the uncle as a

sanatarium and thus collect a few of the shining shekels that health seekers are always anxious to let loose of. Accordingly an ad. is inserted in the daily papers, a sign put over the door, and the rooms are all numbered in regular order, per city hotel fashion.

The patients begin to flock in like children to a nickel show. All sorts, ages, sizes, suffering from every known and unknown malady from Reno-tis to raving maniac.

Pete was collecting in advance and the place in a few short hours looked more like a castle garden or Blackville Island than a country home. The money was rolling in so fast that Chas. and Pete almost went into hysteria. Just then a telegram arrives from 'Frisco from Uncle Jim saying that Aunt Sarah had lost her necklace and was returning home that night to find it. To clear the house for her coming was no small job and they encounter all kinds of trouble, compelled to return their money, which has a telling effect on Charles' ambitions. No sooner than this part of the program was completed a second message arrives saying the necklace had been found and they were off for Europe.

Charles had no time to rejoice over the finding of the pearls—he was too busy thinking about the money he had found necessary to return to his sanitarium patients.

IN THE GOLDEN HARVEST TIME.—The farmers Dickens and Lawson had been contented neighbors for many years and to their great happiness their children Jim Dickens and Helen Lawson were inclined to continue this friendship by a more binding tie. The parents watched the progress of the match with kindly eyes and felt that nothing could interfere with their favorite plan. A sweet breath of purity seems to fill the picture of Sunday on the farm and the "Coming Thro' the Rye."

In the midst of the harvesting of the wheat, a breakdown occurs and Jim is obliged to hurry to the city for repairs. On his way to town, Jim comes to a carnival tent, where all is laughing and dancing and he becomes infatuated with a beautiful young dancer. No one is there to bring to his mind the thoughts of one more lovely on the little farm—he is an easy victim and forgets all but the present.

On his return to the farm, Helen is at the gate to meet him but is turned down by Jim. The sorrowful girl sees him again leave for the city, where he is to meet the dancer. He meets her—and his eyes are opened. He begins to realize the wrong done Helen and returns to the farm. He pleads with his old sweetheart and the close of the picture is a happy one. "When the Harvest Day is Over."

VITAGRAPH COMPANY.

THE SAGE, THE CHERUB AND THE WIDOW.—When you see it in the newspapers you know it is so. "Doctor Arnold, the noted specialist, has given up his practice and rented a cottage at Brightside, where he will pursue his literary studies and research." This is the notice that appeared in the local columns of the home newspaper. We will follow the Doctor to Brightside and learn all about "the Cherub and the Widow."

Doctor Arnold's cottage is the next one to the widow's, and while he is quietly pursuing his studies, comfortably located under the shade of an overspreading tree, the Widow's little girl looks over the dividing wall, calls out to the Doctor. "The Sage" is very much annoyed by the interference. The childish playfulness and desire to make the Doctor's acquaintance gradually wins his friendship. One day the Widow misses her little girl, looks over the wall, and finds her sitting with the Sage having a jolly good time. Shortly after this episode the child is taken very sick, a specialist is called in by the attending physician and they retire to the garden to hold a consultation.

Doctor Arnold, who is in his accustomed place on the other side of the wall, overhears the discussion of the little one's case, acts upon the impulse of the moment, climbs over the wall and offers his services in behalf of his little friend, whom he has learned to love. The physicians willingly accept his services and he is invited to the room of the sick child. He makes a careful examination and diagnosis of her case, and after prescribing for her and watching her, she is soon on the road to recovery and in a very short time is well and about her play as usual.

The most interesting part of this story is the climax. The Doctor learns to love the Widow as well as the Cherub, and it is not long before things become still more interesting—who can guess the rest? The Sage marries the Widow and the Cherub is glad of it.

BROTHER MAN.—At the club the young husband receives word that an interesting event is about to occur. Hatless and coatless he rushes home, and after watching and waiting learns that it is a boy. The doctor leaves the house and the happy father falls asleep in a chair.

A burglar climbs up the porch, enters the house and, coming into the room where the man is sleeping, holds him up and takes his watch, and, holding him at bay, searches the secretary and finds a roll of money which he readily appropriates. The young man tells the burglar not to disturb his wife, who is confined in the adjoining room. The thief asks what's the trouble. When told, his sense of manhood asserts itself and he gives back the watch and the money, takes a ten-dollar bill of his own asks the child's father to give the ten-spot to the kid with his compliments, and tells him he will try to brace up and lead a better life.

He leaves in haste, but is caught by a policeman just as he is stepping from the porch and brought back to the owner of the place. He might have had the prisoner arrested and sent to prison for life, but, remembering the fellow's tenderness for his wife and new-born babe, he feels a responsive feeling of brotherhood which he cannot dismiss from his mind and awakens an interest in the other fellow who has gone wrong but shows evidence of being reclaimed. He tells the officer the man had called to see him on business and he had just dismissed him; the officer begs his pardon and goes back to his post.

Overcome with emotion, the burglar cannot express his gratitude to the man whom he would have robbed. He grasps his hand and thanks him heartily for his kindness. The gentleman gives the fellow his card and tells him he will help him find honest employment and become an honored member of the brotherhood of man.

ACTOR'S FUND FIELD DAY.—It's more fun than a barrel of monkeys. Regular village "cut-ups" are those actor chaps and actresses. They don't keep still a minute when they get loose on the village green at the Polo Grounds.

The band begins to play and the procession starts from Madison Square in "buzz wagons" and keeps moving until they get to the grounds where every actress, actor and actorman in town passes in review before the grandstand of political and social celebrities there assembled. Here they come now: Eddie Foy, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern, Annie Oakley, Irene Franklin and—well, just watch them as they pass by and you can pick them all out.

This show takes in every show in Manhattan and the suburbs. There goes the wild men of Borneo in a Salome war dance. The phonie band is a close second. You can't hear them play any music because they don't. Annie Oakley gives an exhibition of fancy shooting and she does it. Burt Williams and Billy Reeves in a sparring exhibition would make an owl laugh, and the "greased pig chase," just before the pie-eating contest—one was as funny as the other, and then you couldn't stop laughing. The chorus girls played the actormen, and they played them good and plenty, and there were many high balls caught on the fly by the girls in bloomers. Well, to tell you the truth, there were so many things pulled off I couldn't describe them all. Just get a look at this picture and you will get acquainted with the "profesh" and their doings.

AMONG THE EXHIBITORS.

Montgomery, Ala.—David Simon, of Chicago, is considering the erection of a new theater here. He resides at the Gay-Teague Hotel, in Montgomery.

Hastings, Minn.—J. C. Morey has bought the interest of L. A. Cornelison in the Royal Theater here.

Rock Falls, Ill.—Hull Schofield is completing arrangements to open his new picture theater here.

Buffalo, N. Y.—The Metropolitan Amusement Company will erect a $100,000 moving picture theater on Broadway, near Wilson street.

Canton, Ill.—J. E. Stahlnecker has sold his interest in the Varietie moving picture show here to Fred Ross, of Moline.

Lead, S. Dak.—The Iris Theater Company (Frank Rainey, president) is preparing to open a new moving picture show at the corner of Main and Gold streets.

St. Louis, Mo.—The May Picture Show Company has been incorporated, with a capital stock of $3,000. The incorporators are Jesse James, C. T. Winfrey and W. Jones.

Britt, Iowa.—J. R. Stebleton is making arrangements to start a new moving picture theater here.

South Bend, Wash.—A. F. Proulx and William Neuert have opened a new moving picture theater near Littell.

Palestine, Tex.—Bell & Englebretch, of St. Louis, have opened a new moving picture theater at 288 Oak street. It is known as the "Gem."

Sulphur Springs, Tex.—The Sulphur Springs Opera House Company has been incorporated, with a capital stock of $12,000. The incorporators are D. Thornton, R. B. Carothers and J. B. Thomas.

Mahoney City, Pa.—The Family Theater here made a great hit when they ran the films entitled "The Night Rustlers" and "Rivalry in the Oil Fields."

Newark, N. Y.—The Crescent Theater Company here are having their theater remodeled and enlarged.

McPherson, Kan.—A new moving picture theater is being erected for William Strahan.

Thompsonville, Conn.—The Sisitzky building is being converted into a moving picture theater for J. A. Lemieux.

Hackettstown, N. J.—A new moving picture theater is being erected in the Apgar Hall by Edward Harris.

Springfield, Mo.—The Aladdin Moving Picture Theater on South street has opened.

St. Louis, Mo.—The Union-Eastern Amusement Company has erected a $20,000 picture house at 1510 Union boulevard.

McKeesport, Pa.—The Altmeyer Family Theater has been converted into a moving picture theater

Brockton, Mass.—John Lannigan is to open a new moving picture theater in Canton.

Leominster, Mass.—The Music Hall, under the management of Edward L. Billette, has opened for the season as a moving picture and vaudeville theater.

Buffalo, N. Y.—A large site has been purchased on Broadway, near Wilson street, for the erection of a moving picture theater which will cost about $100,000. The Metropolitan Amusement Company are the proprietors of this enterprise.

Norfolk, Va.—Arrangements for the conversion of the Pythian Castle Hall into a moving picture theater have been made. The situation of this new amusement house is on Berkley avenue.

New York City.—Plans have been filed for the erection of a first-class moving picture theater to be built on Westchester avenue, near Beach avenue. The program to be given consists of first-run moving pictures and illustrated slides.

Bridgewater, N. Y.—A moving picture show has been built in the Hibbard House.

Los Angeles, Cal.—A. S. Hyman and Charles Porczaska are planning the erection of a new moving picture theater on Hill street, to cost about $100,000.

Puyallup, Wash.—Huntington & Drack have been awarded the contract for the remodeling of F. A. Stewart's moving picture show here.

Baltimore, Md.—The C. W. Pacy Company have secured a permit for the erection of a new moving picture show at the corner of Cross and Olive streets.

Milwaukee, Wis.—Mrs. J. H. Lynde has secured a permit for the erection of a new moving picture theater at the corner of Kinnikinnic avenue and Allen street.

Sterling, Kan.—W. Cochran has opened the Empire Moving Picture Theater here.

Seattle, Wash.—George L. Baker has opened a new moving picture theater here.

Lenoir City, Tenn.—Frank Cook and associates are considering the erection of a new opera house here.

Indianapolis, Ind. Dickson & Talmott are considering the erection of a new moving picture theater here.

Brooklyn, N. Y.—The Ridgewood Realty and Amusement Company is planning the erection of a new vaudeville and moving picture theater at the corner of Covert avenue and Madison street.

Colfax, Wash.—Bert Phillips has purchased the Orpheum Theater here from Hamblin Bros.

Ishpeming, Mich.—Emma and Alvin Scott have disposed of their moving picture business in the Voelker block, to C. S. Sullivan, of Calumet.

Philadelphia, Pa.—The Moving Picture Company of America is planning the erection of a new moving picture theater at 333 Market street.

Asheville, N. C.—Carl Davenport has purchased the Palace Theater from Sugg & McLaurin, and has taken possession.

St. Louis, Mo.—The Atlas Amusement Company is having plans prepared by Architects Dugan & Huff for a new moving picture theater.

Bridgeton, N. J.—Ed. B. Moore is preparing to erect a new moving picture theater here.

Benwood, W. Va.—Frank Smith and Norman Yoho have opened a new moving picture theater here.

Fresno, Cal.—The Kerman Construction Company has secured a permit for the erection of a new vaudeville theater at J street for the Fresno Theater Company.

Carthage, Ill.—Arthur Weiser is planning to open a new moving picture theater in the Foulds building.

Waverly, N. Y.—Rollin Perry is making arrangements to open a new moving picture theater here.

Harrisburg, Pa.—Jimmie Georgie, owner of the Star Theater at 410 Market street, is making arrangements to remodel same.

Butler, Pa.—The Lyric Theater Company has been incorporated, with a capital stock of $5,000. The incorporators are A. M. Rieber and C. L. Carleton.

Columbus, Ohio.—Architects Richards, McCarthy & Bulford will receive bids until September 27, 1910, for the new Schumacher Theater building.

Chehalis, Wash.—Harrison & Pepin will erect a $20,000 opera house at the corner of Park street and Pacific avenue.

Hermosa, S. Dak.—Edward Stenger is making arrangements to build a new opera house here.

Fitchburg, Mass.—The Cummings Theater Company has been incorporated, with a capital stock of $15,000. The incorporators are Arthur C. Milot, Hubert C. Milot and others.

Lansing, Mich.—Mr. Williams is preparing to open a new theater here. It is known as the Gladmer.

Winnipeg, Manitoba, Canada.—J. M. Nash is making arrangements to erect a new moving picture theater on Notre Dame avenue.

Sterling, Ill.—Shrader & Bethol are planning the erection of a two-story addition to the Family Theater here.

Fargo, N. D.—W. J. Hawk sold his Ideal Theater property in this city to W. D. Kirkman, and the new management will take charge of the house on Monday next. The theater will be closed for repairs and alterations the first half of the week and will hold its opening the latter half. It will be known as the Savoy.

Gilbert, Minn.—E. A. Carlson, proprietor of the Grand Theater, which has been under the management of Itma I. Mitatschkin, is having the playhouse renovated and will reopen it in the near future.

Eau Claire, Wis.—W. H. Riggs opened his new moving picture theater, the Lyric, located in the building recently occupied by Howe Shoe Company, and received a great welcome from his new patrons. The new theater has a seating capacity of 376 and a new middle aisle which is considered to be the largest aisle in Wisconsin, measuring 5½ feet.

Racine, Wis.—Announcement has been made that Ernest Klinkert will erect a $10,000 vaudeville house in Racine Junction; also that John T. Bartlett, formerly Mayor of Oconomowac, has leased a site on Junction avenue and will at once begin the building of a theater for moving pictures and vaudeville.

Toronto, Canada.—One of the largest moving picture theaters in Toronto will be erected by Dr. Shayne, of 332-334 Queen street, west, which will be known as the People's Theater. It will cost about $15,000 and will seat about 1,000 patrons.

Jefferson, Wis.—The store building on North Main street recently vacated by E. H. McKee & Co. is now being remodeled preparatory to opening in the latter part of the month as an electric theater.

Edgerton, Wis.—F. D. McCarthy, proprietor of the Lyric Theater in Beloit, has rented the Pollard building on Henry street and will open a picture theater there.

Lancaster, Wis.—William Holzmiller is the sole proprietor of the Electric Theater, having secured Benjamin Earl's share. It will continue to be operated in the same successful manner.

Racine, Wis.—Dennis Long, for many years manager of the old Belle City Opera House, is preparing to open up a nickel theater on Sixth street, in the building formerly occupied by the Spencer jewelry store. Mr. Long has considerable experience in the five-cent amusement business and will operate this enterprise successfully.

Decatur, Ala.—The Lyceum Theater here, which for the past two seasons has been closed to the public, has opened with moving pictures and vaudeville for the season and is receiving a good business.

Kaukauna, Wis.—Henry Essler, proprietor of the Empire Theater, closed his establishment for the remodeling of same.

Stroudsburg, Pa.—Clarence Dreher has disposed of his interest in the Star Moving Picture Theater to his former partner, R. R. Depuy.

Williamsport, Md.—A. O. Murray has leased the K. of P. Opera House and will convert it into a high-class moving picture palace.

South Burwick, N. H.—L. Bodreaux has opened a new moving picture theater in Swasey's Hall.

Cleveland, Ohio.—The Superior Amusement Company will erect a new moving picture theater at Superior avenue and East Eighty-fifth street, which will have a seating capacity of 750.

Fairfield, Me.—The Columbia Moving Picture Theater has again opened its doors to the public and is running first-class pictures.

Cincinnati, Ohio.—A lot has been cleared for the erection of a moving picture theater on Madison road for J. L. Eichhold.

Oyster Bay, N. Y.—The moving picture exhibition of the Jeffries-Johnson fight at the Lyric Theater last week was poorly attended, to the disappointment of the management.

Corona, L. I., N. Y.—A. Pechette has opened a new moving picture palace on Central avenue.

Northampton, Pa.—The Lyric Theater has again reopened for the season under the new management of E. W. Yale.

Roanoke, Va.—The Comet Theater is the latest silent drama house to open in this city.

Brooklyn, N. Y.—Built originally as a church building, the little edifice on Halsey street and Saratoga avenue is now being used as a moving picture theater.

New York City.—Marcus Loew's new moving picture and vaudeville theater on Seventh avenue and 15th street opened for business on October 1.

Bridgeport, Conn.—N. C. Lund will erect a picture theater at State street and Clinton avenue which will have a seating capacity of about 1,500.

Lawrence, Mass.—The latest moving picture theater to be erected on Lawrence street, is the New Nickel Theater, which is under the proprietorship of Toomey & Demara. Moving pictures and illustrated slides will be the features here.

Brooklyn, N. Y.—The Ridgewood Realty and Amusement Company will erect a first-class moving picture theater on the northeast corner of Convert and Madison streets.

Lawrence, Mass.—The New Victoria Theater, on Broadway, opened its doors to the public and will run all the films that will please the audience.

Philadelphia, Pa.—Philadelphia is to have two new moving picture theaters erected; one will be situated at 5123 Germantown avenue and the other at Forty-ninth and Yocum streets.

Long Island City, L. I., N. Y.—Ground has been broken for the erection of a moving picture theater at the corner of Mott avenue and James street, for the Aerodrome Park Amusement Company.

Carlisle, Pa.—The two following films made a great hit with the audience at the Orpheum Theater: "The Flag of Company H" and "The Man Who Died."

Waverly, N. Y.—Rallo Perry has opened a new moving picture theater here.

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Detroit, Mich.—The National Film Company, of Grand Rapids, is to place a large moving picture theater at the southwest corner of Woodward avenue and Montcalm street.

South Amboy, N. J.—The New Nickelette, on Main street, which for the past several weeks has been in the course of erection, is near completion and will be a handsome and comfortable place of amusement.

Montrose, Pa.—Fifteen hundred people attended the opening of Borden's Moving Picture Theater at Tunkhannock.

Nashville, Tenn.—A new moving picture theater is being erected on Fifth avenue for W. P. Ready.

Brooklyn, N. Y.—A new moving picture theater is being erected on Beverly road, which will be under the management of the proprietors, Charles Schuster and Louis Allmendiger.

Sedalia, Mo.—Herman Lewis has leased the Sedalia Theater.

Macomb, Ill.—Frank Logan has purchased the Gem Moving Picture Theater here.

Eveleth, Minn.—V. P. Vietch is having a new moving picture and vaudeville theater built here.

Milwaukee, Wis.—H. S. Miller has secured a permit for the erection of a new moving picture theater at 514 Twelfth street.

Milwaukee, Wis.—Max Kantek has secured a permit for the erection of a new moving picture theater on Lincoln avenue.

Lancaster, Wis.—Will Holzmiller has purchased the Electric Theater here from Ben Earl.

New York, N. Y.—The William Fox Amusement Company has opened a new moving picture theater at 101st street and Broadway. It will be known as the Nemo.

Hancock, Mich.—C. S. Sullivan has opened a new moving picture theater in Ishpeming. It is known as the Royal.

Grand Island, Neb.—J. J. McCartney and Alcinous Hayman are making arrangements to open a new moving picture theater on West Third street.

Edgerton, Wis.—F. D. McCarthy is making arrangements to start a new moving picture theater here.

Roanoke, Ill.—Fred Bodhaine and Frank St. John are making arrangements to open a new moving picture theater here.

Girard, Kan.—Charles Kelso is planning the opening of a new moving picture theater.

Selma, Cal.—C. F. Unger is planning to open a new moving picture theater here.

Racine Junction, Wis.—Ernest Klinkert is planning the erection of a $10,000 vaudeville theater here.

Irwin, Pa.—Allan Braithwaite and Daniel Miller have purchased the Lyric Nickelodeon from Frank Carson.

Marengo, Ia.—Clyde B. Rainey has purchased the Lyric Moving Picture Theater here.

Washington, D. C.—H. H. Elliott has secured a permit for a new moving picture theater at 1402 Church street.

Independence, Kan.—W. H. Sears is planning to start a new moving picture theater here.

Chicago, Ill.—John Colson has secured a permit for a new theater at 1436 Fullerton avenue.

Princeton, Ky.—J. H. Settle has opened a new vaudeville theater here.

Davenport, Ia.—H. A. Sedini is having plans prepared for the erection of a new moving picture theater in Moline.

Chicago, Ill.—The Archer Amusement Association has purchased the property on Twenty-fifth street, near Robey, and will use it for amusement purposes.

Argenta, Ark.—J. W. Enlow has opened a moving picture show in the Mathews Building.

Coldwater, Mich.—F. H. Murray and C. Myers are making arrangements to open a new moving picture show here.

Cottonwood Falls, Kan.—Copeland Bros. are preparing to start a new moving picture show here.

Ottawa, Ill.—Frank Cox has been awarded the contract for the erection of a new moving picture theater at the corner of La Salle and Jackson streets, for S. G. Gay.

NEW INCORPORATIONS.

Chicago, Ill.—St. Louis Theater Company; capital, $5,000. Directors: E. S. Muckenfuss, A. A. Chenteau, Jr., and K. Hoblizello.

St. Louis, Mo.—Geraghty Film and Amusement Company; capital, $30,000. Directors: Charles L. Geraghty, William F. Geraghty and Oscar Wennen.

St. Louis, Mo.—The May Picture Show Company; capital, $3,000. Directors: Jessie James and E. T. Winfrey.

New York City.—The Metro Manufacturing Company; capital, $20,000. Directors: Leon Kauffman, Isidore Finkler and Joseph M. Herzberg.

LICENSED RELEASES.

BIOGRAPH.

Sept. 5—A Summer Idyl (Dr.) 990
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415

EDISON CO.

Sept. 23—Almost a Hero.....980
Sept. 27—Over Mountain Passes (Sc.) 275
Sept. 27—The Footlights or the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.)....
Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.) 1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750

ESSANAY FILM CO.

Sept. 24—The Tout's Remembrance (Dr.).....1000
Sept. 28—Hank and Lank—They Dude Up Some (Com.) 807
Sept. 28—Curing a Masher (Com.).....660
Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000

KALEM CO.

Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....980
Sept. 16—A Leap for Life (Dr.).....985
Sept. 21—The Japanese Spy (Dr.).....975
Sept. 23—The Conspiracy of Pontiac (Dr.).....975
Sept. 28—The Heart of Edna Leslie (Dr.).....965
Sept. 30—Spotted Snake's Schooling (Dr.).....885
Oct. 5—The Engineer's Sweetheart (Dr.)....1000
Oct. 7—Big Elk's Turndown (Dr.).....930
Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.) 990

LUBIN MFG. CO.

Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990

GAUMONT.

G. Kleine.

Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
Oct. 1—The Diver's Honor (Dr.).....591
Oct. 1—A High-Speed Biker (Com.).....401
Oct. 4—The Little Acrobat (Dr.).....466
Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 165

URBAN-ECLIPSE.

G. Kleine.

Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500

G. MELIES.

Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....900
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950
Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950

PATHE FRERES.

Oct. 3—Betty Is Still at Her Old Tricks (C.).490
Oct. 3—Molucca Islands (Sc.).....459
Oct. 5—Mirth and Sorrow (Dr.).....575
Oct. 5—Different Trades in Bombay (Indu.)..410
Oct. 7—Slippery Jim (Trick).....638
Oct. 7—A Life for Love (Tragedy).....351
Oct. 8—An Indian's Gratitude (Dr.).....990
Oct. 10—The Stigma (Dr.).....630
Oct. 10—Betty is Punished (Com.).....351
Oct. 12—A Summer Flirtation (Com.).....990
Oct. 14—Werther (Dr.) 892
Oct. 15—Aeroplanes in Flight and Construction (Ind.) 680
Oct. 15—The Aviation Craze (Com.).....243

SELIG POLYSCOPE CO.

Sept. 19—Bertie's Elopement (Dr.).....
Sept. 19—Big Medicine (Com.).....
Sept. 22—The Sergeant (Dr.).....1000
Sept. 26—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000
Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000
Oct. 13—In the Golden Harvest Time (Dr.)....1000
Oct. 20—Two Boys in Blue (Dr.).....1000

VITAGRAPH COMPANY.

Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 999
Sept. 27—Her Adopted Parents (Dr.).....988
Sept. 30—A Home Melody (Dr.).....907
Oct. 1—The Bachelor and the Baby (Dr.)....
Oct. 4—Ransomed; or, A Prisoner of War (Dr.) 996
Oct. 7—The Last of the Saxons (Dr.).....1007
Oct. 8—The Sage, the Cherub and the Widow (Com.) .....
Oct. 11—Brother Man (Dr.).....
Oct. 11—Actor's Fund Field Day (Com.).....
Oct. 14—On the Doorsteps (Com.).....
Oct. 15—The Legacy (Dr.).....

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Release of Saturday, Oct. 15th

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THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, October 10.

Biograph—That Chink at Golden Gulch (Dr.)..998
Lubin—The Clown and the Minister (Dr.)....990
Pathe—The Stigma (Dr.) 630
Pathe—Betty is Punished (Com.).....351
Selig—The Sanitarium (Com.).....1000

Tuesday, October 11.

Edison—The Song that Reached His Heart (Dr.) 1000
Gaumont—The Lovers' Mill (Com.).....292
Gaumont—Three Friends (Dr.).....654
Vitagraph—Brother Man (Dr.).....
Vitagraph—Actor's Fund Field Day (Com.).....

Wednesday, October 12.

Essanay—Hank and Lank—They Get Wise to a New Scheme (Com.).....302
Essanay—Papa's First Outing (Com.).....698
Kalem—45 Minutes from Broadway (Com.)....82
Pathe—A Summer Flirtation (Com.).....990
Urban—Foiled by a Cigarette (Dr.).....991

Thursday, October 13.

Biograph—A Lucky Toothache (Com.).....570
Biograph—The Masher (Com.).....415
Lubin—Liz's Career (Com.).....990
Melies—Out for Mischief (Com.).....950
Selig—In the Golden Harvest Time (Dr.).....1000

Friday, October 14.

Edison—The Chuncho Indians (Edu.).....250
Edison—The Stolen Father (Dr.).....750
Pathe—Werther (Dr.) 892
Kalem—Winona (Dr.) 990
Vitagraph—On the Doorsteps (Com.).....

Saturday, October 15.

Essanay—The Cowboy's Mother-in-Law (Dr.)..1000
Gaumont—The Romance of a Necklace (Dr.)...995
Pathe—Aeroplanes in Flight and Construction (Ind.) 680
Pathe—The Aviation Craze (Com.).....243
Vitagraph—The Legacy (Dr.).....

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AT LIBERTY—First class operator. Six years' experience. Strictly sober and reliable; best of references. Mass. and Conn. licenses. Age 33. E. A. HALL, 50 Columbia St., Swampscott, Mass.

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AT LIBERTY—Experienced camera operator or studio manager; years of experience in every branch of the business; not afraid of work; sober and steady. Have not been absent from work one day in nineteen months. Can give best of references. Address, M. O., care Moving Picture World.

A-1 OPERATOR who guarantees good work wishes position. Wife is expert vaudeville and picture pianist. Address G. E. GORDON, 401 South Fifth street, Columbia, Mo.

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WANTED—Moving picture camera operator; only thoroughly experienced man need apply. Give full particulars as to experience and where last employed. DIRECTOR, care Moving Picture World.

WANTED—Scenic artist of ability. Prefer one experienced in moving picture work. Give full particulars as to experience and where last employed. DIRECTOR, care Moving Picture World.

MISCELLANEOUS.

WANTED—Power's machine; good condition. G., care Moving Picture World.

FOR SALE—November 1st, 200 folding chairs. Cost 65 cents each; sell 35 cents. Good condition. T. F. KINIRY, Dreamland, Bellows Falls, Vt.

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Independent Film Stories.

ECLAIR.

DR. GEOFFROY'S CONSCIENCE.—Dr. Geoffroy is the superintendent of a medical home for the treatment of patients suffering from nervous disorders, and among the patients is a young man, who, although his parents take him away against the Doctor's advice, is not yet restored to health. Shortly afterwards, the young man becomes acquainted with the Doctor's niece, a young and very pretty girl. Both are attracted by one another, and they become engaged; the former's parents being delighted at their son's choice. When the young girl informs her uncle, however, and shows him her fiance's portrait, he recognizes the patient who was not cured. Immediately he goes to the young man's parents, but the father tells him that professional etiquette must prevent the Doctor's speaking. Uncertain how to act, he waits until the young couple are together, and then, by using mesmerism, produces in the young man one of his fits. As he falls under the attack, the Doctor tells the girl the sad story, and shows her how it was all for the best.

AN INDIAN CHIEF'S GENEROSITY.—A chief of an Indian encampment orders one of the tribe to take his two children to the river. As the boys are paddling, two white men pass, and one raises his rifle and wounds one of the children. The child is carefully carried back to the camp, and when the tale is told, the chief orders one of the braves to follow the "Palefaces." Crouching in the grass, the Indian follows the two men, and sees them ride up to an encampment. Quickly the news is carried back to the chief, and at night the Indians steal upon the encampment and carry off the owner's little boy. When the father discovers his loss, he sets out with two men, one of whom wounded the Indian's son, to the Indian's camp. As they arrive, the chief meets them with his wounded son, and asks the latter to point out who shot him. The child identifies the man, who is dragged away, while the Indian chief at once gives up the white child to his father.

CINES.

THE MAD LADY OF CHESTER.—A great mystery surrounds the Squire of Chester; ever since the Squire returned from his many years' sojourn abroad, his place has been partially closed; never is the house brilliant with entertaining; in fact, it is seldom that anyone save the occupants of the house, and the servants, cross the threshold; the Squire and his little niece live in absolute loneliness. For no one but the owner himself, and one or two trusted servants, knows that part of the grim old mansion shelters a poor degraded creature, hopelessly mad—the Squire's wife!

The Squire is most unhappy; he is bound forever to a woman who does not know him, who would tear him to pieces in a fit of madness, were he to approach her—and he has fallen in love with the beautiful instructress of his young niece. At last, determining to take matters into his own hands, the Squire offers marriage to the young lady, and she, being ignorant of the existence of the mad woman, consents.

Somehow or other, it is borne upon the dull mind of the mad woman of Chester that she has a rival, and she seeks to revenge herself. Evading her keepers, one night, she steals to the room of her husband, and sets fire to the bed; in a few moments, the whole building is in flames. The household is aroused, and the Squire works hard to save everyone, even his mad wife, but she makes her way to the roof, and in one of her wildest fits, hurls herself to death from the very highest point. The Squire sustains serious injuries from his endeavors to aid and rescue the occupants of his home; in fact, he is maimed for life. Seeing his deplorable condition, and loving him with all her heart, the young governess, having learned the whole truth forgives the Squire the wrong he would have done her, and consents to marry him, and be his nurse and comfort all her life.

CAPITOL FILM CO.

ALL'S FAIR IN LOVE AND WAR.—Helen Mosby was very happily situated in her Southern home, the idolized daughter of her father, and the pet of the younger set. She had never worried her pretty head with any thoughts of politics—so that, one afternoon, as she strolled with her father in the garden, she was immeasurably shocked when a servant handed him a telegram which read:

"War is declared; your regiment ordered to Richmond. Report at once.

"GENERAL LEE."

However, she took the shock like a true Southerner, and when her cousin, Henry Bowle, appeared, dressed in the uniform of a Confederate lieutenant, she complimented him smilingly on his appearance; then her father joins them, clad in his gray frock coat, sash and sabre, and bids her farewell.

Hardly has her father gone, when Arthur Boone, who has long been in love with Helen, enters the garden. Helen rises to greet him, but draws back in horror as she sees him in a Union uniform. Arthur does not notice this, however, and proposes to her—but Helen's answer is a strong negative. "I can never marry a man who fights in the Union army!" Sadly Arthur leaves, bidding her farewell and shaking hands warmly with Henry, who has long been his friend.

Four years later a detachment of pickets of the Northern army is pushed back by Southern sharpshooters, under Lieutenant Bowle. Arthur Boone is the last one of the Northerners to retreat; he fights until his ammunition is exhausted, and then runs through the woods, with the Southerners hot after him. Lieutenant Bowle, not knowing that it is his old friend, follows close on his heels.

Right to the old Mosby mansion Arthur runs, and vaults through the open window. Helen Mosby jumps from the chair she had been occupying and levels a gun, which she had picked up, on the Union soldier, when she recognizes her lover. He tells her of his predicament—and although she is torn between her emotions of love and duty, love finally conquers, and she hides him in a closet, just as Henry Bowle, sabre in hand, comes into the room. He greets his cousin pleasantly and tells her that they believe a Union officer has entered her house. She shakes her head, but allows him to search, which he does thoroughly, even though the very closet where Arthur is hiding, but in prodding the clothes with his sabre, he missed the Union officer, and goes away satisfied that the officer, whoever he was, has made good his escape.

Then, the next day, the shoe is on the other foot—Henry Bowle is pursued by Union men, under Arthur Boone.

Henry, too, makes for his cousin's house. She hides him, and then steps out onto the porch; as yet, no one is in sight. Rushing back into the room, she hastily dons a Southern uniform that has been in her possession for some time, and then, looking out the window, she sees the Union soldiers surrounding the house. When they have surrounded, Helen, in her man's attire, steals out by a side entrance. They soon discover her, however, and she leads them a merry chase, only to return by a different route to the house, and, gaining on them, reaching the house she tears off the uniform, and when the Union soldiers enter, only a tired little Southern girl stands before them. They demand the prisoner. She protests innocence. Then they arrest her. This is too much for the concealed cousin, and he emerges from his hiding place with a bound, and he, too, is caught in the grasp of the law. Henry is sentenced to be shot. He is guarded by a lone sentry. Helen escapes from her place of imprisonment, and smiling sweetly at the sentry, induces him to look the other way while she has a word with her cousin; she slips him a small piece of wire with which he picks the lock in his fetters. Then Helen goes away and returns in the uniform of a Southern lieutenant. Henry steals away and Helen takes his place. Shortly after the firing squad arrive—then it is discovered that they have the wrong man. When Captain Boone hears of it he orders that they shoot the substitute. Standing erect, they bind her eyes, tie her hands behind her back, and just then, two soldiers enter with Henry. "Let them both be shot!" are the Captain's orders, not noting in his rage that it is his old friend. The guns are levelled. "Ready, aim——" but before the word "Fire!" is given a messenger dashes up and hands a dispatch to Arthur:

"The war is over.

"U. S. GRANT, Commander, U. S. A."

Then Arthur commands the firing squad to halt, and as he approaches the prisoners he is violently surprised to see his old friend Henry. Going to him, he takes both his hands: "Thank God, those bullets were not fired!" Henry explains who Helen is. Arthur turns to her in amazement; saluting, she takes off her cap. Then Arthur holds out his arms, and only too willingly does the little southerner enter them, for in union there is strength.

NEW YORK MOTION PICTURE CO.

BISON.

A COWBOY'S DARING RESCUE.—Hartley is a rancher. His daughter, Bess, is the sweetheart of Jack, a fine, manly fellow. Bosco is a card sharp who inveigles Hartley, while under the influence of liquor, into a card game. Jack catches Bosco cheating, stops the game, and after an encounter with Bosco takes Hartley home, where a scene of pathetic tenderness is enacted with Bess. In revenge, Bosco and his partner carry Bess away. Jack rides in pursuit while Hartley assembles a posse and follows. The two renegades quarrel, and during the ensuing fight Bess makes her escape. As Bosco is about to recapture her, Jack arrives on the scene and a terrific encounter follows, in which Bosco falls over the cliff. In the meantime the posse is riding hard and comes up in time to escort Jack and his sweetheart back. Hartley is stricken with remorse over the trouble his drinking has brought on and takes an oath never to touch liquor again. The last scene shows Jack and Bess at the little church, about to be married, while the cowboys fire their revolvers and cheer them.

THE PRAYER OF A MINER'S CHILD.—In a desperate attempt to reach a doctor to minister to his dying child, Jim, exhausted by a nine-mile run and with still twenty-one miles to cover, appropriates by force the horse of the mail carrier. The sheriff organizes a posse of cowboys who pursue Jim, thinking him a common horse thief. The doctor ministers to the injured girl and Jim is apprehended, but is released by the sheriff, who learns the true state of facts by listening to the evening prayer of Jim's little boy, who had been the innocent cause of his sister's injuries by chasing her, in play, near the mouth of the mine shaft in which she fell.

AMBROSIO.

THE BETROTHED'S SECRET.—Courting a maid, and after marriage learning from her that she is in reality a widow and the mother of a son, Freeman becomes angered and refuses to live with his wife. Some years elapse, and one day the boy sees a motor car coming down the street at tremendous speed and in danger of being struck by a train which is not in view of the occupants of the car. Risking his own life, the boy stands in the middle of the street and by wild gesticulations stops the automobile, just as the train rushes by. The occupants of the motor prove to be Freeman and his mother, who accompany the child back to his home. Freeman's surprise is great to behold his wife, and having formed an attachment for her son, he effects a happy reconciliation.

TWEEDLEDUM ON HIS FIRST BICYCLE.—Tweedledum's attempts to master the bicycle lead him into situations both thrilling and comical, and the ride proves most adventurous. He barely escapes with his life, and causes a mad scramble on the part of pedestrians who cross his path.

LUX FILMS.

BILL AND THE MISSING KEY.—Bill and a friend stroll to a cafe, where they are greeted by other friends. Unfortunately, Bill's nose commences to bleed, and after many ineffectual attempts to stop the copious flow, the old-fashioned remedy of dropping a key down the back is tried—with the result that Bill is comfortable once more. But things are slow, and the two merry young men follow two equally merry young ladies to a jolly party in the open air. In the small hours of the morning a cab drives up at Bill's flat, and a somewhat battered individual tumbles out. Bill, after ringing the bell some little time, finds that the door is unlocked, and makes his way up to his room. But he cannot find his key and wakes up the porter. The latter is extremely annoyed and kicks Bill downstairs. Our hero, in a more battered state than ever, decides to spend the night at a hotel, but here, through being unable to pay the necessary charges in advance, he is again flung out. Wearily he lies full length on a public seat, but even here he is not allowed to rest, for two gendarmes appear, and after some rough handling, Bill is put into the cold comforts of a prison cell. A moment later, another equally disreputable person makes a forcible entry, who turns out to be none other than Bill's friend. Bill relates his story and his friend is so annoyed that he hits poor Bill on the nose. Sure enough, that organ commences to bleed, and then the friend remembers where the lost key is. Calling the gendarmes, Bill is turned upside down and shaken until the key falls out, when the two are summarily dismissed from the cell by the indignant gendarmes.

RUNAWAY STAR.—The leading actor is a gay dog, and spends a great deal of his time getting in other people's way and generally making himself a nuisance. But he sighs for more daring deeds, and seeing a chariot standing by, gets in and drives off. Meantime the unfortunate manager of the theater, at the hour for the curtain to rise, has to explain that the leading actor has disappeared, and consequently there will be no performance. A small riot takes place in the theater, and the manager's exit is hurried by a rain of articles from the exasperated audience. The company set forth to find the culprit, and an exciting chase ensues. They follow up the Champs Elysees, where the leading actor has upset a hansom. Past the Trocadero they follow, and then around Eiffel Tower. The actor in his chariot passes a level crossing just in time to miss an express coming along. His merry course continues, during which he upsets a barrow of fruit and many people. Ultimately, tired out, he drives up a passage, and there is captured by the company, to be fined £20 for his little escapade.

AUNTIE IN THE FASHION.—Auntie, a stout, elderly person, receives a visit from a young lady friend, who is dressed in the latest fashion. Auntie is much impressed with the skirt, and when her visitor leaves she informs Uncle that she must have a skirt like that. In spite of Uncle's protestations, Auntie sails off to the dressmaker's, where, with some difficulty, she is fitted with an exceedingly tight skirt, which can best be described as the "last word" in "hobbles." She experiences some difficulty in walking, but all goes well until her troubles commence in the knocking of a cyclist off his machine. Then the fun starts, for Auntie "bashes" into everybody, with disastrous consequences to herself. Finally, in crossing a bridge, she falls into the water, and it is a very battered Auntie who arrives home to greet her husband.

MOTHER'S PORTRAIT.—We are first shown a happy family celebrating the mother's birthday, and the father hangs up her portrait. But the happiness of the little family is quickly broken, for the mother catches a severe cold, which ends in her death. The father, who hitherto has been a sober man, tries to forget his grief in drinking, and the little boy, neglected by his father, sorrowfully kneels before his mother's portrait. The father comes in drunk, and falls asleep over a

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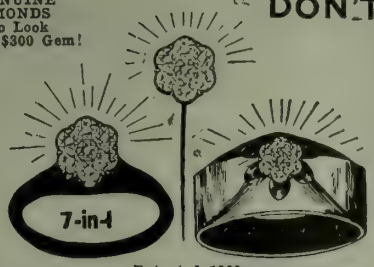

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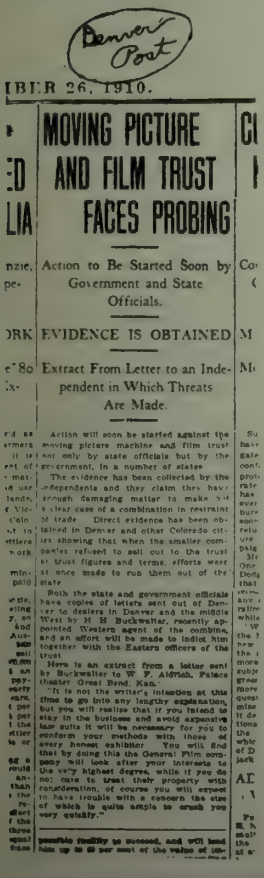
Denver Post

IBER 26, 1910.

MOVING PICTURE AND FILM TRUST FACES PROBING

Action to Be Started Soon by Government and State Officials.

EVIDENCE IS OBTAINED

Extract From Letter to an Independent in Which Threats Are Made.

Action will soon be started against the moving picture machine and film trust not only by state officials but by the government, in a number of states.

The evidence has been collected by the independents and they claim they have enough damaging matter to make out a clear case of a combination in restraint of trade. Direct evidence has been obtained in Denver and other Colorado cities showing that when the smaller companies refused to sell out to the trust at trust figures and terms, efforts were at once made to run them out of the state.

Both the state and government officials have copies of letters sent out of Denver to dealers in Denver and the middle West by H. H. Buckwalter, recently appointed Western agent of the combine, and an effort will be made to indict him together with the Eastern officers of the trust.

Here is an extract from a letter sent by Buckwalter to W. F. Aldrich, Palace Theater Great Bend, Kan.:

"It is not the writer's intention at this time to go into any lengthy explanation, but you will realize that if you intend to stay in the business and avoid expensive law suits it will be necessary for you to conform your methods with those of every honest exhibitor. You will find that by doing this the General Film company will look after your interests to the very highest degree, while if you do not care to treat their property with consideration, of course you will expect to have trouble with a concern the size of which is quite ample to crush you very quickly."

possible facility to succeed, and will lend him up to 49 per cent of the value of im-

Old "Gen. Flimco" is not only the worst-managed but the worst-scared trust in America. Right now he has the worst case of panic-ache a trust ever suffered from. I understand from what seems to be mighty good authority that old Flimco is having a scrap within himself, that his officers can't agree, that each one is blaming the others for the enormous loss of exhibitors from the ranks of the licensed royalty-payers. The number of exhibitors now daily turning independent is something appalling to Gen. Flimco. And on top of that, he is now threatened with a government investigation WHICH WAS STARTED AS A RESULT OF THE FAMOUS DENVER LETTER I PUBLISHED IN MY ADVERTISEMENT OF TWO WEEKS AGO! Read the accompanying clipping from the Denver Post. It tell it's own story and it ought to be meat for your thoughts! Maybe it will act as an alarm clock and encourage you to wake up, protect your theatre, assert your independence and put the boots to the old general. When you get ready, fire me a letter and I'll open negotiations with you concerning the best films and the best service in this wide world!

CARL LAEMMLE, President

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bottle of wine. The little boy clambers out of bed, and seizing the bottle, empties its contents out of the window and then hides the bottle. Soon the father awakens out of his drunken sleep and reaches for his bottle. It is missing, and angrily he searches for it. He finds the empty bottle, and drags his son out of bed. The little lad pleads with his father, but the maddened man only remembers his craving for drink. As the boy and man stagger round the room, the father's eyes light on the portrait of his wife, which, to his heated imagination, takes the form of living reality. His dear wife's eyes look reproachfully at him, and, with a sob, the man drops on his knees before her portrait. His better feelings have conquered.

POWERS CO.

A WOMAN'S WIT.—Judge Brown, of Tonah Par, New Mexico, is threatened with death by some bandits unless he releases one of their pals. The judge's daughter, Grace, goes out riding with her lover, Arthur Bray. Her horse runs away and she falls into the hands of the bandits and is taken to their cave. Diaz, the chief bandit, sends word to the judge that he will release his daughter when the judge releases Mandez. Grace flatters the bandit chief by making a portrait of him. She writes a message on the bottom of the picture telling of her whereabouts and tears this part off. Later she persuades the bandit to let her take a walk. She takes the message in her handkerchief to the horse and sends the horse galloping toward her home. Her lover and the sheriff's man find the horse and the message and come to the rescue. A thrilling and dramatic scene follows and Grace is rescued.

SLEEPY JONES.—Jones is a big, good-natured cowboy who would rather sleep than eat. While calling on his girl he goes to sleep and his rival, Sim Thompson, wins his girl away from him. After their marriage Sim takes to drink. To save the wife from abuse of her drunken husband, "Sleepy" whips him and the wife promptly shows her gratitude by knocking him over the head with a rolling pin. Some bad men tempt Sim to help them rob the Wells Fargo money boxes. Jones, who has fallen asleep in the bushes, overhears the plot and determines to save Sim. He warns the express messenger and the stage driver and then he captures Sim and ties him to a tree. The would-be robbers are captured; then "Sleepy" releases Sim and makes him realize what he has escaped. In a touching scene Sim apologizes to Jones before his wife, and all ends happily.

THE DEVIL.—Harry Cutup goes to a masquerade ball dressed up as the Devil. At 4 A. M. he comes out loaded and happy. Imagine what happens when the driver of an automobile wakes up to find the Devil seated in his car. He's off. A policeman turns the corner, sees the Devil. He is off like a streak of lightning. Two robbers have placed a ladder against the house and are about to rob it. Harry comes along just as they are descending with their plunder. One look at him and they are off. Harry climbs the ladder to restore the stolen property. He enters the room of a German and his wife. The wife takes one look at him and falls into a faint. The husband awakes to find himself embraced by the Devil. He dives through the window. Harry puts on the German's clothes and goes home. The husband returns and the wife awakening from the faint thinks that her husband has played a joke on her and she lands into him.

NESTOR

SILVER PLUME MINE.—"Extremes are ever neighbors." So the wise-heads nodded and smiled their approval when David Silver's stanuch, energetic daughter, Mary, became the bride of the indolent, self-indulged and fickle John Plume.

Mary would arouse his ambition and instil new blood into his veins; and they beamed with satisfaction when they learned that the young wife had already successfully planted the gold-bee in his bonnet, and the couple were departing to search for a claim.

The claim, when staked out, they called Silver Plume, and until John was laid up with fever, both husband and wife worked it unceasingly.

Mary, however, was not to be discouraged. Every moment she could spare from John's side was devoted to the mine.

But lack of sleep and proper nourishment was commencing to tell upon her, and it was, therefore, small wonder that upon picking up a piece of quartz in which she discovered free gold, all else was forgotten—even the blasting powder and her lighted cap—forgotten until the cap fell and an explosion followed.

Painfully Mary groped her way out—but when at last the miners found and helped the unfortunate wife home, the doctor held out very little hope for her sight.

A letter was hurried off to her father, who answered he would start at once, bringing with him Edith Ausdel, her Eastern cousin.

In the meanwhile, as the fever left him, not only did John's old indolent disposition return, which caused him to gladly dispose of his share of the mine, but likewise his fickleness. Edith Ausdel was a new toy and he gave himself up to a flirtation with her with all the relish of his self-indulging soul.

In the very room with his blind wife the deceitful couple would show their infatuation. However, Mary was not yet blind, she but awaited the doctor's permission to remove the bandages.

At last the permission came, and oh! happiness supreme—she could see! Joyfully the little wife parted the curtains to tell her husband and Edith—but, to her horror, beheld her cousin in John's arms.

And he, finding that reconciliation with Mary was impossible, whispered to Edith he would meet her at their old trysting place—and there he waited and waited and waited, while Edith stole quietly out of camp and boarded the first train going East.

CHAMPION.

STOLEN BY INDIANS.—Although the advent of the railroads tended to bring the far West within the realms of civilization, it was still in a comparatively wild state, and still sparsely inhabited, when Mrs. Hardy with her two boys, John and William, aged eleven and seven years, respectively, accompanied by a neighbor and his wife and child, Grace, sets out from her farm in Vermont in a prairie schooner to journey across the country to the Western home already provided by her husband, Peter Hardy.

In his letter to his wife, Hardy has taken precautionary measures by despatching a band of cowboys to take them safely across the Indian infested country.

This detachment is now well on its way within the same territory through which the settlers are journeying, when they scent suspicious signs of marauding Indians. Sending a scout ahead they soon ascertain that a band of Indians are trailing the prairie schooner.

Dashing forward they are soon upon the hostile Indians who have already surrounded the settlers. They scatter the Indians and find them all unharmed. During the excitement they have failed to notice the children, but now little William comes rushing into camp with the alarming news that his elder brother John, with whom he had gone to fetch water from the spring, had been carried off by the fleeing Indians.

A hurried search is instantly made by the cowboys in all directions but all attempts are futile. The heartbroken and frantic family continue their journey westward and arrive eventually at their home.

The grief of the parents when they meet is pitiful and when the last of the cowboys return with sorrowful faces, they resign all hope of finding the lad.

Twenty years roll by, and West has progressed in population, civilization and industry, and little William, now a tall man of 27 years, is engaged to marry Grace, the daughter of that neighbor who so many years before accompanied them across the prairie.

It is while strolling about one balmy evening that they notice the young chief of a group of Indians, who have come to town to form their camp, and it appears rather peculiar in that he is of fair complexion and rather blonde. The brothers, for the young Indian is none other than the stolen boy, gaze at each other and pass on without evincing any signs of recognition.

The following day, Grace visits the Indian camp to inspect the different curios and fancy handiwork. Her friends, becoming alarmed at her absence, hurry to the Indian village and find her in the young chief's tepee. The white folks threaten him, and when he bares his right arm, vehemently asserting that he would rather cut it off than harm the girl, his mother notes the birth mark on his wrist, and recognizes in the Indian her long lost boy.

Following the identification he at first hesitates at the thought of leaving his tribesmen, but later, beset with conflicting emotions, he appeals to the old chief who grants him permission to return to his own people.

On entering his home and seeing his mother weeping before the fireplace for her lost son, he sinks to his knees, and with a great cry from each, mother and son are clasped in each other's arms.

THANHOUSER COMPANY.

POCAHONTAS.—Captain John Smith comes to America at the head of a band of English colonists and settles Jamestown, Virginia. While at the head of the colony Smith makes a trip of exploration into the interior, and is captured there by King Powhatan, the acknowledged head of all the redmen in Virginia. Powhatan orders his prisoner's execution. Just as the fatal club is about to descend, Pocahontas, the favorite daughter of the King, throws herself before her father. She begs so fervently that the white man's life be spared that Powhatan relents and orders his release. Captain Smith returns in safety to his friends.

Later, Pocahontas is taken prisoner by the English, and held as hostage. While a prisoner, she is converted to Christianity, and falls in love with Rolfe, a handsome young Englishman. They are married in a rude little church at Jamestown, and the Indian princess sails away with her husband to England. There she is received with royal honors by King James I., but the foreign flower cannot stand transplanting. She soon sickens and dies, and in her last hours is visited by visions of the home in the wilderness that she would fly back to if she could.

DELIGHTFUL DOLLY.—Little Marie Allen, a penniless orphan, lives with her granddad. Out for a walk, she admires a huge doll in a show window. That night, after her granddad has fallen asleep, she slips out to have another look at the doll. Arriving at the toy shop, she sees that the doll is gone. Unseen by anyone, she enters the store. She finds the wonderful doll and lifts it out of its box to admire it. Hearing a clerk approaching, she becomes frightened and gets into the doll box. The doll rolls under the counter. The clerk sends the errand boy off with the box, thinking it contains the doll, which has been ordered for Daisy Smythe, a rich little girl.

Arriving at Daisy's house, Marie steps out of the box as soon as the room is empty. She removes the doll clothes from the box and admires them greatly. She decides to try them on, and soon a little cap, shoes and garments are on her figure. Then she hears Daisy coming and retreats to the box. Daisy enters and takes the supposed doll from the box, falls in love with it instantly and enthusiastically works its arms and limbs. Marie lives up to her role well, imitating the stiff, jerky movements of the limbs that belong to real dolls.

Then Daisy eats, and Marie grows hungry as she watches. When Daisy sets down her bowl of milk, Marie reaches over and drinks it down. Daisy is amazed when she misses the milk. Marie helps herself to all the food and Daisy's wonderment is amusing to see. Finally Daisy falls asleep in her chair and Marie falls asleep on the floor.

Here she is found by her granddad, who managed to trace her from the toy shop, and Daisy and her mother laugh so heartily over Marie's adventure that they reward her cleverness with—the doll itself!

GREAT NORTHERN.

SAVED BY BOSCO.—A lady goes to the help of a sick woman, and her dog Bosco accompanies her. Reaching the house, she enters, and is received by two evil-looking men; but, taking no notice of them, she makes her way to the woman's bedside. After giving her medicine, she turns round, and sees the two men are lounging round the table where her handbag is lying. She quickly takes her leave. She soon hears footsteps behind, and before she can scream, she is seized from behind and thrown into an old cellar where there is no outlet except a little barred window. In the meantime the two scoundrels have decamped with her handbag containing her money. She sees at the window the faithful Bosco. Having in her pocket a paper, she manages to scrawl a message which she fastens round the dog's neck, and telling him to run off to his master, she awaits the result. Bosco seems to understand, for he rushes home and brings back with him the husband. With the help of the police, the frightened woman is extricated from the cellar.

WILLIE VISITS A MOVING PICTURE SHOW.—Willie, a henpecked husband, is sent out one day to do some shopping. A cinematographer is taking pictures, and Willie takes an active part in a faked fight. The actors, however, do not want his help and he is sent off with a thrashing. By way of consolation, he chats with a pretty girl—all in front of the camera. One day he takes his wife to a moving picture theater, and, to his great surprise, he sees his adventure depicted on the screen. His wife is highly indignant, and administers punishment.

YANKEE

THE COPPER AND THE CROOK.—John Walsh was born and raised in the lower East Side—there, as boy and man, he had worked and played, laughed and cried—and the conditions and customs of this vicinity were an open book to him. Early to appreciate the value of an education, he managed to struggle through public school—not a struggle as far as intelligence was concerned—but a struggle to remain in school because of his being obliged to help towards the support of his family. He managed to do more than his share in this respect, by selling papers and doing odd jobs before and after school hours. Arriving at manhood his cherished ambition was realized, for he secured an appointment on the police force. He was that type of young New Yorker who has made the history of the metropolis, in politics, in business and yes, in finance. Skinny Leach was that other type of East Sider who fill our police courts and jails. As a boy he was constantly sought by the truant officer or kept busy eluding the police. As a youth he slept in hallways or wagons, and as a man became the leader of a growler gang, living by levying tribute from inoffensive Chinamen and Hebrews for funds with which to rush the can. It was ordained that these two opposites meet; for when the young patrolman was assigned to duty, his post was located in the vicinity of Five Points and Chinatown. Here is where the growler gang held sway and where Leach ruled. Hazing is not only practiced at West Point, for at Five Points the kid coppers must go through their course of sprouts, and believe us from what we've heard, we would prefer the Army brand of hazing. "The easiest way may be the best," and "You may catch more flies with molasses than with salt." But John

knew his people, to win the respect of the gang element you must be a better man. "Hey, fellers, there's a new cop on the beat—he soaked me for trying to do Mickey the Bootblack out of the price." That was all that was necessary—such an affront to the gang was not to be tolerated and they proceeded to do the fresh cop; and they almost succeeded, too, but for Mickey the Bootblack and his sister Nell. The gang got John—they beat him up good and they finally cooped him up in a Chinese chop suey joint for the new cop gave a good account of himself—as future reference. It was not all one-sided, though, the leader of the growler gang can testify. When Mickey reached the station house the reserves had an incentive for haste, for one of their fellows needed help. Copper and crook have no love for each other and it was a merry little war that Chinatown witnessed that day—on the street, through houses and on the roofs, that gallant squad of bluecoats took the opportunity to settle many an old score. Leach got his—about five years—ample time and opportunity to reflect upon the error of his ways. We are glad to say that he did—he tried to get work after he had done his bit—but, well a jailbird doesn't always get a show, maybe he is hounded by the police. This ex-convict was arrested on general principles and brought before Captain Walsh, and that's why he is an honest hard-working man to-day. He did not receive a lecture on the error of his ways—he was given a chance. "If you'll stand for him, Cap, I'll give him a job. Can you drive, young feller? Git up." Leach owns a couple of teams himself now. The other day he delivered a package to Mrs. Captain Walsh—Mickey's sister, how did you guess?—and she let him kiss the baby, too. That's an East Side evidence of good will.

ATLAS.

THE CAT CAME BACK.—Mrs. B. had received her annual birthday gift from her husband. This year's remembrance consisted of a handsome jeweled bracelet to slip on the arm, without opening. The surprise and the novelty of the gift had appealed to Mrs. B. and she sat and contemplated what envy her bracelet would create when her numerous dear female friends saw it. Baby Brown was the only other occupant of the room at the time and Mrs. B. had only been out of the room a few moments, when upon her return she found the case empty and the jewel gone. A hasty search failed to locate the highly prized and valuable gift. Mrs. B.'s shrieks for help were quickly answered by their gardener who was at work close by. The cook should have been the first to answer her cry of distress, but Bridget was very busy in another direction. One thing a good cook cannot and will not tolerate and that is interference with her culinary efforts, so that when Miss McCue espied the household cat feasting on the hamburger she was preparing for lunch, her Irish was up in a minute. It was the work of a second to pounce upon the culprit and effect her capture and only another moment to securely confine the thief in one of Mrs. B.'s pillow slips. Pedestrian Pete in search of a handout, was the innocent cause of the cook's mortification, for he had called her to the kitchen door and away from her work. Pete obtained what he wanted, but only after promising the cook that he would take the pillow slip and wicked pussy and deposit both of them in the nearby pond. The gardener was quick to follow the instructions of Mrs. B. and lost no time in reporting the theft of Mrs. B.'s bracelet to the village constable, stopping only long enough to report the matter to neighbor Nevins, whom he passed on the way. This is how Nell knew of the facts so soon. Nell was a sharp, shrewd and well read young miss and had a literary acquaintance with every detective from Nick Carter to Sherlock Holmes. Here was her opportunity to put all her knowledge to good use. Besides the Browns were rich and there was sure to be a reward. To think was to act with Nell, and not a moment too soon, for hearing her approach and realizing that he was discovered, the tramp quickly threw the bag into the pond and disappeared into the woods. "Foiled," cried the girl detective, wading into the pond and recovering the stolen jewel. A quick and clean piece of work, say you, and so it was for Mrs. B. had hardly got through with her last shriek when the female Nick Carter entered and said, "Here is the stolen bracelet." No—don't laugh too soon—cook wanted to know what was in the bag—for sure enough there was the bracelet firmly and securely around the cat's neck. Baby Brown had placed it there. Nellie, the beautiful country girl detective, was handsomely rewarded and so was the cat—she received the rest of the hamburger. I wonder what Baby Brown got?

DEFENDER

THE TALE A CAMERA TOLD.—Henry Larkin leaves the farm, with its dreariness, and is off to the city with its sounds and wails, its aches and the little happenings that bring them. Like so many other country youths, he enters the city university with its bewildering sights. Gradually he becomes accustomed to it, to his chums and to the rest of the college fraternity, and to those just outside the pale, those mighty, flighty, flirty college widows, who create for the college chaps some of their joys, some of their pains. He trips in love with one of them; in fact, marries her, and when the foul deed is done, writes home for his rustic father's benediction, which is not forthcoming. A little perplexed, but still stout of heart, he decides to brave the irate parent's presence, and personally sue for the tardy blessing. He arrives home, and after a luckless scene with his father, meets his better three-quarters, and plan and plot, and finally Henry's wife decides to approach the obstinate lord of their destinies as a book agent, and attempts to win his good graces. She not only wins his good graces, but his gracious goodness, to such an extent that father becomes flirty. Woman's charm, the elixir of a June day and its intoxication, feminine lure, the old story, and its usual termination. He kisses her, and his son, just behind with a kodak, snaps the snappy scene. Then, he presents himself and the photograph, and when the father realizes he has kissed his daughter-in-law, he can not wonder why his son had wooed so ardently, and his opposition makes a noise like the sunset and fades.

IMP

MOTHER AND CHILD.—A husband discovers his wife about to elope with a friend, and then forces her to go with him, making her write a note to her child saying that she is going on a long journey. Later the lover reads of a railroad accident, in which many people were killed and telegraphs the husband that his wife was one of the victims. The child mourns for its mother and asks the father to take her where her mother is supposed to be buried. He takes her there and puts up a tombstone. Later the husband falls in love with a widow, which is very objectionable to the child. On one of the child's journeys to her mother's grave, she meets her mother, who has returned, takes her father away from the widow, brings him home and there is a reconciliation.

THE FUR COAT.—A wealthy young man about to leave the house is handed his overcoat by his valet. Thinking it is too warm, he refuses it. The valet hangs it out of the window to give it an airing, and it falls out. A tramp picks it up and takes it to a pawnshop; he loses the ticket, which is found by a young lady; she immediately redeems the coat, takes it to her employer, a poor lawyer, and offers it to him as a present. The husband, afraid to take the coat home, pawns it for a small amount and gives the ticket to his wife, asking her to redeem it for him. The next day the owner of the coat, a friend of the lawyer, calls on the wife and gives her theater tickets and sees the pawn ticket in her hand. He goes to the pawnshop with her to see if it is not his coat. Upon arriving there, he finds it is his coat, redeems it himself and goes away with it. He calls at the lawyer's office to explain the result of the pawn ticket. The lawyer claims it and in the scuffle the coat is accidentally thrown out of the window and the tramp again finds it and pawns it and spends the proceeds for a good feed and drink.

Fredericksburg, Va.—The Casino Company's moving picture theater on Commerce street opened this week and is now doing a good business.

Marquette, Mich.—C. S. Sullivan, proprietor of a moving picture theater in the Voelker block, is having it remodeled and enlarged.

Farmington, Ia.—H. N. Taylor & Co. will open a new moving picture show here.

Cincinnati, Ohio.—The Cincinnati Family Theater and Amusement Company has leased the building at the corner of Vine street and Thorp alley and will remodel it into a theater.

Terre Haute, Ind.—Barhydt & Hoefler are planning the erection of a new theater here.

Philadelphia, Pa.—J. R. Jackson is estimating on plans for the erection of a new moving picture theater at Twelfth and Passayunk avenue for Hopkins & Milgram.

Springfield, Mo.—Clarence Burke and T. E. Hornbeck have purchased the Majestic Moving Picture Theater from Acy L. Loveless.

Aurora, Neb.—Mr. Howard has sold his interest in the Lyric Moving Picture Theater here to E. L. Burney.

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THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 10.

Eclair—The Carmelite (Dr.).....670
Eclair—The Order is to March (Com.).....295
Imp—Jes' Plain Dog (Dr.).....500
Imp—A Game of Hearts (Dr.).....500
Yankee—The Monogramed Cigarette (Dr.).....

Tuesday, October 11.

Bison—A Cowboy's Daring Rescue (Dr.).....
Powers—A Man and a Girl (Dr.).....
Powers—Simpson's Skate (Com.).....
Thanhouser—Pocahontas (Dr.) 1000

Wednesday, October 12.

Ambrosio—The Betrothed's Secret (Dr.).....
Ambrosio—Tweedledum, or His First Bicycle (Com.) .....
Atlas—Curing a Grouch (Com.).....
Atlas—The S. S. Mauretania (Scenic).....
Champion—How the Tenderfoot Made Good (Dr.) 950
Nestor—Silver Plume Mine (Dr.).....970

Thursday, October 13.

Defender—The Tale a Camera Told (Com.)....
Imp—The Garden of Fate (Dr.).....1000
Lux—Runaway Star (Com.).....413
Lux—Bill and the Missing Key (Dr.).....534

Friday, October 14.

Bison—The Prayer of a Miner's Child (Dr.)..
Cines (Eclair)—The Mad Lady of Chester (Dr.).965
Thanhouser—Delightful Dolly 1000

Saturday, October 15.

Columbia—Tracked Across the Sea (Dr.).....
Great Northern—Saved by Bosco (Dr.).....
Great Northern—Willie Visits a Moving Picture Show (Com.) .....
Itala—Paid Boots and Stolen Boots (Com.)....
Itala—A Pearl of Boy.....
Powers—A Woman's Wit (Dr.).....

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Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440
Sept. 26—The Street Arab of Paris (Dr.).....820
Oct. 3—Through the Ruins of Carthage.....600
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321

CINES.

Eclair.

Sept. 23—Julie Colonna (Dr.) 760
Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965

GREAT NORTHERN FILM COMPANY.

Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....
Sept. 24—Dr. Jekyll and Mr. Hyde (Dr.).....
Oct. 1—The Flight Across the Atlantic (Sc.)..
Oct. 1—Bird's-eye View from World's Highest Buildings (Sc.) 235
Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.) .....

"IMP."

Sept. 8—Sister's Sacrifice 996
Sept. 12—Two Daughters 992
Sept. 15—Dixie 986
Sept. 19—Debt 998
Sept. 22—New Butler 994
Sept. 26—Pressed Roses 987
Sept. 29—Annie (Dr.) .....
Oct. 3—All the World's a Stage (Dr.).....
Oct. 6—The Deciding Vote (Dr.).....
Oct. 13—The Garden of Fate (Dr.).....1000
Oct. 10—Jes' Plain Dog (Dr.).....500
Oct. 10—A Game of Hearts.....500
Oct. 17—Mother and Child (Dr.).....990
Oct. 20—The Fur Coat (Com.).....995

LUX FILMS.

Sept. 22—Only a Bunch of Flowers (Dr.).....596
Sept. 22—That Typist Again (Com.).....380
Sept. 29—How Jones Won the Championship (C.)380
Sept. 29—Kindness Abused and Its Results (Dr.)531
Oct. 6—Auntie in the Fashion (Com.).....301
Oct. 6—Mother's Portrait (Dr.).....531
Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534

NESTOR FILM COMPANY.

Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956
Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970

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Sept. 20—For the Love of Red Wing.....957
Sept. 23—A Cattle Rustler's Daughter.....1000
Sept. 27—A Cowboy for Love 980
Sept. 30—The Ranch Raiders.....915
Oct. 4—Young Deer's Return 985
Oct. 7—The Girl Scout 1000
Oct. 11—A Cowboy's Daring Rescue (Dr.).....
Oct. 14—The Prayer of a Miner's Child.....

ITALA.

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Sept. 17—The Falconer 818
Sept. 24—Foolshead as a Policeman.....500
Sept. 24—The Bad Luck of an Old Rake.....560
Oct. 1—Foolshead Employed in a Bank 1000
Oct. 1—Foolshead Employed in a Bank.....1000
Oct. 1—Foolshead Has Been Presented with a Football 431
Oct. 8—Foolshead, Fisherman 500
Oct. 8—Mrs. Cannon Is Warm.....500
Oct. 15—Paid Boots and Stolen Boots.....
Oct. 15—A Pearl of Boy.....

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Sept. 14—The Iron Foundry.....900
Sept. 21—The Last Friend.....500
Sept. 21—Molly at the Regiment—Her Adventures 500
Sept. 28—The Virgin of Babylon 908
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Oct. 5—Tweedledum's Duel 500
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Oct. 12—Tweededum, or His First Bicycle (Com.) .....

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Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....
Sept. 24—His Lordship (Dr.).....
Sept. 27—The Taming of "Buck" (Com.).....
Sept. 27—O! You Wives (Com.).....
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Oct. 4—War (Dr.) .....
Oct. 4—The Beechwood Ghost (Com.).....
Oct. 8—Within an Inch of His Life (Dr.).....
Oct. 11—A Man and a Girl (Dr.).....
Oct. 11—Simpson's Skate (Com.).....
Oct. 15—A Woman's Wit (Dr.).....
Oct. 18—Sleepy Jones (Com.).....
Oct. 18—The Devil (Com.).....

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Sept. 1—That Letter from Teddy.....
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Sept. 15—An Attempted Elopement (Dr.).....
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Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
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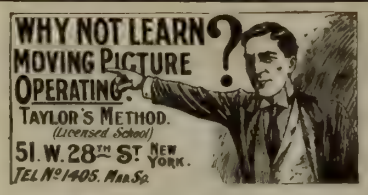

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Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

NEW SLIDES

For the Following Songs—JUST OUT

Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

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Monthly Audits Systems Installed
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A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures
WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
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UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

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41 Union Square West Broadway and 17th Street New York City

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	:	:	:	:	$1.25	20,000	:	:	:	:	$4.60	50,000	:	:	:	:	$7.50
10,000	:	:	:	:	2.30	25,000	:	:	:	:	5.50	100,000	:	:	:	:	10.00

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NATIONAL TICKET COMPANY - - - Shamokin, Pa.

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TEXAS AND LOUISIANA:

WE HAVE SECURED THE EXCLUSIVE RIGHT TO EXHIBIT

Cowboy and Indian Frontier Celebration

HELD AT CHEYENNE, WYOMING

in Texas and Louisiana. ¶ Intensely exciting from start to finish, and a sure money maker. **Released October 9th.** Write for dates at once. See description on page 903, this issue.

TEXAS FILM EXCHANGE, 311 ELM STREET DALLAS, TEXAS

Customer—"Glad to see you, Sol. Come IN and sit DOWN."
Old Sol—"No, thank you, old man. I'm OUT for STANDING orders."
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CUSTOMER
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SAMPLES

Now Open

OUR NEW YORK OFFICE
147-157 Fourth Ave.
(Cor. 14th Street)
German Savings Bank Bldg.
Opposite The Sales Co.

To Accomodate Many of Our Customers, the First

SOLAX

Release

is postponed to

FRIDAY Oct. 21st

SOLAX COMPANY

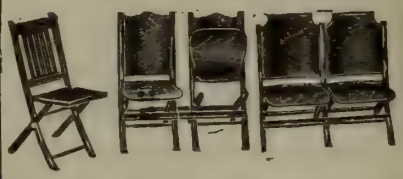
145 FOURTH AVENUE :: NEW YORK
CORNER 14th STREET

FACTORY AND STUDIO, FLUSHING, L. I.

"A CHILD'S SACRIFICE"—FRIDAY, OCT. 21st

Our pictures are distributed exclusively by
THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

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721½ CLINTON STREET

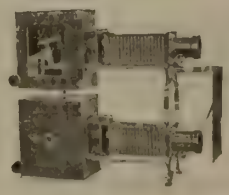
Phone 2987

FORT WAYNE, INDIANA

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company

507 N. Clark Street : : : Chicago



DISSOLVING ERK-O-SCOPE A PERFECT STEREOPTICON

Has been used for five years by the most successful Moving Picture Theatres in the country.

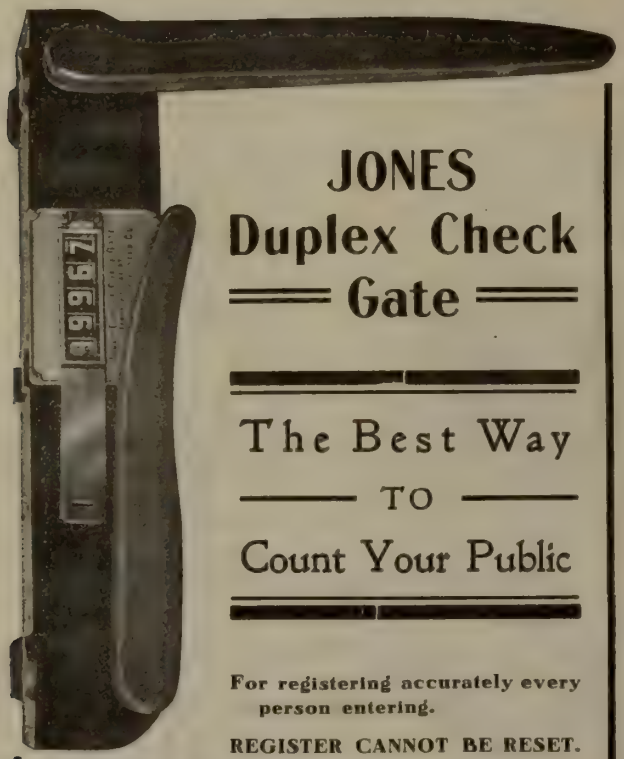
Its special features such as: first quality, well ventilated condenser mountings, high light-tight lamp houses, large doors, new centering device and easy carbon feed, place it beyond competition.

Price Complete with Rheostats, $95.00

We make other Dissolving Lanterns from $50.00 up.

ERKER BROS. OPTICAL COMPANY, 604 Olive Street, St. Louis, Mo.

Moving Picture Theatre Supply



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The Best Way TO Count Your Public

For registering accurately every person entering.

REGISTER CANNOT BE RESET.

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The forward arm at right angles to case can be removed in a moment by breaking seal, converting, if necessary, an entrance into an exit.

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IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

SONG SLIDE

PRIMER

Oh, see the happy, smiling man;
Who is the happy, smiling man?
The happy smiling man is a wise exhibitor.
Why is he a wise exhibitor?
He is a wise exhibitor because he uses our
SONG SLIDE SERVICE

WRITE FOR OUR LATEST PROPOSITION

Chicago Song Slide Exchange

Sixth Floor, Portland Block

107 Dearborn Street Chicago, Ill.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street Boston, Mass.

HAVE WE SOLD YOUR STATE

We have application for rental from exhibitors in unsold territory exceeding $10,000.00 and hundreds of letters from other exhibitors who are anxious to show the pictures on a percentage basis. This assures quick money to the man who buys State rights.

SHOWMEN THIS IS YOUR OPPORTUNITY

Write or wire quick the State you want, and if open will quote you price.

An Exclusive Proposition that is Exclusive

Every purchaser of a State right for the Wild West and Far East pictures is required to furnish a surety bond of $1,000.00 to guarantee that the film will be exhibited only in the State purchased. We guarantee you protection.

With the 3,000 feet of film you can show in any theater the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a $1.00 show at a low price of admission.

Elegant seven-color lithograph posters, fine assortment of large size photographs for lobby frames, heralds, cuts, lecture, etc.; in fact, everything to help you get the money.

BILL THE TWO BILLS

Buffalo Bill and Pawnee Bill Film Company

care of
MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street
NEW YORK

EXCHANGES!

Have you tried our process for renewing your old films

IF NOT

Send us a reel and see what we can do

IF

Your second run reel is in good condition it will help rent your new film

Shipments of fifteen reels returned same day received

Old Reliable Film Renovating Co.
22 Randolph St. :: Chicago, Ills.

Write for References from 75 Exchanges

Canadian Exhibitors

Looking for a first-class film service, write the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
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Agents for Powers and Edison Machines

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Lantern Slide

MATS AND BINDING STRIPS

WE manufacture a full line of these goods. Have you tried our GUMMED PAPER LETTERS for making up slides? If not, do so at once and save time and money.

CATALOGUE AND SAMPLES ON REQUEST

The Tablet & Ticket Co.
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ROUGH-HOUSE FOR

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

The "Big Stick" Wins!!!

Be a WINNER by Getting

SILVER PLUME MINE

Released Wednesday, October 12th, 1910

A FULLY ROUNDED AND FASCINATING WESTERN DRAMA IN 970 FEET

MR. EXHIBITOR!

Follow the Crowd!

NESTOR'S MAILING LIST is 7,000 STRONG. Your Name will make it STRONGER. Send it NOW!

MR. EXCHANGEMAN!

Come on!

Join the LIVE ONES on NESTOR'S BUYING LIST. Be ALIVE YOURSELF!

E. C. PORTER, Mgr.
CRESCENT THEATRE, WARREN, OHIO. Writes:-

"Very much interested in your WONDERFUL PICTURES, which are WELL APPRECIATED by HIGHLY SATISFIED audiences. Much SUCCESS and long LIFE to "NESTOR FILMS."

Scene from "SILVER PLUME MINE"

EXHIBITORS!

"Silver Plume Mine"

tells a story as **unusual** as it is **beautiful**; it is **brimful** of GRIPPING HUMAN INTEREST, and you will vote it a REFRESHING NOVELTY.

Consult the synopsis within and ORDER THIS VERY INSTANT! GET IT if you have to wield THE BIG STICK. In giving your patrons this MINE of PLEASURE, you acquire a MINE of SILVER, also NICKELS. Stick "PLUME" in your hat RIGHT NOW!

Sold Through the Motion Picture Distributing and Sales Company, 111 East 14th Street, New York

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

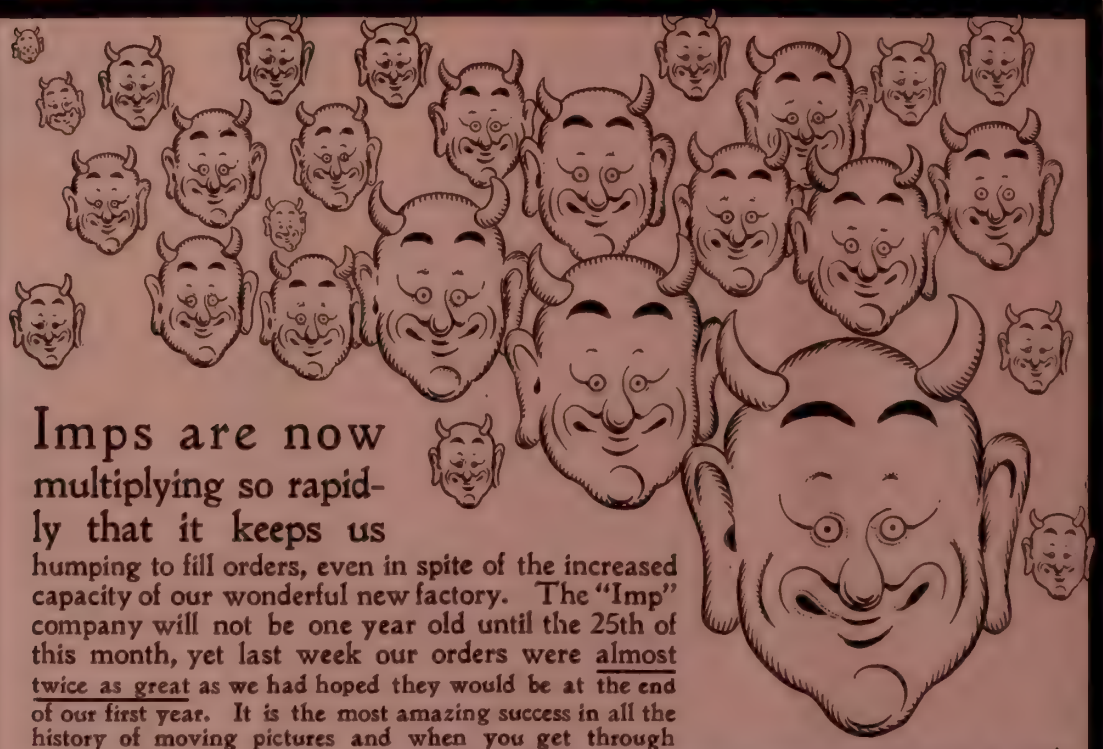
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
DIXIE FILM CO	720 Maison Blanche Bldg., New Orleans, La
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO	61 W. 14th St., New York City.
PARAMOUNT FILM CO	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO	723-34 Century Bldg., St. Louis, Mo.
SWANSON, WILLIAM H	301 Railroad Bld'g., Denver, Colo.
UNITED MOTION PICTURE CO	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITION:

H. & H. FILM SERVICE, Chicago, Ill.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**



Imps are now multiplying so rapidly that it keeps us humping to fill orders, even in spite of the increased capacity of our wonderful new factory. The "Imp" company will not be one year old until the 25th of this month, yet last week our orders were almost twice as great as we had hoped they would be at the end of our first year. It is the most amazing success in all the history of moving pictures and when you get through analyzing it and looking for reasons, there is but one reason and one answer. It is told in one word:—"Quality." Gentlemen, if you are not getting EVERY IMP RELEASED, you are not getting your money's worth See that you DO get EVERY IMP or else trade with some exchange that will GIVE YOU WHAT YOU ARE PAYING FOR! Now read about our next releases:

"MOTHER AND CHILD"

Released Monday, October 17th. Length about 990 feet. A film you will be intensely proud to show your patrons as a fine example of Independent moving pictures. A great story, a great staging, a great piece of photography and some excellent child acting. Write your exchange every day till you get "Mother and Child."

"THE FUR COAT"

Still another of those delightful Imp comedies. Call the plot foolish, silly or what you will, the fact remains that your patrons will laugh their heads off—and that's what gets you the coin. "The Fur Coat" will be released Thursday, October 20th. It is about 995 feet long. See that you GET IT!

IMP FILMS

Independent Moving Picture Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

PICTURE MACHINES EXCHANGED

Exchange your old machine for New and Up-to-Date outfit. We sell all the leading makes. Edison One-Pin, Power's Nos. 5 and 6, Pathe Professional, Edengraph and Motiograph.

STELZER BROTHERS **McCook, Nebraska**

Moving Picture Machines

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed. All kinds of supplies for Moving Picture Machines.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

COWBOY AND INDIAN

Frontier Celebration, Held at Cheyenne, Wyoming

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures of the "WEST AS IT WAS"

Said the Wyoming Tribune

"The presentation of the so-called "Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even imagine the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Wooly West*."

The Only Western Frontier Films Worth While

Pronounced by everyone seeing them, better than anything the Trust or Independents have ever made.

Genuine--No Show Actors--Realistic

THE FOLLOWING TERRITORY HAS BEEN SOLD:-

Ohio—Michigan—Indiana—New York (except the Greater City)—Texas Pennsylvania—Oklahoma—Oregon—Louisiana—Kansas—Colorado—Washington—Utah—Entire Canada, and Contracts for many other States will be closed this week.

Before the Territory You have Your Eye on is Sold

Wire us for price. Get the best Western Shows ever purchased in Moving Pictures since the Art began.

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM COMPANY

TOLEDO, OHIO

EXHIBITORS—Write us for the dates you want and we'll turn them over to the purchasers of our exclusive territory.

DARE-DEVILS

consists of 50 hand colored slides. $75 buys a complete set with the exclusive right to rent and exhibit in your State. Wire, phone or write before the territory you want is sold. THE EARLY BIRD GETS THE WORM.

"For God's Sake Tell Father and Mother I am Alive."

Turned Turtle and Killed Two Spectators and the Car Mechanician.

The Dead and Wounded

Marked Almost Every Lap of the Noted

Vanderbilt Cup Race

in which the World's most famous

DARE-DEVILS

shook dice with death and laughed in the face of destruction.

FIFTY——Hand Colored Slides——FIFTY

SHOWING

Human Life Slaughtered on Speed Lustful Tracks

ONLY EXCLUSIVE STATE RIGHTS WILL BE SOLD

Carried Him Across the Track.

He Was Killed Instantly.

Dare-Devils in 50 slides, illustrates the thrilling and exciting episodes of the most hazardous sport, auto racing. By co-operating with the various pictorial news agencies of the world, we have been fortunate in securing photographs made at the famous Indianapolis and Atlanta Motor Speedways, Los Angeles Motordrome, Brighton Beach Course, Vanderbilt Course, Daytonia, Florida Beach, Prince Henry Course in Germany, Dieppe Course in France and noted Brooklands Track in England.

Condensed captions of a few of the slides are: The racer turned turtle, killed two spectators and the car mechanician; The dead and dying were lying in an awful heap; They carried the lifeless body of Wm. Borque across the course; Holcomb, the mechanician, never regained consciousness, and died in the hands of the physicians; The car swerved from the course, the driver lost control, and the racer wrapped itself around a bridge post; Following the horrible catastrophe Merz's first words were: "For God's sake tell father and mother I am alive."

Canadian Rights, $150, European Rights, $200

Four Color Slides, 10 Cents Each

SLIDES SENT C.O.D. WITH PRIVLEGE OF EXAMINATION

ADDRESS ALL COMMUNICATIONS TO

DARE-DEVIL PICTURE COMPANY

BOONVILLE, INDIANA

Vol. 7., No. 17. October 22, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

HOFFMAN

Power's Cameragraph No. 6

The Perfect Motion Picture Machine

ASK YOUR FILM EXCHANGE

"PAUL AND VIRGINIA" IS COMING!

The Thanhouser 2-A-Week

Say "THANHOUSER" to the Exchange Man and You'll Get

THE LOVELIEST LOVE STORY EVER PICTURED! **YOUNG LORD STANLEY**

Scene from "YOUNG LORD STANLEY"

is a nobleman whose innate democracy permits of his doing manual labor when his funds grow low and who, while engaged at his menial labors, falls deeply in love with his employer's daughter, who takes a fancy to him—though he is below her station in life, she thinks. How, when once the tide of fortune runs his way, the young Lord's suit takes an odd turn, and what that turn is, are some of the points the picture explains to perfection.

RELEASED TUESDAY, OCT. 25th

App. Length, 1000 Ft. No. 154. Code word, Stanley

It's Here! It's Here! It's Here!—Released, Friday, October 28th

THE FAIRIES' HALLOWE'EN

Scene from "FAIRIES' HALLOWE'EN"

is a wonder-subject that will startle at any time 'o year and which you can use with a lecture 'round about and during Hollowe'en week. If you have'nt a lecturer pass the synopsis to your singer and see if it does'nt enable him to "talk" intelligently on this very entertaining novelty. The film abounds in trick scenes that are highly interesting, and the gyration of the pumpkin-men and the fairies, for instance, are highly amusing. The picture should occupy a high place on your programme.

Released Friday, October 28th

App. Length, 1000 Feet
No. 155
Code Word, Fairy

GET **THE THANHOUSER NEWS**, THE "EXHIBITORS GUIDE." Sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY
NEW ROCHELLE, NEW YORK

Banner for All Releases on Sale by B. B. SIGN CO., Cleveland, O.

"PAUL AND VIRGINIA" IS COMING!

WE STAND UNITED

WITH the Sales Company as the market place and the intelligent exhibitors as the buyers the manufacturers must sell their films on their merits. The better the quality the more popular the product. Every exhibitor can choose his own program. Competition promotes prosperity for the sincere producer, and every exhibitor should run his own theatre. You can satisfy the most fastidious audience from our weekly releases.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company
SOLAX—Solax Company. 1st Release, October 21

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.
1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. B. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"Reliance" FILMS

"The Armorer's Daughter"

Released Saturday, October 29th

The most pretentious effort ever attempted in Motion Photography, faithfully depicting the pomp and splendor of Roman feudal times, the magnificence of the palaces, the gorgeousness of costumes and spectacular effects, interwoven into an appropriate, heart-gripping story

PRESENTED BY A COMPANY OF 150 PEOPLE

the principal parts being interpreted by the famous

All-Star "Reliance" Stock Company of Popular American Actors

The exhibition of this subject will mark a revolution in motography, creating amazement in the minds of the theater-going public, who will find that the Carlton Laboratories has attained the pinnacle of success in its endeavors, combining dramatic ability and photographic quality into comprehensive playlets, massively staged at enormous cost. A glance will convince the most casual observer that there are many single scenes whose production has entailed the expenditure of more money than other manufacturers invest in an entire reel.

Macennas, the son of Tiberius, a Roman lord, is being entertained in a manner typical of the times, surrounded by beautiful women, dancing girls, etc., etc. In an altercation with his companions his sword is broken and is repaired by Vulcan, the armorer. The latter's beautiful daughter, Narania, repulses Macennas' attentions, which, later, turned into an honorable direction, win her heart, and the two are secretly wed, the union being blessed a year later by the advent of a child. The Eden of the lovers is darkened by the command of Tiberius that his son marry the daughter of a neighboring lord, and Macennas confesses his marriage to Narania. Persuasion and threats fail to move him from his refusal to renounce his wife, Macennas is imprisoned and Narania and her child are ordered sold as slaves by the furious Tiberius. Macennas overcomes his guard, and disguising himself as a peasant, makes his way to the slave market, offers himself for sale, and is purchased by the Barbarians who have bought Narania, and the two, with their baby, are driven under the lash of the whip to foreign lands.

The scenes of royal revelry, the slave mart with the dealers of the world bidding for the victims, the palace of Tiberius, etc., etc., are overwhelming in their spectacular and dramatic perfection.

Marion Leonard as Narania; Arthur Johnson as Vulcan; Henry Walthall as Macennas; James Kirkwood as Tiberius, and Phillips Smalley as the Barbarian Chief, will captivate and hold spellbound any audience witnessing this magnificent subject.

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MONDAY, OCT. 24—"THE COUNT OF MONTEBELLO"—This is a sequel to "Fruit and Flowers" and "The Widow" and will be hailed with keen delight by Imp fans. Keep your eye peeled for the wedding scene in this uproarious comedy (Length, 1,000 feet.)

THURSDAY, OCT. 27—"MENDELSSOHN'S SPRING SONG"—This is nothing less than a marvel. It is one of the most ambitious efforts ever made by a film manufacturer. It shows how Mendelsshon received the inspiration for his famous "Spring Song." Have your pianist play the "Spring Song" throughout the film. Begin asking your exchange for it this very day. (Length, 500 feet.)

THURSDAY, OCT. 27—"THE HOBBLE SKIRT"—If this picture will make *you* laugh your very back teeth loose, Mr. Exhibitor, what will it do to your patrons who are even better laughters than you are. For the love of fun and profits, get this hobble skirt thing if you have to scrap for it. (Length, 500 feet.)

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INDEPENDENT MOVING PICTURES CO. IMP AMERICA

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When he used a Rheostat

FIVE REELS A WEEK

Bison Films

Tuesday; A "Bison" Wednesday; "Ambrosio"
Thursday; "Itala" Friday; A "Bison"
Saturday; "Itala"

2 WESTERN REELS 2

DEMAND THEM!

The Lure of Gold

A romance with its climax in the desert, showing the terrible privations endured by seekers of fortune in the far west. A western picture staged on real western soil.

Released Tuesday, Oct. 18

The Wrong Trail

Lured into the jaws of death by a misleading sign-board placed on the road by his designing niece and heir, the wealthy Easterner is saved by the cowboys who are sent on his trail by the sister of the designing girl. A strong Western drama.

Released Friday, Oct. 21

2 WESTERN REELS 2

FEATURE THEM!

"AMBROSIO" RELEASE—WEDNESDAY, OCT. 12th
"TWEEDLEDUM'S SLEEPING SICKNESS"
"EXCURSION ON THE CHAIN OF MONT BLANC"

"ITALA" RELEASES
THURSDAY, OCT. 20th
"THE CALUMNY"
SATURDAY, OCT. 22d
"FOOLSHEAD BETWEEN TWO FIRES"
"THE FALSE COIN"

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New York Motion Picture Co.

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Wednesday of this week we celebrated

A Legal Holiday

We commemorated the discovery of great wondrous America by daring Christopher Columbus.

Every Day We Are Making Discoveries

EVERY day more exhibitors are discovering that **Defender Films** are blazing the trail for crowded houses and healthy pocket-books.

OUR NEXT RELEASE

The Heart of a Cowboy

Released Thursday, October 20

will relate pictorially how a

BUCKING BETTING BRONCO-USTER

has his heart lassoed by a sweet little novice at the game of love.

Don't lose any sleep over it, but if you are wide-awake, get it!

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October 15, 1910

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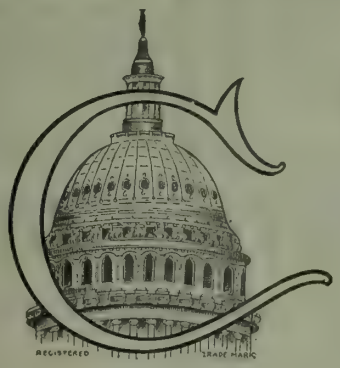

October 22, 1910

Why They Signed the Pledge

A mirth provoking comedy picturing the difficulties encountered by two bibulous business men.

When you buy Capitol Films, you are just putting the finishing touch to your programe. Do it NOW.

Capitol Film Co., Washington, D. C.

SIG G. BERNSTEIN, Gen. Mgr.

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Released, Saturday, Oct. 22d

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Released, Saturday, Oct. 25th

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(FULL REEL SUBJECT)

An East Indian Yogi, his magic charm, the vanity of woman and her terrible punishment; the awful destruction which followed in the wake of her mad flight through New York's busy thoroughfares, all go to make up one of the strangest, most perplexing yet humorous subjects the world of motion pictures has ever seen.

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ATLAS FILM COMPANY

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Stands for Quality!

Release for Saturday, October 15th
(2 ON 1)

SAVED BY BOSCO

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— AND —

WILLIE VISITS A MOVING PICTURE SHOW

A bully comedy all about Willie, a hen-pecked husband—nuf sed.

Release for Saturday, October 22nd

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Eclair Films

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For October 24th

A TWO SUBJECT REEL

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THE

Absent Minded Doctor

Length, 515 Feet

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Length, 890 Feet

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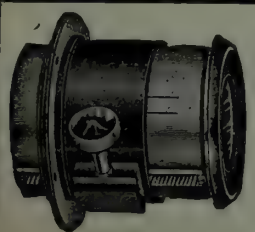

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Will be greeted with a laugh from beginning to end, for it contains 950 feet of the CLEVEREST comedy ever exhibited, and is guaranteed a sure cure for a grouch.

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The Urban-Smith Process of Motion Pictures
In Natural Colors

as described by Thomas Bedding, F.R.P.S., in the reading columns of the Moving Picture World, of which he is one of the editors, and begins in the October 8th number.

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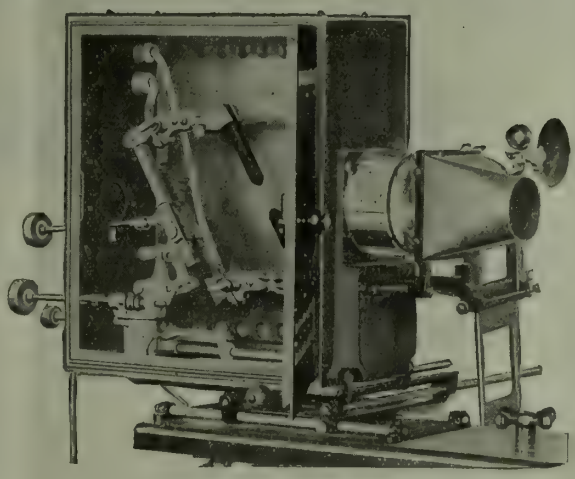

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Here's an example from an "old timer."

SEATTLE, Wash., Oct. 5th.

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GENTLEMEN: The Ind. Western Film Exchange of Portland sent me your "WOMEN OF THE WEST" as a trial shipment. I put out the poster and the people began to gather around waiting for me to open up. Before I had finished my first reel the house was filled, every seat being occupied and over fifty people waiting outside. This is the first time this ever occurred and believe me I got busy with the wire to Portland and told them to add YANKS to my first run.

There surely is some class to that picture and business has increased wonderfully over last week. I am sure it is due to the film. Keep the good work up and be sure to continue your fine toning and tinting. Every time it went through the machine the audience applauded vigorously. Mail me the posters direct so I am sure to get them. I hope this is not asking too much. Wishing you all kinds of success, I am,

Yours sincerely, W. G. SPURRIER, Prop., Savoy Theatre

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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 OCTOBER 22, 1910 No. 17

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Exploration and the Picture.

The other evening we had the pleasure of being present at a meeting of the Explorers' Club in New York City. The Explorers' Club is composed of men who make exploration either the business or the hobby of their lives. The members are travelers, who visit the unfrequented parts of the world, collect data and useful information regarding them, and then recount the story of their explorations before their fellow members, and through them make the information public to the world at large. On the occasion of our visit, Mr. Chapman, of the American Museum of Natural History, gave the members an account of a journey to less frequented parts of Mexico, illustrated by many excellent lantern slides, showing the flora, the fauna, the manners and customs of the country; especially in mountainous regions. We understand that the work was undertaken at the instigation of the American Natural History Museum.

After the lecture was concluded, Mr. Chapman had projected on the screen a series of moving pictures of rare birds, taken in their natural haunts. It was most instructive to see how cleverly the moving picture photographer had succeeded in not alarming the birds, and in showing the habits and manners of these beautiful creatures. Mothers feeding their young, and many other incidents, including flights, and all the aerial gymnastics which a bird is capable of, were shown on the screen. We have never seen such an interesting collection of bird life in motion and we hope Mr. Chapman, who is an enthusiastic naturalist and photographer, will continue his work in this direction. We understand that he is greatly interested in the moving picture for recording the life of the natural history kingdom. On the same evening we saw a fine picture of Mt. McKinley obtained on a recent expedition.

The moving picture camera in the hands of an explorer or a naturalist, is a valuable ally in his work. No exploring party to-day is complete without a moving picture outfit. There is an enormous amount of work done in this way, which never comes before the general public, and certainly does not find its way into a moving picture theater. Arctic expeditions, African hunting, private exploring parties in the old world and the new, are always equipped with moving picture cameras. Now it is a Shackelton who brings home moving pictures of the Antarctic; now it is a Wellman who, crossing the Atlantic in his airship, provides himself with a moving picture camera for making observational photographs *en route*. We are not quite sure that Mr. Wellman really has equipped himself with a moving picture camera, but if he has not, he should have done so.

In conversation with Mr. Chapman, he deplored the fact that the picture camera is not used as much for scientific purposes as should be the case. Still for all that motion photographs figure largely in the hands of scientific workers. As we have pointed out many times in the MOVING PICTURE WORLD, and as we have always insisted, the scientific moving picture seldom falls below the drama, comedy or humorous picture in public interest and appreciation. Take, for example, these bird pictures: they were so good, so human, so realistic, that they would have driven any audience in this country into raptures of delight. Yet, oddly enough, by force of circumstances, the general public do not see these beautiful pictures.

The End of the Anti-Immoral Moving Picture Association.

The Presbyterian Ministerial Association at its weekly meeting last Monday morning refused to endorse the application of the above-named association in its desire for a special State-wide censorship. The merits or demerits of moving picture work were not considered, but the fact that the representative of the Anti-Immoral Moving Picture Association had no credentials, neither could he mention the name of any responsible or representative person as being associated with the movement, seemed to suggest the work of an agitator.

There is, however, the bare possibility that a secret and underhand backing of yellow journalism may be responsible for the movement now unmasked. It is a pity that true reform work should suffer by such deceit and hypocrisy as that shown in this recent attempt to work up a spurious sympathy of the churches. Other ministerial associations which were led to endorse this work have now been enlightened, and the fact that by false pretenses they were misled will make them more careful in future. We are glad to have been the means of exposing this flank move on the part of a dishonest foe and express the desire to co-operate with all honest endeavors to raise and purify the standard of moving picture work.

Censorship.

Perfect or satisfactory censorship is impossible! By this I affirm that any censorship which is intended to be perfect or satisfactory is absolutely impossible in that it is a desire to control the human mind and ideals. In public censorship three parties have to be taken into consideration: the censor, the censored and the public; it is common knowledge that in matters relating to the public the people themselves claim to be the "court of last resort," and will never surrender their "sovereign rights" to any other than a delegated body. As between the censor and the censored there is sure to be a clash of ideals and opinions, so that ere long a board of arbitration would be necessary to decide their differences, which board in public affairs would be the public itself, so that a return to the people would become necessary. Thus far we have referred only to the broad principles of censorship. Applied censorship now comes under our consideration, as, for instance, the censorship of moving pictures. If moving pictures, why not theaters, especially the vaudeville, the very questionable vaudeville? Or the newspapers, or such of them which have proved recreant to and unworthy of the trust imposed upon them by the "freedom of the press," having by word and picture degenerated into a vileness degraded and degrading?

There are many other opportunities for censorship, but "class legislation" is unknown to free American institutions, so that any discrimination even against the moving pictures would be met, we believe, with a popular protest. Differences of opinion not only will always exist, but are really necessary, as proven in the commercial, political and religious world, and the endeavor to force the ideas or opinions of one upon the other has resulted in more trouble than any other common cause.

The regular laws of the land, together with enlightenment, education and culture, are in themselves sufficient censors for all right-thinking and right-acting people, and in public as well as in private, transgressors of those laws know to their sorrow that they cannot err with impunity. The unmoral, the immoral or the criminal find themselves hedged about by the protection society demands. Added to this protection there is the strong, high-minded sentiment in every community which is sufficient a guarantee of proper discrimination in all public expressions or exhibitions. It is an evidence of weakness and a pitiable confession of degeneracy for any party or community to be constantly seeking new laws to control them, reducing the intelligent human family to animals which must constantly be fenced in lest they wander away.

We have too much faith in the high standing of moving picture people and in the public than to admit for one moment that they in any sense need the officiousness of a censor. Rather, it would seem, is the curb more necessary upon those who seek to forge into links of law all the vagaries of their narrow, impractical, distrustful minds.

W. H. J.

The Name of the House.

The recent decision in the Essanay name contest has brought the word "Photoplay" into prominence as a suggested descriptive name for the moving picture theater. Elsewhere in this week's WORLD there is also printed a letter from the Rev. W. H. Jackson, criticising the selection of the name. When the Essanay Company announced their contest, we thought that a short article devoted to the subject would be welcome to our readers, but we deferred writing it until after the decision had been arrived at, as we did not wish to present even the appearance of desiring to influence or prejudice the judges in their decision.

It is an old saying that you can lead a horse to the water, but you cannot make him drink. Probably the simile will apply in this case. The selection of the word "Photoplay" in a contest by no means assures its general acceptation in the moving picture field as a descriptive name for a theater. We write "general" advisedly. We have not the smallest doubt that many picture theater owners will adopt the name, which we concede is ingenious, and applicable enough, so far as it goes. But does it go far enough? That is the question.

Any number of names are available to describe the moving picture theater—names built upon a root idea. Take the case of the moving picture machine. On page 187 of Hopwood's "Living Pictures," there is given a list of names applicable to the machine. This takes up sixteen lines of print. All are applicable, but none has been generally adopted. It is probable that the parallel applies to the nomenclature of the moving picture theater.

We have Nickelodeon, Nickelette, Moving Picture Theater, Motion Picture Theater, Vaudette, Lyceum. Orpheum, Palace, Coliseum, Theatrograph, Cineograph, etc., down a tolerably long list, excluding words built upon a root principle, such as Diorama, Motordome. Aerodome, and the like. Not one of these can be considered generally applicable or satisfactory inasmuch as it never has been generally adopted.

We would like to ask whether a distinctive name is necessary. We are inclined to think that the more dignied plan to follow is that followed in the case of the ordinary theater. Now, a moving picture house is as much a theater as an ordinary theater. It provides entertainment in the shape of plays, music and the like, and therefore it is entitled to the older appellation of "theater." Why, then, not follow the same rule in naming the moving picture theater, as is done in the case of the ordinary theater? Let us cite a few instances that occur to us, drawn from Broadway and its vicinity. On Fourteenth street we have the Unique, the Dewey, the Bijou Dream, the Fourteenth Street, the Comedy, all distinctive names identifying moving picture houses. On

Twenty-third street there is the Bijou Dream, on Broadway there is Gane's Theater, the Circle, the Nemo. And there are many others throughout the city of New York, and other places, bearing their own distinctive names. Hence it will be seen that in the minds of many the idea that we have is felt and put into practice. It comes to this, therefore: that there is no real necessity for a distinctive name applicable to all theaters.

Consider what an enormous fund of names the moving picture theater manager can draw upon. His source of inspiration is just as great as that of an ordinary theater manager. He can use a proper name to distinguish his house, just as Belasco, Wallack, Palmer, Hammerstein and other names have been used. Then there are, of course, special names, such as the Gem, the Alcazar, the Alhambra, the Imperial, the World, the Empire, the Grand, and so on down an almost indefinite list.

With these facts in mind therefore, it seems to us that there is no real necessity for the provision of a special descriptive name for all moving picture theaters. All the same, however, we shall be glad, as we say elsewhere, to have the views of our readers on the subject. We applaud and commend the Essanay efforts and enterprise in this direction. They have stimulated interest in the matter—an interest which we desire to sustain. We conclude by asking our readers to answer this question: "Which is the best way to arrive at the name of a house?"

The Cinematograph in Official Places.

The City of New York is at the present time holding a most unusual exhibition called the "Budget Exhibit." The nature of this new departure is an exhibition of all the city departments, having for its object the attainment of the highest possible results, scientific as well as practical; together with financial economy. It is also intended to give the public a thorough knowledge of, and insight with familiarity of the numerous civic methods of governing so large a city. Daily lectures are given and it is here the moving picture is proving its new found value; life descriptive illustrations of the police, fire, health and other departments, together with such valuable explanations by the Board of Education as can best make the public acquainted with and appreciative of its educational workings. Testimony has been given to the fact that unique and interesting as the "Budget Exhibit" may prove, its chief value lies in the great help in the lectures only made possible by the moving pictures. This is only another of the many and constantly increasing opportunities for proving the valuable nature of such exhibition work. We have no doubt other cities will follow the example of New York, also in educational institutions the reproduction of the civic lectures will be of great value.

THE MOVING PICTURE IN HIGH COMMERCIAL LIFE.

At the annual meeting of the American Iron and Steel Institute, which will be held at the Waldorf-Astoria this week, one of the features of the meeting will be a series of moving pictures of the famous Gary steel plant, showing the process of steel manufacture from the crude ore to the finished product. Ex-Judge E. H. Gary will deliver the address which the pictures are to illustrate. This is another advance made in cinematographic work, and, in the hands of the greatest steel plant in the world, means much for the great appreciation which those high places have for the scientific and educational value of the illustrative powers of the moving picture. Truly its power is unlimited.

Manufacturers and department stores are now finding profit in the use of moving picture exhibitions illustrating the manufacture and selling of goods. Great interest is thus manifested, as both makers, buyers and sellers become familiar with each other as well as with methods.

A Prominent Independent Personality.

Two months ago, there or thereabouts, Mark Dintenfass formed one of a little moving picture circle of which the conductors of this paper were segments. Never mind where the circle met, suffice it to say, that it was not far from the center of things: that is, somewhere between Fourteenth street and Twenty-third street. Mark, the head and front of the Champion Film Company, was the recipient of many admonitions on his rashness in working in a torrid August. "Quit releasing," he was told. "I won't," he replied. "I shall go on making." And he went on, the result being that to-day he is making exceedingly good moving pictures in the photographic sense, is selling all he can make, and will sell more. He stuck to his job and, in the words of a mutual friend, "he is game." The MOVING PICTURE WORLD likes game men.

We like Mark. Underneath a somewhat bizarre personality, he conceals a good heart and a delightfully genial disposition. He is an acquisition to the business, for he is a straight man and a gentleman. The first time we met Mark, he talked single tax. He still talks single tax in the intervals of making films. Mark's competitors like him. We were going to say that his enemies like him, too, but then, he has not any enemies, except, perhaps in the impersonal sense, the writer of this little article. For Mark thinks that we always ought to be writing about his pictures. He seems so amazingly indifferent to the fact that there are other pictures on the market besides his. But not all of them are as good as his. This is quite true.

Mark's genesis in the business was not unattended by difficulties and obstacles. He is surmounting them all. To know Mark is to like him. We believe that there are hundreds if not thousands of exhibitors throughout the country who would buy Mark's pictures because they like Mark. But when both picture and producers are good, the combination makes for unmitigated success. We hope the blithesome Mark will be long spared to illumine the moving picture field with his unique and mercurial personality.

TWO OHIO EXCHANGES CONSOLIDATED.

The Cincinnati Film Exchange, 315-317 West Fourth street, Cincinnati, Ohio, and the Buckeye Film and Projecting Company, 309 Arcade building, Dayton, Ohio, have consolidated, for the purpose of getting a more adequate supply of films. The new company is to be called the Cincinnati-Buckeye Film Company, with a capital stock of $100,000.

The demand for films has so increased in the past several months that the firms working separately could not supply adequate service. They have also taken over the French Film Restoring Company, giving the new company exclusive privilege of using their process, which is a great advantage to them. The said Restoring Company can take a film that has been used but a short while, put it through their process and make it look like new. As very often films but a few days old will show scratches, this being eliminated in the future, is a guarantee that their customers will secure a clean, up-to-date service and an unlimited supply of films at their demand.

The new company have placed standing orders with the Sales Company for the following makes of films: Reliance, Imp, Bison, Thanhouser, Powers, Yankee, Nestor, Defender, Eclair, Atlas, Champion, Ambrosio, Lux, Itala, Great Northern, Columbia.

The officers of the new company are as follows: I. W. McMahan, president; Richard D. Hanish, vice-president; Jerome M. Jackson, secretary, and Fred C. Amer, treasurer.

Theodore Roosevelt: the Picture Man.

Colonel Roosevelt is the modern Admirable Crichton. He does everything that a man can do, and does it well. Some biographer of the future will have a stiff job—Mr. Roosevelt does so much. The most talked of and written about man in the world, it seems at the first blush as if there could hardly be anything fresh to say or write about him. To use a current locution, he has been everywhere and has done everything—except proclaim himself American Emperor. If he did this it would surprise nobody. He may go one better than Julius Cæsar, and accept an imperial crown on the steps of the Capitol at Washington. Good Republican Americans may scoff at the feasibility of this idea. Yet it is only a few years ago that, in modern republican France, an ambitious French general had the French people at his back and with a little more daring might have had himself proclaimed Emperor and overturned the Third Republic. What is possible in old France is surely possible in modern United States.

But a truce to politics! We want to present Colonel Roosevelt to the readers of the MOVING PICTURE WORLD as a picture man: that is, one in sympathy with the best aspects of the picture. All the world knows that for many years he has been a mighty hunter. He has been photographed times out of number, both in the stationary camera and in the moving picture camera. He has been well advertised by photography. All the world knows that he is a very ardent naturalist; that he has made a scientific study of the fauna of many countries, besides shooting it down. Then he and his are good photographers. He himself takes photographs. So does his son, Kermit. And, of course, Princess Alice has used the camera.

On his recent African hunting trip, Colonel Roosevelt figured in many a photograph. First of all there were the photographs made by his own entourage headed by his son. Then there were the photographs, stationary and moving, made by press correspondents and others. Amongst the latter was Mr. Kearton, who is a friend of Colonel Roosevelt. The Kearton Brothers are good photographers and also great naturalists. Their work in the photography of rare natural history subjects attracted the attention of the great opponent of nature faking years ago. Richard Kearton has been a guest at the White House. Cherry Kearton during his recent stay in this country also met the Colonel and was a fellow guest with him at the New York Press Club when Mr. Roosevelt took occasion to compliment Mr. Kearton on his very fine moving pictures of lion hunting. Said he: "To have got these pictures with a cinematograph is a thing that has never before begun to be approached. You have witnessed a really phenomenal record of a really phenomenal feat."

It is this endorsement of the value of the moving picture in natural history work that in our minds enrolls Colonel Roosevelt amongst picture men. He is something more than a picture personality: he is A PICTURE MAN. That is to say, he adds the enormous prestige of his public endorsement to the scientific value of moving picture photography in natural history work. It gratifies us greatly to think that Colonel Roosevelt found time, in the midst of his many engagements, to be present at an exhibition of natural history moving pictures. By that act he enrolled himself amongst the friends of the picture.

The picture has not so many friends that it can afford to ignore the extreme value of Mr. Roosevelt's commendation, even though that commendation be devoted to scientific work. When vested interests, when the press, when the pulpit, when the law and learning come out, as they frequently do, to malign and defame the picture, we have the greatest man of his time present at a moving picture exhibition, and saying kind things about the scientific value of kinematography. In drawing particular attention to this circumstance, and in rating Colonel Roosevelt as a picture man, we think that besides doing our duty, we are also doing a service to the business as a whole, which must profit and be stimulated by the fact that Mr. Roosevelt is at least sympathetically disposed towards it.

Colonel Roosevelt has certainly had, and certainly is having, a great and, it must be said, a historic career. He is one of those men of whom, as we have hinted, the future historian must take decided cognizance. His is such an overmastering personality that we go the length of expressing the hope that moving pictures of him may be preserved in safe custody for future reference. What would the public of this country give to-day to see Abraham Lincoln or George Washington in their habits as they lived, in moving picture form? Don't you think they would cheerfully pay the small sum for admission to any theater in which such pictures were shown? Don't you think the student, the historian, the biographer, the patriot would be glad to see moving pictures of these great men? Surely so. It is the same with Mr. Roosevelt. In time to come people will want to see what the Apostle of Strenuousness was like; how he looked; how he comported himself. Of course we hope that Colonel Roosevelt will give the moving picture photographer many more opportunities of making pictures of him. The world without Colonel Roosevelt would, indeed, be a dark and dismal place.

Colonel Roosevelt has shown himself such a firm friend of the plain common people that we are sure he would be interested in knowing that the picture does not reach them unhampered by restrictions such as characterize the sale of oil and other commodities. He would probably be surprised to know that the owner of a moving picture theater in this land of freedom is not free to buy in an open market; is not free to show what pictures he likes; that, in fact, the poor man's theater is not free; that millions and millions of American people find obstacles to their perfect enjoyment of the picture. Probably, in due course, Colonel Roosevelt will become aware of these circumstances, and with characteristic bluntness may denounce and criticise them. There is a woeful ignorance in high quarters as to the position of the picture in the world of entertainment. One day this week we were in conversation with Congressman Young of Washington. The statistics that we gave him with regard to the picture, and its relation to the public, amazed him! So do many other facts with regard to the picture when they are brought to the attention of persons in high places.

NOTICE TO ADVERTISERS.

We desire to state that, in conformity with recognized newspaper usages, all copy and cuts for advertisements in the Moving Picture World are received subject to the approval of the publishers, and that they are accepted for insertion absolutely without condition, expressed or implied, as to what appears in the reading portion of the paper.

Motion Picture Economies.

By Epes Winthrop Sargent (Chicot).

It used to be said of Mr. B. F. Keith, when his "million dollar" vaudeville theater in Boston was new and almost a matter of national importance, that he was "a man who would spend twenty-three cents to take in a quarter."

It is improbable that Mr. Keith ever was required to make such an outlay to draw patronage, but it is beyond question that he very largely owes his position in the amusement world to-day to his policy of being willing to pay out money for the little things wherein other managers economize.

That's the point. This is not a story about Mr. Keith and his shows. This is a question as to whether the wrong sort of "economy" pays the motion picture exhibitor, and the answer is "NO" in double capitals before the question is considered.

This, of course, does not mean all motion picture theater proprietors, but there is no amusement enterprise wherein so small a percentage of proprietors are trained showmen. Some of the clever men of to-day are purely the product of the picture house: men who have grown up with the growing business from the days when a vacant store, a few second-hand opera chairs, a picture machine, a screen, and an understanding with some music publisher about a pianist who would play the firm's music and sing the firm's illustrated songs, constituted the sole requirements to the starting of a nickelodeon.

The business long since outgrew its early limitations and to-day the man who makes money with pictures must be willing to spend some. In all lines of business endeavor there are short-sighted individuals who gauge their cleverness by what they save rather than by what they make, and nowhere does the short-sightedness of this policy become more markedly apparent than in the picture business, where it is so easy to save ten dollars and not realize that it means a loss of many times that sum.

More than that, some of these economies reflect upon the entire business and, unfortunately, do not react solely upon the economist who is more of a miser than a showman.

Take, for instance, the matter of house fronts. There are literally hundreds of thousands of people who would be attracted to motion picture exhibitions could they be convinced that beyond the squalid fronts were to be found the domains of a modern fairyland; that they could pass the faded swinging doors and find themselves transported from the tropics to the poles, from the Rockies to the Alps, in the twinkling of an eye. To them the motion picture theater is a "joint," an ephemeral affair with dirty floors, vermin-infested walls and filthy seats occupied by disorderly children indulging in unspeakable practises.

These are the people who nod their heads approvingly when they read the newspaper "crusades" against the pictures and who endorse the strictures upon the stories of crime—real and pictured—that are enacted within the walls of the "nickel theater."

In a sense they are not to blame. They are told that the picture plays abound in murders, robberies and all other crimes of the catalogue and they believe it, for have they not seen these very crimes pictured upon the gaudy second-hand posters that day after day are hung in the lobby, irrespective of what the current bill may be? The title of a really artistic production in which well-known players appear in a play that would not give offense to the sternest moralist, may be appended to a glaring bill in which a very young hero is depicted finishing off his tenth victim with the last bullet in his six-shooter while with his left arm he supports the interesting heroine who looks like the leading woman of an old-fashioned burlesque show.

People are not to be blamed if they not only shun such resorts but approve of campaigns against them, when the proprietors of these lesser places seem determined to create the impression that their houses are but one degree higher in the scale than the resorts inelegantly termed "dumps" in the East and "honkatonks" in the West. A little paint, the more industrious application of the broom at more frequent intervals, the use of crisp, especially printed posters displayed in neat frames, and a little attention paid the supervision of employees, would not cost more than five or ten dollars a day and it would bring permanent trade greatly in excess of that sum.

Patent screens cost slightly more than the ordinary drop of canvas or muslin. It is a useless expense—the home-made screen is more economical—and yet the patent screens permit more light in the auditorium (another "expense"!), and had houses been sufficiently lighted in the past two or three years we would not hear the hundredth part of the present clamor against the pictures and the screens would have paid for themselves and their renewal a thousandfold in the adults who do not care for the dimly lighted halls and from children who obey careful mothers and keep away from picture shows on general principles.

As one matron expressed it, she knew that children under age were not admitted to most places, but she had heard so many horrible stories that she was afraid to permit the kiddies to get a taste for the shows, even under her chaperonage.

Then, too, the light auditoriums that would have kept down the offenses that undoubtedly are committed in spite of watchful care where care is exercised, would have detracted from the whimpering appeal of the crafty small boy that he learned crime from the pictures. The authentic stories leave judicial officers the more ready to believe any complaint against the pictures, and the small boy has his cry out and goes free while the judge wastes time telling the reporters all over again what dens of vice all picture shows have become and the real showmen suffer with the economist.

But almost as important is the question of the operator. Operators may be had for as little as $12 and $15 a week and that cuts something off the expense bill. It may mean a lot to the man who runs a store show and who finds that his auditorium is seldom full. Ten or fifteen dollars saved on the operator and twenty on the film service may mean the difference between profit and loss when figured out on a piece of paper, but does it?

For the more generous sum a real operator might be procured, a man who would keep his shutter always properly set, who would handle his "juice" so as to get the whitest crater with less current waste than the "ham," and his pictures would be so much better that it would need no tenth-rate vaudeville to meet the competition with the "man down the street." A thirty-dollar man would be a real economy; a service not too old would bring larger audiences, but cheap junk, all aged films projected by an incompetent operator, drives trade from the house, and while the immediate result is a lessened expenditure, the eventual result is a lessened taking. Is that an economy? It would not be so bad were the

individual manager the only sufferer, but the whole picture business pays.

The young man of the neighborhood who runs the machine while the regular operator gets his dinner and who renders the service free for the privilege of hanging about the place the rest of the evening, may save the salary of a relief if there is no one about the house who can handle the light, but there may be some stranger in the supper show who could be made a regular patron by a good show and he may stamp indignantly out, assuring himself that the crusaders are right, that pictures do hurt the eyes to an appreciable extent. It's a salary saved but a patron lost. The patrons mean more in the long run.

Then, too, the volunteer usher is a poor economy. He's usually a good-looking young chap, well-known in the neighborhood, and he seems to bring trade, but unless he is watched he is liable to bring the wrong sort of trade, and the unpaid servant is never amenable to discipline. The proprietor winks at the little lapses and never knows how his house is being talked about in the neighborhood until it is too late and either the trade is driven away or there is an open scandal that wipes it out overnight.

The cheap pianist is still another evil against whom too much cannot be said. In one New York house the pianist and drummer who constituted the "orchestra" used to have perfectly lovely times racing with each other to see who could play faster than the other, and if the heroine decided to die about the time the musicians were coming down the home stretch and the drummer was tapping out "Turkey in the Straw" faster than the pianist could finger it, the heroine had to die to what one leader used to call 4:11:44 time. It was fun for the orchestra and it didn't hurt the pictured heroine any, but the audiences did not seem to like it, and finally the manager allowed another $10 on his music and hired a pianist less sporty but with more music in her soul and finger-tips.

It is not contended that the house seating 300 can give as many small services as the house with 1,200 seats and double the admission fee, but the man who pays five cents is entitled to see the best the manager can offer, and if he does not get it he goes where he is assured better treatment. One of the reasons the larger house is gradually supplanting the store show is that it is more apt to be run by a showman who knows when to economize and when not to, and of these the more valuable knowledge is when not to. A $30 operator is cheap, one at $15 is not; special half-sheets at 15 cents are cheaper than stock whole sheets at 6 cents; a $25 pianist may know how to play, the one at $10 is a beginner—and you can't pay too much to your film service man.

And one thing that doesn't cost much is personal attention. Sit in the audience sometimes and find out from the comment around you what is liked and what is not; find out if the springs of the seats are getting broken or if the veneer is cracking until it reminds you of the cellar door of childhood days. Try to make the front of the house look as much like a regular theater as you can and then you won't have to practise economy; you'll be well able to afford reasonable salaries to good people.

The "Change Daily" Abuse.

Its Origin and How It Has Affected, and Will Affect, the Future of Moving Pictures.

By C. W. Lawford.

Did you ever notice this sign adorning the front of an amusement emporium: "Program—The biggest and best show in the city—three reels of the LATEST pictures and an Illustrated Song for 5c.," or this beautiful combination of words: "ENTIRE CHANGE OF PROGRAM DAILY"? Just how many times I have seen these alluring signs it is far beyond my usually good memory to recall, but it has been several, I can assure you.

"Three reels of the latest pictures, changed daily," sounds ordinary and not unusual to the layman or the public, but how does it sound to the exhibitor, the exchange man, and most particularly the manufacturer of to-day, and how will it sound to these same factors, and how will it affect them in days to come? Let us talk it over a little and diagnose this fast spreading epidemic.

First, why is this "Latest pictures, changed daily," policy in evidence, and what started it? Both easy questions and with only one answer: COMPETITION, together with short-sighted business ideas and poor showmanship, coupled with inexperience and ignorance of some exhibitors. Their insane desire to "put the other fellow out of business," instead of forming mutual agreements among themselves, has allowed their brains to run away with their common sense and foresight. I have asked several exhibitors why they run the "very latest" pictures in their small town, and why they "change every day." They answer invariably that they are obliged to do this to keep ahead of the other fellow, and besides they have so many patrons that come, or would come, every night if they saw different pictures. Mr. Manager and Mr. Exhibitor, God gave you a set of brains to think with, to figure with and to plan with, and yet you will persist in being led around by the nose and follow every wind that blows, never stopping to think of the consequences. You will read or hear of some other exhibitor in some other town doing such and such a thing or exercising such and such a policy, and you immediately go and do likewise, never stopping to think that towns differ, theaters differ, audiences differ, and that the situation or conditions in one town might be entirely different in your own and thereby demand a different remedy, and because an exhibitor in a little "tank" town of three thousand or under changes his pictures every day you, Mr. Shortsight, get the idea into your head that your town of ten or twenty thousand is crying for the same thing and that that is all you need to pack your house at every performance and put the rollers under your opposition's feet. But you find that the rollers do not stay under your opposition's feet, for suddenly he becomes as WISE (?) as you are and he changes HIS pictures every day, and on top of this contracts newer pictures than you are running, adds another reel to entice the public and possibly adds another song to his already long program, thus going you a few better and leaving you in the same position you held at the start. Then you sit up nights figuring how to get ahead of him again and—well, what's the use of writing the finish? any fool with half an ounce of brains and reason can see it, and if you cannot see these things, which are as plain as the nose on your face, get out of the game and give those with ability, experience and common sense

a change to progress instead of clogging and choking the field like a garden full of weeds.

The more you give the public the more they want, and while I firmly believe in presenting good, clean pictures and well sung melodies, and, if necessary, good, clean vaudeville, there is no more sense in running "first run" pictures outside of the big cities, or changing every day, except in the very small towns, than there is of taking poison because your patrons soon get tired of coming every day. Then again, you give the people the impression that the pictures are slapped together and shoved on the market or they couldn't be produced so fast, and, still further, a GOOD picture, like a good play, will stand more than one day's exhibition and I would suggest that if you feel you must change every day, ease up on the exchange man and the manufacturers, as well as do yourself a little justice, and leave on the good pictures, taking off the poor ones, and do the same with your songs. You do not change your vaudeville every day; why should you change your pictures? If the people will come the second day to see some of the rotten vaudeville acts that are shoved into some picture theaters, they will certainly come again to see a particularly good picture and will even stand for the poorer pictures and await the time for the better ones to go upon the screen. It is not the "same people every night" that supports your theater, not by any means, although they help; it is the quality of your show Monday night that sets your audience talking and induces them to go outside and advertise for your Tuesday night house.

If the popularity of the picture as an entertainment is going to last, the methods have got to be "showmanlike" and the output considerably checked and given more dignity, and in this the exhibitor is the biggest factor.

CENSORSHIP.

Says the Winnipeg "Saturday Post," on a subject of some interest all over the country: "The establishment of a censorship on the moving pictures which are to be offered at the various theaters in Winnipeg dealing in this class of entertainment is not a step which will be regarded with any disfavor by the theaters themselves. These theaters are only too glad to give a clean, respectable show, and they themselves are fairly severe censors of their own moving picture films. Any regulation which will have the effect of strengthening their hands in maintaining the standard of the moving picture shows will be welcomed by the various managements of these popular entertainment houses."

The Moving Picture World believes the above to be the attitude of the moving picture theater managers not only of Winnipeg but of every other city in Canada and in the United States. With very few exceptions these managers are business men, and for them to pursue any other policy, which would result in antagonizing the very public on whom they depend for patronage, only shows the kind of tactics and reasoning adopted by a section of the yellow press in their vicious and malicious attack on this increasingly popular form of public entertainment. The Winnipeg "Saturday Post" is evidently one of the great majority of newspapers having no sympathy with the comparatively few papers of the "yellow type" which have, for some time past, been filling their columns with falsehoods about the moving picture. The Moving Picture World voices the sentiments of all connected with the industry in its contention that the moving picture to-day is by far a cleaner form of entertainment than the modern offerings of the theater and vaudeville stage.

Miss Gladys Hulette, who will be remembered as "Puck," in the Vitagraph rendering of "Midsummer Night's Dream," and who starred with Mme. Pilar-Morin in Edison's "Japanese Peach Boy" and "Little Waif's Christmas" and other notable films, is now a star on the living stage. She is now appearing as "Tyltyl" in "The Blue Bird," which is having a phenomenal run at the New Theater.

MISS ADRIENNE KROELL.

The American Film Company Star.

Miss Adrienne Kroell is the name of the leading lady of the American Film Manufacturing Company. Her physical fitness for the position will be obvious when it is mentioned that in 1907 she won the International beauty contest of the St. Louis Republican. In her theatrical career Miss Kroell acted with Virginia Harned, Amelia Bingham, Henrietta Crossman, Wilton Lackaye, James K. Hackett and other stars. The young lady is said to be a clever and versatile actress. We have every hope and belief that she will carve out fame and distinction for herself on the moving picture stage under the American Company's banner.

I have been roaming about town and find nothing excitable, but much to the unrestable—except something that occurred on Tuesday of the past week. At the eleventh hour we find a moving picture operator figuring in one of the most dare-devil shooting scrapes that ever took place in the city of New York, either before or since its incorporation as the Greater City. It is a case of unequalled circumstance. A man leaves a place to murder. The cowardly victim seizes a twelve-year-old pedestrian and uses him as a safeguard. The shot is fired. The boy is killed and the coward escapes. The man who fires the shot is chased to quarters and finding himself covered, shoots out his own brains. This is the story as given by the newspapers. It is objectionable, possibly, for two reasons: It is not illustrated and the children cannot read.

* * *

The newspapers go into detail in regard to the shooting and take great care to show the best photograph of the unfortunate boy that was killed. It shows great enterprise! It shows great progress! The man intended to be killed escapes, and not a newspaper man can locate him. They locate a photograph of the unfortunate victim—at the home of the lamented parents. The only other two things these enterprising newspaper men locate are that, first, the murderer kills himself, and second, he was the operator of a moving picture machine. Brave, enterprising, evidence-seeking newspaper men.

* * *

The mainspring appears to be to put odium upon the moving picture people. The fact is that the man who shot the boy by mistake was not an operator in a motion picture theater. He was an ex-inmate of the Elmira Reformatory. The man operating the airdome at the corner of 110th street and Park avenue, declares that he worked for him but one week. If the deceased was a regular operator the authorities would have found upon his body a duly authorized licensed card. Did they find it? If they did there would have been no doubt about his identity. If they did not, then he was not an operator of moving pictures and they should not be smirched by any unwarranted statement. The murderer and suicide may have operated a moving picture machine at some time. He may also have operated a wheat threshing machine about the same time. But the sensational fact that at some time he operated a motion picture machine should not be given the prominence that is given to the prejudice of the moving picture business as a whole.

* * *

The bad faith of the daily press in connection with the moving picture business is shown by its failure to take advantage of facts and I will endeavor to show the reporters (if the editors shoulder the blame upon them) where they have been lax in putting the facts before the people: The murderer and suicide, Henry Greenwald, was a man to whom a license as an operator for 1910 should not have been issued. He was an ex-convict. An ex-inmate of the Elmira Reformatory. It is a subject for investigation as to how he secured his license as an operator for 1910. This is a matter for official investigation.

* * *

If I am not mistaken, Greenwald was sent to the Elmira Reformatory for stealing reels of films and other accessories from a certain moving picture place on or near the Bowery. If I am not mistaken four of them were arrested and convicted for this offense. All of them were sent to the reformatory. Why did any of them receive a license? I will admit that to err is human, but since you must prove the place of your birth, you should also be required to prove your foundation for character.

* * *

I cite this case only in view of the current agitation regarding the censorship of films. If such an irresponsible character can secure a license as an operator through municipal control what hope have we for an effective moral censorship control of pictures?

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Rev. Lyman Abbott, Felix Adler, Rev. Charles F. Aked, Rev. S. Parker Cadman, Andrew Carnegie, John Bates Clark, R. Fulton Cutting, Andrew W. Edson, Robert W. de Forest, William M. Ivins, V. Everit Macy, Robert S. McArthur, Rev. R. Heber Newton, Rev. John P. Peters, Jacob H. Schiff, Samuel Schulman, Isaac N. Seligman, Rev. Thomas R. Slicer, Anson Phelps Stokes, Oscar S. Straus, Robert Watchorn, and Stephen S. Wise are mentioned as members of the advisory committee of the National Board of Censorship of motion pictures. We refer to but some of the members. We would ask the stringents to compare the few names with the enrollment of the proposed Board of Censorship. This request is not made with any reflection upon either the integrity or responsibility upon any member of the present Board of Aldermen, or any Board of Aldermen that may succeed it, but is a challenge to the skeptics and agitators. We regret that space will not permit a full publication of the advisory committee, but would suggest that for further information the interested parties communicate with the People's Institute, 318 East Fifteenth street, New York City. The present committee on censoring moving picture films consists of Matthew P. Adams, Henry V. Andrews, John Collier, J. B. Cowen, F. S. Crofts, Mrs. Ruth Dolese, Joseph F. Driscoll, Burt B. Farnsworth, George A. Hall, Otto Kaufmann, Mrs. Augusta Prescott, Mrs. Josephine Redding, Dr. Arthur Shoemaker, Mrs. F. L. Stratton. What three members of the Board of Aldermen could be selected to cope with this committee on the question of propriety or morality? Can any committee of three be found? Is the People's Institute a failure, or is a foundation being laid for graft?

* * *

Owing to the tension which has been created by the daily pounding of the daily press on motion pictures, I feel that I should rest my case with regard to the local situation. But regardless of developments, in the near future I propose to show that the attacks made have not been as much in the interests of morality as they have been to further ends tending to soothe disappointed feelings. In other words the battle against the pictures is not made in good faith.

PROGRESSIVE SELLING PLAN.

The American Film Manufacturing Company, the New Independent Film Manufacturers, Very Progressive.

S. S. Hutchinson, the president of the American Film Manufacturing Company, and A. M. Kennedy, the general manager, departed from Chicago, Saturday, October 8, with several positive prints of their first production. Your representative was shown the itinerary of the trip contemplated by both of the officials of the American Company and it appears that they unquestionably will realize on their anticipations in connection with visiting each and every Independent film exchange man in the United States, and in sufficient time to allow the Independents to purchase the American film without overloading their stock. In an interview with Mr. Hutchinson he had the following to say relative to their publicity policy:

"Mr. Kennedy and myself have worked out a publicity plan that we consider will create a furore among the exhibitors. I am not in a position, at the present time, to divulge the details of this campaign, but suffice it for me to say that the demand for our films, our first release as well as the subsequent ones, from exhibitors, will be sufficient to assure each and every Independent film renter in the country that the American film they may purchase will not be lying on their shelves on account of lack of demand. I have just had the pleasure of viewing several positive prints, among them our first two releases, and I can consistently say that I was extremely pleased, in fact astounded, at the photographic quality and the good production evidenced in these reels. My experience as an exchange man and covering a period of over five years, I am of the opinion, places me in a position to be able to judge from the exchange man and the exhibitors' viewpoint the worth of a moving picture, and I unhesitatingly assert that the film being manufactured by our company will create an epoch in the progress of the Independent cause."

What the Nickel Theater Does.

Editorial in Kansas City "Star."

How long since you've been to the nickel theater? Have you ever been at all?

Get that good little family of yours together this very evening and go. Never mind which theater you choose, take the one that's nearest to where you live and go out for a pleasant, good natured, instructive evening—for five cents apiece. Put on little sister's new Fall hat. Help mother button little brother into his brand new Fall suit, tell grandpa to get out his best glasses and go—all of you, from the baby up.

, O, yes, they allow babies in the nickel theater. You'll even see a good old family dog or so lying down under the seats waiting for his folks—that's the beauty of the nickel theater,—it's meant for the people, just the plain every day people like you and me and the rest of us. You don't have to spend an hour dressing when you want to go there and nobody is going to turn an opera glass on you and wonder where on earth you got that hat and what you've done with your diamonds. You'll not only have a good time at the nickel theater, but you're apt to learn something, too.

Ten to one those moving pictures will take you down to Panama—to let you see them building the big canal, or over to Africa to hunt lions, or down South to watch them picking cotton, or up to Alaska to slip up along a great seal beach and look at the old leader seal marshaling his flopping flock up to the rocks. Maybe they'll take you out into the scented orchard to watch the farmer making cider and perhaps you and grandpa and little brother won't have a good time, talking over the maneuvers after you've seen the pictures of life in the American army in the Philippines.

Don't stay at home and think over what a mean partner you've got or how unreasonable your customers are. Don't lean over the fence and talk about the neighbors; get out—get out of the narrow rut—out of the stifling slavery of fixed ideas—and take your family with you. If there's anything in the show you don't like, drop the manager a post card and tell him about it; he's anxious to please you and the rest of the neighbors.

Don't let him show your boys murder pictures and slum pictures. Don't let your little growing girl sit and watch pictures of things that she only half understands and goes home and wonders about. Keep the nickel show in your own neighborhood clean—keep it honest—keep it wholesome. It's part of your children's schooling, remember, and part of your own, too.

Encourage the manager to have a little good music along with the pictures, lively tunes, rag-time and some of the old songs once in a while, too. Nobody's a bit worse for humming the refrain of "My Old Kentucky Home" under his breath once in a while, and if there's anything that'll make you think of the days when you believed in people and thought the world was just a great big play-ground, it's to sit and shut your eyes and join in the chorus of "My Poor Nellie Gray"—even if you don't dare sing above a whisper. The nickel show is as much a part of our lives as the gas range and the street car. Let's keep it clean and wholesome and honest and decent and let's help to make it prosperous—you and I and the rest of the neighbors.

Come along, let's all go to the nickel show—and learn something.

THE 1910 ELECTRICAL SHOW.

Exhibitors and operators are manifesting a great interest in the New York Electrical Show, now going on at Madison Square Garden, in New York.

The management of the show are running a continuous moving picture performance in the concert hall, and the Brooklyn Edison Company is operating four machines in their exhibit in the gallery.

The Edison Manufacturing Company, of Orange, N. J., occupy booth 40, where they are demonstrating their new improved Model "B" machine with outside shutter. This exhibit is under the personal supervision of John Pelzer, manager of sales for the Edison Manufacturing Company, and he has taken especial pains to show an exhibit representative of the high perfection now attainable in motion picture production. The successful manner in which the outside revolving shutter eliminates flicker, and enhances the attractiveness and vividness of the picture, is attracting much favorable comment from the visitors to this booth, which is constantly surrounded by interested operators and exhibitors. All of the six machines in operation at the Garden are of the Edison Improved Type "B" Underwriters' Model, and the well-known Bio Carbon is being used exclusively in these exhibits, on account of the extremely steady light produced, and the exceptional whiteness of its color.

Both the Edison Manufacturing Company and the management of the show have spared no pains to make the motion picture productions representative of the highest development in the art, and this is appreciated by the general public, many of whom have commented upon the fact that pictures were produced with a perfection that they had scarcely believed possible.

The show will undoubtedly give the moving picture theater a prestige among the best class of people, that it has heretofore not enjoyed in the fullest degree, and the entire moving picture trade will undoubtedly receive a great impetus from the results of the electrical show. Operators and exhibitors, who are patronizing the show in constantly increasing numbers, find it an excellent means of keeping in touch with modern developments of their business. No one interested in moving picture production can afford to miss the opportunity afforded by the Electrical Show, and time spent in the inspection of the exhibits to be found there will certainly be well spent.

ESSANAY TO FILM THE PHILADELPHIA-CHICAGO BASEBALL GAMES.

"Who will win the pennant?" is the universal question this week. The Essanay Company are also pennant winners and for the third consecutive time will film the world's championship baseball series. This was announced last week by the National Baseball Commission.

The 1910 series pictures, if the elaborate arrangements and plans of the Essanay Company are successful, will prove of even more interest than the two great films released by this firm in 1908 and 1009. Several photographers of the Essanay staff left for Philadelphia the early part of last week to make ready for the first two games which will be played in Philadelphia. Camera stands are being erected, while every facility for obtaining ideal views have been arranged. Nothing but bad weather can possibly prevent successful results. The Essanay Company's arrangements for filming the games are perfect. Several camera men will be on the field in Philadelphia for the opening game and for the game the day following. Returning to Chicago, motion picture cameras of the Essanay Company will obtain the best plays of the final games. Announcement of the release date of the picture will be wired to all the licensed exchanges in ample time for the exhibitors to be informed. Special arrangements have been made at the Essanay factories to obtain prints of the films within the least time possible, probably within twenty-four hours after the terminating game. A few weeks previous to the release of the 1909 series picture the Essanay Company released the remarkable "Taft in Chicago and at the Ball Game." This film showed excellent views of President Taft on his visit to Chicago last September, his welcome by 10.000 school children, his arrival at the National League Base Ball Park and showed him in the grandstand vigorously applauding and also on the diamond shaking hands with the players.

Two baseball comedies by the Essanay Company, namely "The Baseball Fan" and "Take Me Out to the Ball Game," further establish the supremacy of the Essanay Company in the field of sports.

A FOOL THERE WAS.

A fool there was ran a picture show.
(Even as you and I).
When he bought the place he did not know
Just what was needed to make it go,
So he added a "feature act" or so
(Even as you and I).

Oh, the coin we lose and the friends we lose
While the public hungry stands
Seeking its fill of the picture show
(And now we know what's a picture show),
With our fortunes in its hands.

The fool had bought a good machine
(Even as you and I).
But the man in the loft was cheap and green
And poorer pictures never were seen,
Till everyone shunned that particular screen
(Even as you and I).

F. H. M.

The red corpuscle of sport is in my blood. There are very few phases of sport open to the ordinary, everyday man like myself in which I have not either participated or witnessed. I have swam, walked, ran; I have cycled, played cricket, football, golf; I have sailed, played billiards, skipped, tennised, badmintoned, archered. I have played bowls on a Scottish green; quoits in a London back yard. I have never rode or shot, but I have shouted myself hoarse when a winner of an Ascot Gold Cup has passed the post. I have lured the elusive trout from his aqueous lair. I have been present at a cock fight, and my face was not unknown at the National Sporting Club, in London.

* * *

Although silver gray is beginning to tinge my raven locks, the love of sport, for sport's sake, remains as strong as ever in me. Only the other day my heart leaped with joy when I saw two teams of West African "men of color" playing cricket, and playing it very well, indeed, in Van Cortlandt Park. And of course the baseball fever is slowly but surely attacking me. Next season I am convinced that I shall be a fan or a bleacher. Indeed, life to me without the sporting element, either in the field or in everyday affairs, would be intolerable. I like running risks and taking chances. I like to see other people doing the same.

* * *

So do most of us. The love of sport is inherent in the Anglo-Saxon race. The American branch of Anglo-Saxondom is quite as sporty as any other branch of it. Can it be wondered at, therefore, that in the moving picture theater, sporting subjects should be so popular? It was love of sport that was at the root of the enormous interest which the Jeffries-Johnson fight created throughout the world. I do not say that the Jeffries-Johnson fight was a sporting event in the best sense of the term; but it was an attempted manifestation of sport, and it drew crowds who like to see a couple of evenly matched contestants fighting things out to the bitter end, in a frank, manly, honorable, fearless manner.

* * *

To my mind we do not see as many sporting subjects on the screen as we ought to. Sporting life is the life of the world in one of its by no means unimportant phases. For sport, true sport, is recreation. It improves the body, which is, after all, but the casket of the mind. It is axiomatic that if the body is sound and healthy, the mind will be correspondingly healthy. Is it not easy to argue, therefore, that a wholesome indulgence in sport, or athletics, or physical exercises or the Isthmian games, call it whatever you like, becomes a duty of mankind? It is so easy that if I were to pursue the point I might be accused of writing platitudes. But Lux Graphicus is never platitudinous, as all my readers know.

* * *

These reflections are suggested to me by the announcement that the Essanay Company are to make films of the baseball games between the champions of the American and National Baseball Leagues, namely, the Philadelphia Athletics and the Chicago players. The series of pictures will be released in due course, and as they are to go through the licensed houses, many hundreds of thousands of people in the country will see the pictures. And in passing I notice that the Essanay Company are making comedies with baseball as the motive. I am glad to know this.

* * *

Some time ago I, amongst others, congratulated the Essanay Company upon their enterprise in making themselves the comedy house **par excellence.** It became an article of faith with me, and with many others, that when I went to a moving picture theater and saw the familiar Iroquois head on the screen I was about to see a delicate piece of comedy work. I was seldom disappointed. I hope that the Essanay Company will always be noted for this class of picture. For the comedy of life and manners is perennial. Life itself is mostly comedy, punctuated by, or ending with, a tragedy or drama. So, in making comedy subjects, the presiding spirts of the Essanay Company show a nice perception of the fitness of things.

Now I am possessed of the idea that my friends in Chicago are specially laying themselves out to make moving pictures of sporting subjects. I hope I am right in this. If they can make baseball subjects, they can make sporting subjects of other kinds. What an enormous field is before them! Take, for example, my favorite pastime, or sport, of golf. Very difficult work with a moving picture camera, as the clubs are swung with almost incredible rapidity, and the flight of the ball is not easy to follow. In fact it requires an exposure as rapid as 1-1,200th of a second, all the circumstances being of the most favorable. But the incidents of a contested twosome or foursome at golf would look well on the screen.

* * *

I omitted to mention, amongst my sporting experience, that I was a rowing man. This leads me into the realm of aquatics or water sports. What a world of subjects lie here before the moving picture camera! Yacht racing, boat racing, water polo, all the beautiful life of the water. How well it looks on the screen. How beautiful were those Urban-Eclipse pictures of yacht racing in the English channel. I hope the Essanay people will give us some of these pictures next Summer.

* * *

I question very much whether these pictures come under the heading of topicals. A topical picture, to my mind, simply represents an event or function which may occur today, is filmed, shown and is forgotten in a week. Such, for example, as some of Mr. Roosevelt's many appearances. But sport is not for a day, but for all time. It is of permanent interest. Why, in various parts of the world, they are looking even now at the Jeffries-Johnson pictures, and they will continue to look at them for a long time to come. Let us cast our eyes over the sporting events of the past season, or of the present one, when football, hunting, skating, ski-ing are imminent on the North American continent. See the almost illimitable wealth of subjects which these offer the moving picture camera. If the Essanay Company are determined to lay themselves out to become the moving picture photographers of sporting subjects, it seems to me they will easily assure themselves a rich annuity and a vast number of patrons who will give them their support, so long as they make the pictures.

* * *

My main object in writing these paragraphs is, first of all, to encourage the Essanay Company in their sporting program, and then to put in a plea for more variety in the program of the moving picture theaters. Sporting subjects shown on the screen, from a horse race to a baseball game, never fail to secure appreciation and applause. But we do not see enough of those subjects; we see too many stupid cowboy and Western themes, of which people are getting heartily sick. There is much false sentimentality about these things; they are becoming intolerable. Western life is not at all romantic. Cowboys are not heroes, and even the poor Indian is apt to pall. We have had enough of these things. So away with them.

* * *

But while the red corpuscles flow through the veins of a man, woman or a child, they will never tire of sport in some form or another. It is the excitement of life—sport. It is the sauce and piquancy of existence. This being thus, and such, and I being as sporty as they make 'em, I conclude with a grouch and a grumble. Which is this: that in the programs of licensed and Independent films published for the week ending October 15, not a single, solitary, blessed sporting subject was included. With which state of things, I beg to express my unbounded dissatisfaction, adding the hope that my Essanay friends, in Chicago, will take the hint and in future give us as many sporting subjects as the exigencies of business and opportunity will allow.

The Great Northern Film Company's new "Time Table" is a neat trade bulletin, illustrated and printed in colors, containing much interesting news pertaining to the company's films of both past and future releases. Copies are sent to exhibitors free upon request.

New England Notes.

The Olympic Theater on Bowdoin square, Boston, has instituted several radical changes of policy. This house was formerly running five reels of licensed films, four acts of vaudeville and two illustrated songs. Admission was 10 cents. However, as anyone purchasing a ticket at the box office was given a ticket worth 5 cents on their next trip to this house, it practically was on a 5-cent basis, except for such patrons as entered for the first time. Hereafter, four reels of film will be used, all of which are first run; one vaudeville act and one illustrated song. Admission will be on a straight 5-cent basis. Lasky Brothers, the proprietors, have had poor luck in their enterprise. The house is under very strong opposition, and the location is hardly a good one. The house hereafter opens at 1 P. M. This does away with the need of having two shifts of help on the payroll. The house may prosper under this new regime, but it is a doubtful question.

The General Film Company, through their Boston head, Mr. Marson, has issued some more or less interesting facts. It seems that the exhibitor in Boston can have his films changed bi-weekly—and no oftener. It is also hinted that in the near future all houses in Boston proper can purchase two kinds of film service only—either all new, or all old reels. The number to be preferably four reels. It seems that Manager George I. Appleby, of the Star Theater, Tremont row, was the first man to contract for four new reels from the General Film Company. During the Summer, Manager Appleby was the only one in Boston using no old reels in his program. Whether his success with this idea has inspired the Film Company's idea of renting only these two kinds of service, is not known.

The World's New England correspondent is sorry to make note of the fact that a serious evil is creeping into the industry hereabouts. Some houses keep a painter on the premises who sketches the films to be featured in the lobby. This has ben done for some time. Little by little these paintings have become so bloodthirsty and gory that some notice ought to be taken. Practically all the paintings show scenes of drunkenness, robbery, arson, or some such actions. It was rumored in Boston very recently that a complaint had been sent to the City Hall by some citizen, naming the theater and describing the painting. Everyone knows that the motion picture has much to contend with from people who crusade against it for no reason whatever. Therefore, everyone interested in this industry should be all the more careful that everything is above reproach. These paintings certainly are not a step in the right direction, and those accountable for them ought to consider the matter. We hope this little pointer will be sufficient, and that it will not be necessary to hold the guilty managers to disgrace in this journal. The writer understands that the manager of one of Boston's film exchanges stated recently to a Boston picture man that he was going to take this matter up.

The Lowell (Mass.) Opera House had its first opening to the public recently. James Carroll, formerly of Bangor, Me., is the resident manager.

Mr. Houseman, one of the proprietors of the large Olympic Theater, Lynn, is smiling these days, as he reports business even better than last Fall. Mr. Houseman is changing his film service. He formerly has run films averaging about ten days old; from now on, however, the Olympic will show licensed films three days after regular release dates.

L. N. Wood, of Montpelier, Vt., is sole owner of the Savoy and Palace theaters of that city, as he recently bought out the interests of his partner, J. F. Dobb. The Palace has been renovated and completely overhauled.

The Palace Theater of Fall River (William Stecker, lessee and manager) was recently opened to the public with a big bill of pictures and songs.

Toomey & Demara, running the Academy at Lowell, and the Nickel at Lawrence, are playing to big houses, and the S. R. O. sign is often needed. The Nickel has been enlarged and completely renovated.

A. H. Sawyer has sold his interest in the "Berkshire Spa," a moving picture and vaudeville house at Pittsfield, to Ed. Hamilton. The latter will operate the house himself, as soon as it has been completely renovated.

Jacob Levine opened the Lincoln Hall Theater recently at Newton Highlands, one of Boston's suburbs. Straight pictures and songs are used.

The Orpheum Theater of Rochester, N. H., was opened by Merril & Bray with the triangle of pictures, songs and vaudeville.

Boston.

The Palace Theater did a nice volume of business during the latter end of last week—and lost the fruits of their labor. It seems that the porter of the Palace was sent with $495 to the headquarters at the Premier Theater, where Mr. Brooks, Boston member of the Automatic Vaudeville Company, holds forth. The $495 looked awfully big to the porter, and he has departed for unknown regions. As the report is prevalent that this money was the receipts of the theater's Saturday and Sunday business, exhibitors are looking over their books to see how this amount sizes up beside their business on those two days. The Palace neither denies nor affirms that the lost receipts were from those two days' business.

Manager Johnson, formerly of the Premier Theater, Washington street, is no longer to be seen there. Mr. Wolff is now in charge of the Premier and Liberty, while Mr. Mosher handles the company's two downtown theaters, the Comique and Palace.

HENRY.

NOTES FROM SAN FRANCISCO.

The creditors of the Theater Film Service Company have petitioned Judge De Haven to declare it an involuntary bankrupt. The office is at 78 Second street, and is engaged in selling and leasing moving picture films. The corporation has assigned its property, valued at $5,000, to the Acme Film Exchange. The petitioning creditors are the Biograph Company, Essanay Manufacturing Company, Kalem Company and Selig Polyscope Company.

The struggle between the San Francisco Gas and Electric Company and their new rival, the City Light and Gas Company, for business, has led the City Company to furnish General Electric Mercury Arc Rectifiers free of charge to all exhibitors who take current from them. The only condition is that new tubes be furnished at any time the rectifier is returned.

The Victory Theater, on Sutter street, which has been closed for the last year, opens on October 1 as a 5-cent vaudeville and picture house. C. B. Lashy will be house manager.

The Moving Picture Exhibitors' Association held a busy meeting last week and elected officers for the following year. Mr. Herzog, of the Silver Palace Theater, was elected president; M. Davis, of the Davis Theater, vice-president, and Norman Hall, secretary and treasurer. With such progressive men in office the exhibitors are sure to have a prosperous year.

Chas. Keeler, the widely known writer of both prose and poetry, and a prominent member of the literary colony of Carmel-by-the-Sea, has gone into the exhibiting business. Mr. Keeler's theater should not be confounded with the ordinary moving picture theater that caters to the public, as Mr. Keeler has informed the Berkley (Cal.) Board of Education that a portion of each program will be devoted to pictures that will have an educational value and which will stimulate and interest in art and industry. The Board has officially endorsed this and will attend in person. As this Board is composed of members of the faculty of the University of California, this is all the more remarkable and denotes a remarkable uplift in the picture business of the Coast.

The Board of Censorship of the Coast cities has arrived at a decision which seems to mean, in effect, that the pictures of the Jeffries-Johnson fight at Reno, hitherto barred may hereafter be displayed freely, so far as any interference by the official censors is concerned. Among those present at the meeting were J. C. Astredo, of the Juvenile Court and the Playgrounds Commission; Miss Edith Hecht, of the Federated Women's Clubs, and T. P. Riordan, of the Police Department. All agreed that the ordinance under which they are appointed is not sufficiently strong and specific to authorize them to forbid the display of the fight pictures. Taking into consideration the recent ruling of Police Judge Shortall in favor of "Tex" Rickard in his fight against legal prosecution in the same connection, the Board decided that it would not be justified in arbitrarily assuming the authority to condemn fight films. It will now rest with the Mayor and the Police Department to act if the display of the films is to be forbidden here. In view of the fact that Mayor McCarty has made the statement that he will not allow the pictures to be shown, his action is awaited with some interest.

The Valencia Theater, built by J. Chas. Green at a cost of $200,000, and conceded to be the most beautiful theater in the West, which proved a failure as a stock and combination house, has become permanently a moving picture theater, the Summer season having proved highly successful.

F. R. C.

THE MOVING PICTURE IN JAPAN.

The moving picture is most popular in the land of the chrysanthemum and in nothing is the trend of the people's thought more clearly and definitively shown than in the program that is most popular. At the outset one is struck with the fact of a race, such as the Japanese, taking up so modern an idea as the moving picture and treating it in a way so clearly and emphatically Japanesque. It is hard for an Occidental to be just to an Oriental. Our standpoints are so diverse that, while we are agreeing, we seem to be at daggers drawn. For instance, do as I have done, get some educated Japanese to sing, and the result is one is bewildered and vice versa; so are they when we sing. Our Mozart, Beethoven, Haydn, etc., are, as a Japanese friend said, "Mere noise." Our viewpoints are different, but in the moving picture world Japan takes a stand that is clear cut and individual. The films, for the most part, are English and foreign. The people are intensely interested; that is to say, that the so-called higher class, like our own, pass by such things, but the backbone of the nation—the common people—go in crowds. The price for the show being lower in large cities than in country places.

The operators are, to a large extent, Japanese; this is an important point, because it means that there is an intelligent concept of the picture and one does not see a wounded or dying person flit across the screen at fifty miles an hour, as we do. A censorship is exercised over the films, and our films of the brutal order can not be shown there.

The chief point is that the Japanese, while a humorous race and fond of the dramatic, do not care for these things in films. They are intensely patriotic. But in the moving picture they do not—in the main—care for what has been; but for what other countries are doing and what may be.

I have read these paragraphs over to Japanese friends and they tell me that is their opinion: Japan does not want pictures of Geisha girls and fun, but moving pictures of shoe making, street casting, surgical operations, in short, the educational work of other lands. This point I would like to insist on as a most distinctly Japanese characteristic. The immense power of the moving picture is nowhere shown more clearly than in Japan. The people there are demanding and getting the purely educational end.

One must not overlook the Japan of the future—the children. Here the stories of the army and navy and the wrestling schools are the favorites. In other words, young Japan wants fighting; grown up Japan wants to know how other lands work and make money.

The position in Japan is summed up in a nutshell. T. Koboyashi, a Japanese business man, said to me: "Moving pictures are a most important factor as a moral teacher. There is nothing to compare with them." Before closing I would like to say something of Japanese pictures shown here. It would appear that if a girl sticks on a kimona, imitates a mincing step and waves a fan, that is Japan! I have just seen a film with Japanese actors kissing. Mr. Editor, the story was supposed to be a drama; my Japanese friends and myself sat in a theater and thought it was the greatest comedy we ever saw.

EDISON CAMERAMEN BUSY AROUND THE CITY.

There was excitement around the Flatiron Building the other day; people crowding each other to see what was wrong. Somebody killed? Run over by the street car? Look, there is the ambulance and mounted policemen dashing by at full speed! Somebody must have been hurt awfully bad, and they are rushing the unfortunate to the hospital. It is a woman, may be! Oh, it is getting worse every day here in New York. These taxicabs and cab drivers make life a hardship to the poor devil who has got to walk. Well! But what is this? Look at the man on the top of the express wagon turning a handle! "Goodness!" says a young lady, "that's the moving pictures and we will all be in it."

"Step lively there! Get a move on! Don't block the street!" And the mounted policemen try to get some control of a crowd that grows in size and interest for every minute. "Well, we must try to get out of here, and get another position," says the man with the camera to his assistant. "Eddie, call the captain!" "Say, Captain, have the car over there stop in the sunshine, and we will go over on the other side." Off they go. The camera is focused, a new magazine attached. "Eddie, get your handkerchief ready. All right, give the sign." Far away on the other side, down at the Berlitz School, the ambulance is waiting. Eddie is waving. There it comes now at a breakneck speed, and up almost under the camera, not ten feet away, dashing by. All is over. The cameraman puts down his machine. The officers ride up to the wagon and the captain and Mr. Cameraman shake hands. "Was it all right? Did you get a good picture?" All the policemen want to know something about the picture. Well, it must be something unusual! "What's the game, Bill? What's going to be the name of yer picture?" from one of the kids in the bunch to our friend, Eddie. "The Life of a New York Policeman, my boy." And Eddie and his boss get ready to depart. Well, of course, being a humble representative of this paper, we immediately tackled Mr. Cameraman; that is, as soon as we got a chance to get within speaking distance, which was no easy task in a crowd of some thousand people. Well, we had the pleasure of meeting Mr. White, of the Edison Company, and the hubbub all proved to be over one of the scenes from "The Life of a New York Policeman," one of a series of stirring pictures which the Edison Company will shortly release.

THE PRINCESS OF MILWAUKEE.

Beautiful Home of Pictures Built by Thomas Saxe—High-Class in Every Detail—Finest in the West.

Promoters of moving picture theaters have found a model for the ideal picture theater in the Princess Theater, Milwaukee, Wis., one of the Saxe enterprises of that city. The Princess represents an outlay of $60,000, is fireproof throughout and equipped with every modern appliance in vogue in the better grade of theaters.

To Thomas Saxe this new era in the life of the motion picture is due. Mr. Saxe is a thorough believer in the uplift movement and for that reason and with the purpose of having the finest motion picture theater in the West he invested in the Princess. Seating 900 persons, in opera chairs that might be expected in a first-class combination theater, and other innovations, such as electric fountains, ladies' retiring rooms, dressing rooms with attendants, girl ushers in cadet uniforms, an intelligent lecturer, a $5,000 pipe organ operated by the best organist in the city, an orchestra of seven pieces, vocalists of reputation, not mere singers, the Princess since its opening, December 17, has never known a performance when every seat was not occupied.

The Princess occupies a lot 50 by 150, the interior arrangement being so inviting that the first visit is an invitation to come back the next day. Contrary to the heretofore prevailing ideas, the Princess is elaborately decorated and ornamented from the mirrored lobby to the picture frame; which is flanked by two practical private boxes, reserved for the use of the lecturer and singer. The color scheme is principally cream and gold, with borders and friezes in an American beauty shade of red. The lighting scheme is carefully worked out so as not to be flashy and is in keeping with the decorations and furnishings of the entire house.

The electric fountains are met upon entering the lobby, a mirrored and paneled entrance of elegance and taste. This leads to the foyer, spacious and handsomely furnished. The exterior, while partaking of the spectacular in its night effect, a necessary element for a motion picture theater as well as the more pretentious and higher priced place of entertainment, is refined, although brilliantly lighted. The front is substantial and the entrances and exits are independent of each other, so that entering and retiring patrons do not meet.

Beveled plate glass mahogany doors, capped with ornamental cathedral glass canopies, mosaic sidewalks and floors, in lobby and foyer, maintained in the highest standard of cleanliness, make the Princess entrance a model, which every manager who has seen it complimented Mr. Saxe for the ideas of development and improvement that he has injected into the business.

KANSAS CITY BUSINESS NOTE.

Would this Have Been Written Two Years Ago?

Kansas City supplies several hundred moving picture houses in this city and hundreds of others in the surrounding territory. This industry has grown to such an extent that the quarters of the largest local establishment have been outgrown and larger have had to be secured to accommodate the growing trade. The development of the moving picture industry has been an industrial sensation, and Kansas City has rapidly become the headquarters of the growth of the industry in the West.

The growth of the moving picture and film business in Kansas City has been phenomenal, and it is gratifying to note that it is the largest places that are enjoying the greatest prosperity and are being compelled to increase their facilities.—Kansas City Journal.

Centreville, Ia.—Pewthers & Bon, proprietors of the Lyric, have also purchased the Majestic Theater. It his been remodeled and the name changed to the New Lyric.

Lenses Again.—From my good friend, A. W. Crowe, Watertown, S. D., comes the following: "In the article by Geo. M. Pringle, St. Paul, Minn. (Moving Picture World, September 24), it is set forth that, by placing a slide in the carrier the picture will be inverted long before it reaches the objective (stereo.) lens. Here is a simple test which I think will knock that all on the head: Take a couple of cover glasses and place a piece of colored gelatin in half of the slide, either the top or bottom half, binding the same into a regular slide; now place this slide in the carrier and turn on the light. Hold a piece of black paper in front of and close to the objective lens, slowly moving it away from the lens toward the curtain. As you move the paper away, carefully note the change in position of the color which takes place about five or six inches from the front of the objective lens. Take a strip of mica and put it in front of the aperture plate in place of films so you can keep the light on it, first coloring the mica so that one-half of the aperture is colored and the other clear. Now make the same experiment that you did with the stereo. lens and you will find that the color will invert itself at about the same distance. I think that Pringle is right about the objective lens having nothing to do with inverting the picture: it is done by the condensers.

"Here is a little experiment for some of the boys that have trouble with their take-up: I have had one running a year now, and in all that time it has never given me a moment's trouble. Take a small motor (I am using a 16-inch fan motor) with a 2-inch pulley out of a small iron pulley block placed on the end of the motor shaft where the fan was. Having fastened the motor in proper position, belt it to your take-up and allow your motor to run its capacity speed, the belt to slip on the pulley with just enough friction to take up the film. The speed of the motor is what equalizes the pull at start and finish. When you thread the take-up be sure there is no slack left in the film before starting your motor, else you are very likely to jerk the film in two. I have a switch fastened to the baseboard back of the lamp-house, which cuts the motor in when I pull the lamp-house over to motion picture side and cuts it out when I put the lamp-house on the stereo. side. Hoping this will help some of the boys, I will add, Long live the Trouble Department and its editor! and close with best wishes to all the readers of The Column."

The motor scheme is all right, neighbor Crowe, and I have myself used it on several occasions, though I did not belt directly from the motor to the take-up, preferring rather a train of speed-reducing pulleys. Very likely, however, your way is best.

As to the lens matter, I do not just exactly understand what you are talking about. You say in one place that the colors invert themselves six inches in front of the objective lens, and then you wind up by saying that the objective lens has nothing to do with inverting the picture. I guess you will have to come again in that matter and make it a little clearer. The Column readers, however, will doubtless find much interest in making the experiment suggested, and I shall be glad at any time to have intelligent discussion on the matter of lens action.

* * *

Abuse of Films.—It has on several occasions been called to my attention that in New York City the operator, more often than not, has nothing to do with the re-winding of films, making of patches, etc., it being a requirement of law that all re-winding be done outside of the operating room. Ordinarily this might be considered as a boon to the operator, but the practical result of it is that re-winding and the making of patches is done by boys, ushers, or even in some instances by a janitor. What happens to the film, under such conditions, is not a difficult matter to surmise. We all know there is enough damage done to film in re-winding when the re-winding is done by operators who at least are supposed to know something about the handling of film, and have at least some smattering of knowledge as to how a patch should be made. But when these matters are placed in the hands of men or boys who know absolutely nothing whatever about a moving picture film, it is little short of an outrage—an outrage not only to the film, but an outrage to the amusement-seeking public who will be obliged thereafter to pay money to view it. There is no really valid reason why re-winding should not be done in the operating room, where it would at least be under the eye of the operator. All this talk about the danger of fire is pure piffle and bunk. I am not so very well acquainted with the history of the moving picture affairs in the City of New York, but in Chicago, with between 500 and 600 moving picture theaters, I believe I could count on the fingers of one hand the number of persons who have been seriously hurt, or even hurt at all, in moving picture theater fires since the very inception of the business. One man, I believe, if my memory serves me correctly, died from injuries received in an operating-room fire, but he was himself the operator and the fire did not extend beyond the operating room. Not a soul in the audience was injured or even badly scared. So exceedingly scant has been the fire scare material that even the newspapers which, as a general proposition love the moving picture theaters about the same way a good live tom-cat loves a dog, have quit flourishing the fire alarm.

* * *

Testing and Other Things.—New York City, N. Y., asks the following questions:

"(1) When testing for a ground, if the test wires are connected from one carbon arm across the insulation to the body of the lamp and the test lamp lights, does it mean that the connected carbon arm is grounded or the other one?

"(2) I have found from experience that on A. C. with a transformer, when the lamp is grounded (even on one arm) it will not light, while with a rheostat it does, even when both arms are grounded.

"(3) When there is a spot, or the condensers are set in loose or slanty, will that have any effect on the picture?

"(4) What makes one side of a picture out of focus a little on a ——— machine?"

(1) The ground is in the opposite arm from the one to which you connect. You will see this if you stop for a moment and think. If the current is leaking across the insulation of the arm to which you connect, your ground wire would merely add to the flow of the current somewhat. But if the leak is on the other side when you attach your test wires, you form a circuit across the insulation of the other arm, which, of course, lights your lamp.

(2) I have not noticed anything of this kind and did not know it was true. If it is, I should be glad to be set right in the matter.

(3) I do not know exactly what you mean by this, but presume you refer to condensers being loose in their casing, or out of square with each other. This would, of course, have some effect on the light, though not necessarily very much. The condenser lenses should always be set square with each other and held reasonably firm in their mounting.

(4) There are a number of things which might cause the picture to be out of focus a little on the left side with the machine you name, and it seems to be quite a common fault with that machine. I have found several things to be responsible for it in different cases. One quite common cause is the cooling plate or gate setting too close to the edge of the aperture; in other words, the gate being out of center with the aperture.

* * *

Lenses.—Brooklyn, N. Y., writes as follows:

"(1) Is there any mark on the projection lens by which you can tell what size picture it will give on a certain throw?

"(2) How do you adjust an Edison shutter, and which side is the shutter, the solid or the perforated?

"(3) We are told to use either two 6½ or two 7½ condensers. What good does it do us to know the focal length of the projection lens?

"(4) You told us to use the thinner, 7½-inch condenser next the light, while Mr. Kline, the optician, told me emphatically to use the 6½ nearer the arc and the 7½ on the outside. How do you explain that? That is only to prevent breakage, otherwise it is immaterial which way they are used."

(1) There is no mark on a projection lens by which you may ascertain the size picture it will project at a given distance. Multiply the throw in feet by the EXACT width of the aperture in fractions of an inch and divide by the

width of the picture you wish in feet. The result will be the equivalent focus of the lens you need.

(2) The solid wing of the Edison shutter is the one you must use. Loosen the shutter on its spindle and turn the machine fly-wheel in the direction it normally runs until the intermittent sprocket completes its movement and the cam pin has emerged from the star wheel by half its diameter. Now hold the fly-wheel perfectly stationary and slip the shutter around on its spindle in the direction it normally runs until the solid wing of the shutter just begins to open the aperture. This is, or should be, right. Tighten the shutter slightly, put in a film and try it. If it is not just right, slip the shutter a little until all travel ghost disappears and then tighten the shutter on its spindle. Before starting to set the shutter, set the framing lever midway of its travel.

(3) The theory of the condenser and the relation of condenser to projection lens is that the equivalent focus of each should be the same. This, however, is impractical. We use two 7½, two 6½, or one 6½ and one 7½, according to which gives the best results. Some operators use nothing but 7½-inch condensers, and I guess they are not very far from right, either. There is no benefit in knowing the focal length of your projection lens, unless you wish to figure the size picture it will project at a given distance, or wish to match it with condenser lenses.

(4) I do not explain this matter at all. It is up to you to believe whichever one you choose. It is reason and common-sense that the thinner lens is less liable to break under expansion and contraction than is the thicker. As I understand it, it makes no difference in projection effect whether a 6½ lens be in front with the 7½ behind, or vice versa, it being the equivalent focus of the combination which counts, and the E. F. is in either case the same. Perhaps I am wrong in this, but that is the way I understand it.

* * *

Trouble Galore.—Putnam, Conn., pours forth this tale of woe: "As this is the first time I have troubled you, I trust you will excuse me if I ask too many questions. I am using a ——— machine and find I get a flicker on the left-hand side of the screen; also that side of the picture is a trifle out of focus, although my machine is square with the curtain. I have recently put on new tension springs, aperture plate, and intermittent sprocket, so that none of this apparatus is worn. It seems that the star wheel side of the sprocket sets higher than the other side, thus causing the film to bear only on one side of the intermittent sprocket. If I set it lower or raise the other side it will not run. As I have it now, the machine runs easily and smoothly without any jumping. Perhaps this matter may be simple to you, but I spent all last Sunday over it, setting the sprocket in every conceivable position, but without any beneficial result. I am also having trouble with my light. I get a yellow streak down both sides of the screen and only white in the middle. I have moved the arc to and from the condensers, but the result is the same, except that when the lamp is clear back I do not get a large enough spot except by using the jack-knife set for the carbons. I have to move the lamp right up to the condensers to get a large enough spot; have a 7½ condenser in front with a 6½ behind, which seems to give the best results of anything I have tried. The yellow streak only shows when there is reading matter on the screen, as the shade of the yellow is very light. The pictures look good, all right, but this does not satisfy me, as I want the best. Do you think two 7½ focus condensers would be better than what I am using? I have a 60-foot throw with a 12-foot picture. Will add that I am working on 110 volts A. C., using a Compensarc. Have been using the same make of machine for three years and have had no trouble with it, so presume the fault must be my own and will not follow the example of the bad workman and blame my tools.

"Would also like to ask your opinion with reference to New York examination. I went down to New York, registered lived there two weeks waiting to be examined, and then failed. I do not know to this day what caused the failure. I was asked only three questions, as follows: (1) Would you use a No. 0 wire or No. 1 wire if you could get no other? I replied that I would, and that I would use any size not too small to carry my amperage. They asked me what I considered the proper size and I said No. 6, but that I would use No. 8, although nothing smaller. (2) What would you do if you went into a place and found 220 volts pressure? I replied that I would connect two rheostats in series if the law allowed 220 volts to come into the booth. He told me he was not referring to the law, but wanted to see if I knew how to connect. The examiner then required me to thread a No. 5 Power's. As I have used this machine, I am sure I made no mistake. I hold a license in Massachusetts, Connecticut, and Providence, R. I., and naturally I was a little put out at my failure, as I particularly wish to work in New York."

The Column, friend Putnam, is for your use to ask as many questions as you may wish. As to the picture being out of focus on the left-hand, having some flicker on that side, I really do not know exactly what to say to you. I get quite a number of complaints of that kind with this machine and so far have not been able to discover any cause for this fault except (a) machine being out of square with the curtain; (b) gate being out of line with the aperture so that the edge of the gate or cooling plate comes quite close to the aperture edge, thus interfering with the light; (c) tension spring setting over too far and interfering with the aperture. I am looking carefully into that matter now, and as soon as I discover anything will set it forth in The Column. As to one end of your intermittent shaft being higher than the other, you have established a condition which cannot now be changed except by installing a new cam, star and intermittent bushings. The star and cam are, of course, worn on a bevel, and when you undertake to change their relation you do not get good results. On the other hand, running the machine as it now is, is very hard on the film. Are you sure it is the fault of the sprocket? Possibly the film itself is out of line. You can tell this by framing the dividing line between two pictures down into the aperture and seeing that it appears square on the curtain. If not, then you must square the film instead of the sprocket. It is not at all likely, however, that this latter is the case. As to the yellow in your light, quite possibly it is due to the carbons you are using. You must get as good a crater as you possibly can and get that crater to face the condenser as squarely as possible. Do not try to use the crater on both carbons. Confine yourself to the crater of the top carbon and bend every effort to get that as perfect as possible. That is my system and I have been very successful with it. See to it that both your condensers and projection lenses are perfectly cleaned and well polished. It is also possible that the yellow is due to fault in the set of your carbons. You say that the 6½ and 7½ condensers as you now have them, give the best results. In that case, I would say that they are best, since it is results you are looking for. Always use a combination of condensers that produce the best picture; that is all there is to that particular proposition. Two 7½ condensers ought to be all right, but if the 6½ and 7½ are better, by all means use them.

As to the examination, I am inclined to think you must be mistaken. You answered one question wrong. You should not have said you would use No. 8 wire, since that is only rated at 33 amperes, whereas you are now allowed to use more current than that in New York City, and on none of them is the high contact less than 50. Most certainly, however, the examiners used very poor judgment if they turned you down on that one wrong answer.

* * *

Curtain Coating.—Minneapolis, Minn., asks what I consider the best water-color coating for a plaster curtain.

The best thing I know of is English whiting mixed with water and fish glue, to which has been added a little ultramarine blue, enough so that it looks a trifle blue in the pail, but be careful not to get too much. There should be enough glue to prevent the coating from rubbing off easily. English whiting may be had of any wholesale drug store at about 10 cents per pound, and five pounds is more than ample for any curtain.

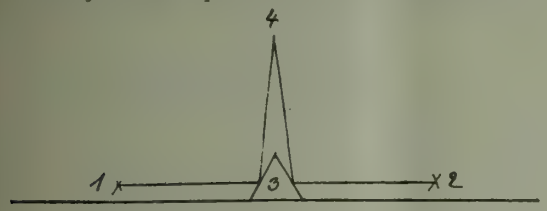
* * *

A Bunch of Trouble.—Chehalis, Wash., starts off by saying: "Here's a bunch for The Column." After giving very complete information as to the kind of current, etc., he enters a strenuous complaint against a certain machine, which said complaint seems to be entirely justified, but which it would be both unfair and unprofitable to publish. I think, friend Chehalis, you have one of the earlier types of the machine complained of. I have, in your behalf, written the manufacturers of the machine and I am quite certain they will make the matter right as soon as they possibly can. With the later type of machine, I do not think you will have any trouble at all. They will probably send you a new framing carriage, which will obviate the difficulty.

* * *

That Little Matter of Candle Power.—Steve Ross, Chief Operator, Alpine Hall Theater, Tarrytown, N. Y., sends in the following interesting communication: "In a recent issue of the Trouble Department, Bemidji, Minn., explained his way of calculating candle-power of the arc lamp. His method is wrong, since the candle-power of a lamp cannot be calculated or figured at all, but it must be measured, and

this (measuring) is nothing less than a comparison with the standard candle-power. The United States standard is a candle that in one hour consumes 120 grains of spermaceti wax. The measuring or comparing can be done only with an instrument called a photometer, of which there are many different kinds. I show one of the simplest in the attached sketch. It is based upon the law of the inverse squares, and enables one to compare the relative intensities of two lights (the standard and the one to be measured) by finding at what distance they furnish equal illumination.



"1 and 2 are the lights being tested, the rays of which fall on the surfaces of prism (3). The standard light is set at a given distance from one side of the prism and the light to be measured is moved forward or backward until both sides of the prism appear equally illuminated to the eye of the observer located at (4)."

The above is perfectly correct. I was well aware that this was the way to measure candle-power, but did not set the matter forth, because it is impossible of application by the average layman. I only base my ideas of candle-power of the projection arc lamp on the fact that the average street lamp consuming ten amperes of current, is supposed to furnish 2,000 candle-power. My comments on the Minnesota letter are self-explanatory. We, however, thank neighbor Ross for his excellent letter and trust we shall hear from him again in the near future.

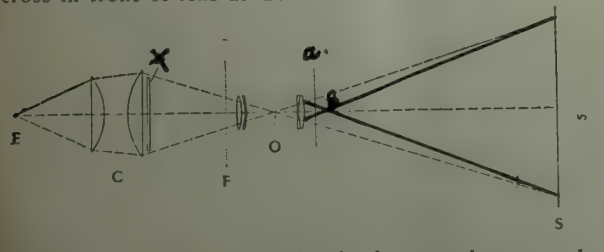
* * *

Can Owners Belong?—Cleveland, Ohio, writes as follows: "Can a moving picture theater manager or owner, or part owner, belong to the moving picture operators' union? Don't you think that such a person would most likely not be a desirable member of a labor union? That is to say, don't you think he would not be with the rest of the men when it would come to a question of increase of wages? My own view is that owners are better out than in the union."

Well, Cleveland, there is not very much I can say to you on this subject, except that it is a matter that must be handled according to the laws of the international and the local union. Personally, I do not believe it wise to have employers or part employers in a labor organization, but it is not up to me to say what the Cleveland union shall do in such a matter. This same question has been a bone of contention in several different labor organizations in the past and it has, so far as I know, invariably resulted in the final withdrawal or expulsion of the employers from the union.

* * *

Light Rays.—Lewis. M. Townsend, Operator, Cornwall Opera House, Penn Yan, N. Y., submits the following: "I believe if some of the operators who are studying the matter of where the light rays cross, would take into consideration the fact that a moving picture lens focuses two different objects they would have less trouble. My own idea is the Bausch & Lomb diagram recently published in the Trouble Department, which I have altered some, is correct for slides but not for motion picture work. Here is my idea: The moving picture lens focuses the condenser at point 'A' (where the outside shutter, if any, should cross the rays) and at the same time focuses the aperture plate ('F') at point 'S,' the screen. The rays from the condenser focused across inside the lens at 'O' and rays from aperture plate focused across in front of lens at 'B.'



"I am not in favor of smoking in the operating room, but just take out the film, light the lamp, open the gate and blow smoke in front of the lens and then I would like your comment on the above. I do not say that the light rays cross in this manner, but merely that it is my idea of the same. I have been using a curtain or screen painted with aluminum for something like three years and want to know if there is any patent which can prevent me from still using same."

Well, neighbor Townsend, you have certainly got me this time. Frankly, I cannot figure out what you mean by "condenser focused" and the "aperture plate focused." I print your communication and the sketch accompanying it for the benefit of all. Perhaps some of The Columnites will be able to grasp your meaning, and, if so, good may come of it. As to the curtain, there is a patent existing in favor of A. L. Simpson, covering all metallic surfaced screens. Said patent has never been adjudicated, but all the same it is on record and any violator is liable to prosecution by the patentee. Whether his contention would be upheld is a matter only for the courts to decide.

* * *

Connecticut State Police Annual Report.—The recent report by the Connecticut police shows the following: Inspections made of theater buildings and operating booths, 482; buildings and booths provided for moving picture exhibitions, 120; operators examined, 262; operators licensed, 165; fees received from operators, $504; fees received from inspection and approval of booths, $600. From this it would seem that but a very small percentage of the buildings and booths met approval and that quite a number of operators failed to get through, more than one-third of the total number being rejected.

* * *

Operators' Union Active.—Local Union No. 5, Moving Picture Operators, Scranton, Pa., is quite active and has had a grievance committee out calling on owners and proprietors of moving picture theaters of that city, asking scale of wages and working conditions as follows: Recommendation of the union for closed shop and an eight-hour workday with a minimum weekly wage of $20, 35 cents an hour overtime; $18 a week for a day of six to seven hours; $15 a week for a day of three to five hours; $18 a week for vaudeville houses giving two performances per day, $20 where there are three performances daily; $4 per night for operas and entertainments. The union agrees that its members shall give one week's notice before quitting a job and they ask a like notice from their employers. They demand that six days constitute a week's work.

We have not at hand information as to how successful the boys have been in their endeavors to better their conditions. The demands, however, seem to be quite reasonable and it is to be hoped that the owners have seen their way clear to meet them.

WARNING.

It has come to my notice that a certain film exchange in Portland, Ore., is advertising an operators' handbook purporting to be by F. H. Richardson, the price named being $1.00. I wish to say that, so far as myself is concerned, this is merely the reprint of a small booklet I put out some two years ago, of which 61,000 copies were given away free of charge by the exchanges. The booklet was very brief, and is now, more or less, out of date. If sold at all, it should not be sold for over 10 cents per copy. Intending purchasers should not confound this with the Managers and Operators Handbook which is now being published by the Moving Picture World, and which will be ready for distribution at an early date.

DETROIT, MICH., NEWS.

The Windsor Film Service, of Windsor, Ont., has purchased the Canadian rights for "Frontier Celebration," held at Cheyenne, Wyo.

J. Segrist has purchased the Grand Theater and is making extensive improvements before the grand opening.

Detroit now has forty-nine moving picture theaters.

The vaudeville artists have formed a union, and it is not meeting with approval with the exhibitors here.

Detroit is soon to have another Independent film exchange. "Pat" Powers knows.

Wm. F. Klatt is building a $26,000 theater, on Gratiot avenue. Work is being rushed and the opening is Thanksgiving.

The Dixie Airdome has closed for the season.

W. Harris' Airdome, Flint, Mich., is closed.

The Garrick Theater, formerly a vaudeville house, is now playing stock and moving pictures between the acts and is meeting with success. The Gertrude Shipman Company are holding the boards.

A. M.

AN EFFECTIVE, INEXPENSIVE METHOD OF ADVERTISING THE THEATER.

The rapidly increasing competition in the moving picture field is putting many exhibitors at their wits' end for attractions to engage and hold the attention of the fickle public.

While it is undoubtedly true, that in the long run the best advertisement that the exhibitor can have is the providing of entertainment of consistently high class, it is also necessary to give much attention to the attraction of pleasure-seekers into the theater, for the first time. The form of attraction that first suggests itself is the employment of elaborate lighting, either by means of signs, festoons of incandescent lamps, or high candle-power arc lamps. Perhaps the most effective way of illuminating the elaborate theater fronts now in vogue is the flaming arc lamp. It illuminates and brings out the architectural details in a way that is impossible with any other form of illumination, and has the further advantage of being strikingly visible at a distance of several blocks, illuminating the adjacent street so effectively as to have an irresistible attraction for the casual passer-by. It is well-known that there is no single feature as capable of developing traffic in the street as plentiful illumination, and as the possible customers of the moving picture theater are in direct proportion to the number of people passing by on the street, it is evident that the lavish use of light is by far the most telling advertisement that the exhibitor can use.

A telling illustration of the value of light in increasing traffic in a street is the recent experience of a Fifth Avenue Merchants' Association in New York City. Prior to this experiment the street, while ordinarily well lighted, did not begin to compare with Broadway, and the merchants decided to conduct an actual test of what might be expected by increasing the illumination in this street. The count of the passers-by at a certain point, showed that prior to the increased illumination about 400 people passed during a certain period of time, and during the corresponding period of time after the increased illumination had been provided, a trifle over 1,100 people passed the same point. In this particular instance the increased illumination drew nearly three times as many people into the street as had formerly been the custom.

While no figures are forthcoming regarding the actual increase in business obtained, it is at least reasonable to say that the increase in actual purchases during this period, was easily in proportion to the increased traffic in the street.

The most serious disadvantage under which the flaming arc lamp has labored heretofore has been the fact that the light was of a reddish yellow color, which in many cases failed to prove attractive to the fair sex, on account of the rusty appearance assumed by dress-goods under this color of light, and it was possible to obtain a white light only by sacrificing the greater part of the illumination, as in the previous types of flaming arc lamps, white light could only be produced at a great loss in efficiency.

Another disadvantage of the previous types of flaming arc lamps has been the extremely complicated mechanism necessitated by the fact that it was necessary to feed the carbons in converging paths, which practice has never gained favor in America on account of the complications involved. The lamps were also very difficult to trim, the carbons being very long and slender, and subject to a great deal of breakage, and it was necessary to place them in the lamp with great care so that the metal veins contained by each carbon might be in the proper relation.

All these objections have been eliminated in the Alba Flaming Arc Lamp, which is the highest development of lamps of this class. This lamp produces a pure white light, equal in volume to that obtained by the old-fashioned yellow flaming arc lamp, and uses vertically aligned carbons, in accordance with the established American practice, and these carbons containing no metal veins, and being short and thick, are subject to no breakage whatever, and the trimming is exceedingly simple.

The cost of operating the Alba lamp is very low, being about 15 cents per hour for two lamps, including both current and carbons. Unlike the old-fashioned yellow flaming arc lamp, there is no obnoxious glare; on the contrary, although the light is fully equal in volume to that given by the older type of lamp, it is soft and mellow. It is being used with excellent effect by hundreds of moving picture theaters, and exhibitors in general express the opinion that it is the most effective advertisement that they have ever been able to secure. The economy of the Alba lamp may be better understood when we say that two Alba lamps costing but 15 cents per hour to run, will produce as much light as 4,000 incandescent electric lamps.

It is perhaps not too much to say that there is no advertising feature that can even be compared with it in cost, that will approach it in effectiveness and the power to attract the public. It would appear that the average person possesses almost as strong an inclination for light as the proverbial moth, and exhibitors may profit by this weakness. Thanks to the Alba lamp, light is now so cheap that the smallest exhibitor may use it lavishly, and the results obtained are certainly out of all proportion to the expense.

RECENT MOVING PICTURE PATENTS.

[Specially compiled and selected for the Moving Picture World.]

Patent Issues of October 10, 1910.

972,142. MOVING PICTURE MACHINE. Edward H. Sperberg, Chicago, Ill., assignor to the Selig Polyscope Company, Chicago, Ill., a corporation. Original application filed April 17, 1909, Serial No. 409,465. Divided and this application filed December 2, 1909. Serial No. 531,031.

The combination, with a film driving shaft having a helical channel in its surface, of a film driving sprocket rotatably mounted thereon and provided with a longitudinal keyway adjacent to the shaft, a sleeve on the shaft, having an annular groove in its outer periphery, a key on its inner portion for engaging the channel of the shaft, a longitudinal feather key for engaging the keyway of the sprocket, and means engaging the annular groove, whereby the sleeve, feather key, and sprocket are rotated with respect to the shaft, substantially as described.

971,890. PROCESS FOR PRODUCING COLORED FILMS FOR ANIMATED PICTURES. Gustav E. Hoglund, Chicago, Ill., assignor to Selig Polyscope Company, Chicago, Ill., a corporation of Illinois. Filed August 10, 1910. Serial No. 512,240.

The process of coloring animated picture films, which consists of dividing a film into series containing a selected number of pictures, cutting out a selected image from each picture, each corresponding picture of the series of pictures having a like image cut out therefrom, superimposing the stencil thus formed over a duplicate film of that from which the stencil was made, said latter film having a tinted background, and applying selected coloring matter to each exposed part of the film lying below the stencil, thereby producing a film having a general color for a background, each picture having an image thereon of a color distinct from the background, the colors blending when the pictures are projected to produce a completely colored picture.

971,317. FILM REEL FOR MOVING PICTURE MACHINES. Thomas Sharlow, New York, N. Y. Filed April 6, 1910. Serial No. 553,834.

971,898. MOVING PICTURE MACHINE. Jeremiah Keller, Chicago, Ill., assignor to the Selig Polyscope Company, Chicago, Ill., a corporation of Illinois. Filed November 27, 1909. Serial No. 530,130.

In brake mechanism for moving picture machines, a brake wheel positively connected with the film driving mechanism, a brake shoe adapted to engage the brake spring, a spring connected with the brake shoe, and a stop for retaining the brake shoe in normal position, in combination with a lever mechanism for tripping the brake shoe, and a film contactor adapted to engage the lever mechanism when the tension on the film is reduced, said film contactor normally retained in non-operative position by the tension on the film.

971,155. MOVING PICTURE MACHINE. Albert E. Smith, New York, N. Y., assignor to the Vitagraph Company of America, New York, N. Y., a corporation of New York. Filed October 11, 1909. Serial No. 521,975.

In a moving picture machine, the combination of a member having an opening therein through which the beam of light is projected, rollers for guiding the film over said opening, shafts mounted on opposite sides of said opening, two rollers on each of said shafts, belts running on corresponding rollers on said shafts and co-acting with the edges of said film to guide the latter in its movement over said opening, means independent of said belts for moving the film intermittently, a shutter for obstructing the light when the film is moved, and a single means for operating the shutter and said film-moving means, said belts being moved solely by their co-action with the film when the latter is moved.

W. H. Goodfellow, formerly head of the Detroit Film Company, is now manufacturing automobile tires

Correspondence.

MICRO-CINEMATOGRAPHY.

New York, October 11, 1910.

Editor Moving Picture World:

Dear Sir—Relating to your article about "Micro-Kinetoscope," I believe you have struck the keynote of something which will interest the public highly from different points of view and which at the same time deviates from "the usual thing."

I would like to communicate on the subject with a firm interested in the matter and beg you to make me acquainted with the name of such a firm.

Thanking you in advance for your kindness, I am

Yours very truly,

MAX MEYER, M.D.

14 East 120th street.

[If our correspondent will communicate with George Kleine, 52 State street, Chicago, he will probably obtain the information he desires.—Ed. M. P. W.]

FROM A TEXAS EXHIBITOR.

Fort Worth, Texas, October 6, 1910.

Editor Moving Picture World:

Dear Sir—If I may be allowed the distinction of saying a word through the columns of the best picture show publication which has ever been published, I take pleasure in asking you to mention one Gottfried Rodriguez, a young Hollander who is making a tour of the world. In his native country he is sporting editor of the Amsterdam "Telegram" and he is touring the world on behalf of that paper, incidentally making his expenses by lecturing and exhibiting lantern slides of his journey.

I was very fortunate in meeting this young Hollander upon his arrival in our city, and as he had his eye out for a good picture show and I was looking for something out of the ordinary, I just engaged this young globe-trotter to deliver a series of lectures and exhibit a number of his most excellent slides, and he not only proved an immense attraction but entertained several thousand people who are regular patrons of my show. Other exhibitors should be on the lookout for him.

I wish to say for the business in this city that it is on the run for the better right now, with a good bright outlook for this Fall. This city has eleven picture shows, ranging from a $10,000 house down to $700, with a prospect of two or three more up-to-date houses.

Any mention you may see fit to make of this letter will be greatly appreciated by an ardent reader of your paper.

Yours truly,

W. S. TURNPAUGH,

Manager Dixie Theater, 1200 Main street.

THE NEW NAME, PHOTOPLAY.

Editor Moving Picture World:

Sir—Having read in the current number of your paper the decision of the judges in the Essanay contest giving us the name "Photoplay" as their selection, will you kindly allow me through your columns to express both surprise and disappointment at the result?

It is with pleasure that I read that the judges express themselves as "not being entirely satisfied," as this excuses them for not giving us a better name, if this, according to their ideas, was the best of those sent in; therefore it must appear that the fault still lies in the fact that the right name is yet to come, rather than a criticism of the judges, who no doubt did the best they could under the circumstances, and whose services must be appreciated.

The first fault with Photoplay is that it is entirely lacking in dignity; it is too exceedingly commonplace; its parallel in the theatrical world would be **Stageplay,** a word that would not be tolerated for a moment.

The etymology of the word is a crude blending which prohibits the elevating of moving picture work higher than **playing,** "playing is to play," and makes it impossible to remove the cinematograph away from playing or amusement.

I am perfectly aware that it will be argued that a name was only wanted for "a moving picture show." This, then, requires another name for moving picture **work** when applied to science, art, education or religious purposes, so that as the matter stands now we must have at least two names whereby moving pictures are to be known in the future. Again it was suggested that the contest was for the purpose of giving a name which would designate a "Moving Picture Theater." "Photoplay" from the very start proves so inefficient that one of the judges declares he must add "Theater" to make it complete, and instead of having a name that **means** a moving picture place, we have only a name that **designates** the nature of a theater. It seems incredible that among 2,500 suggested names there could not be found one that suggested "a moving picture theater." There appeared, Mr. Editor, in your issue of August 20 the characteristics of what the name should be. You will find by referring to that article that Photoplay fills none of those admirable conditions; take the one, for instance, that the new name should be "universal"; Photoplay is incapable of translation in any other language. Go the world over, you will find the name "Theater" alike everywhere; a similarly universal name should be given to our valued moving picture. In France, for instance, where much that is most valuable in the cinematograph found its origin, "Photoplay" is meaningless; therefore those interested in moving picture work, who travel, will need a vocabulary for a new name in every country. In this particular we have lost a great opportunity, for we might have had the honor of selecting a world name placed to America's credit.

The judges seemed to have erred when excluding all names such as graph, kino, etc.; by so doing they at once excluded both language and scholarship, because, let it be remembered, that "play" belongs to neither language nor scholarship.

Thus in a summary we have in "Photoplay" a name that does not **mean** a "moving picture theater" but only **designates** that the theater has moving pictures; second, "Photoplay" means only moving pictures in a theater and does not mean moving pictures in any educational capacity whatever; third, "Photoplay" has its only conception in and application to idiomatic English and cannot become universal; these conclusions make the selection extremely unfortunate.

I beg to refer again to the article of August 20, and hope that a name may yet be found to fill those requirements, and would suggest a contest (free from financial reward) which will produce the name our much-prized moving pictures so worthily deserve. The judges should be from America, England and France at least, and the name should be one complete in itself and big enough for the world.

Yours very truly,

W. H. JACKSON.

[There is considerable force in Mr. Jackson's letter. With him we hardly think that the question of selecting a new generic name for the picture house has been definitively settled, although "Photoplay" was in the circumstances an ingenious selection. We think this matter of so much interest that we invite our readers to let us have their views on the subject. There is room for an entirely new coined word. The case of the word "Kodak" as describing a universal camera occurs to us. There are other and similar cases. A coined word descriptive of a moving picture theater would ve a very valuable asset to the business.—Ed. M. P. W.]

FROM AN OHIO EXHIBITOR.

Columbus, Ohio, September 11, 1910.

Editor of the Moving Picture World:

Dear Sir—Seeing so many varied opinions in your valuable paper on Independent and Association films, I want to say that I have been using Independent films from the day I opened, April 29, 1910, until the present and shall continue to use Independent films until the end of my career as a moving picture showman.

On the 10th of October I had the extreme pleasure of seeing two reels of the American Film Manufacturing Company, through the kindness of Mr. Kennedy, and can heartily say this, that I consider them as good and will go further and say they were better than any Independent films I ever saw, and if they continue to put out the rest of their subjects like those, they shall be the "top notchers" of the Independent.

The photography was great, and the characters were superb and I congratulate the American Film Company on their work and wish them continued success.

Yours truly,

JOHN BEKRAS,

Manager Hippodrome.

The New Park Street Theater, Adams, Mass., has opened under the management of James C. Sullivan.

The Pleasant Theater of Springfield, Mass. (Ed. Lynch, manager), is doing a big business with the aid of talking pictures and vaudeville. Mr. Lynch is a great boomer of the talking picture.

"Hank and Lank—They Dude Up Some" (Essanay).—Though this is a short comedy it is a good one. These friends give an extremely funny exhibition of their idea of "duding up" and when the process is complete the friends of the gentlemen are quite ready to declare that their view of the process is sufficient to set a mark for operations of that character. It has been well said that good things are done up in small bundles. In this instance a funny picture has been put in a short length of film.

"Curing a Masher" (Essanay).—The education of a specimen of the genus masher is made the important feature of this film, and when the delectable young woman finishes Mr. Pest's course of instruction he is quite ready to admit that experience makes a business of teaching and that her lessons are seldom forgotten. Mr. Pest is a sight as he follows the young woman from store to store and is transformed into a pack animal for bringing home her purchases. And then, after all that, when he arrives at her home her athletic husband is waiting for him, equipped with the paraphernalia of prompt ejectment down four flights of stairs. Mr. Pest makes his ignominious exit in a tangle of hose and immediately swears an oath never to tempt fate in the form of a pretty woman again.

"The Hoodoo" (Pathe).—If all hoodoos could be smashed with such profitable results, probably less fear of these unwelcome influences would be felt. The little idol created a lot of trouble for a time and it kept Augustus busy escaping from its unwelcome attentions, but when broken open it disclosed wealth enough to dazzle one of greater mental capabilities than Augustus. Finally the hoodoo was anything but a hoodoo.

"Reedham's Orphanage Festival, 1910" (Urban-Eclipse).—A good record photograph showing the orphanage and what occurs at one of its festivals. There is much life, much of pleasant life in it, even though it is a picture of unfortunates. It will illustrate very graphically the way such children are cared for in modern times.

"A Gold Necklace" (Biograph).—A comedy of errors with a loaned necklace, lost in the grass, as the basis for them all. One and another got it, either by purchase or force, and not until all managed to get together and be introduced was it possible to untangle the maze in which the principals had lost themselves. The situations are humorous because they are unexpected and each one develops spontaneously without much assistance from the others.

"How Hubby Got a Raise" (Biograph).—A short comedy, presenting the methods adopted by Mrs. Knowit to assist her husband in getting a raise. Whether this should be accepted as good comedy, or as a travesty upon the efforts sometimes exerted in this direction, one can scarcely decide. It seems almost too bad to virtually accuse a woman of such poor judgment, yet this is what the film does, even though it is done under the guise of humor. The collapse when hubby is discharged because he lives beyond his means, is something long to be remembered.

"Woman's Vanity" (Lubin).—The hobble skirt is outdone in this picture. Perhaps the principal point of interest is what happens when the supposed white girl raises her veil; the mashers discover that she is black and promptly fall off the dock. As a travesty on the hobble skirt this picture has interest.

"The Golf Fiend" (Lubin).—Jones insisted upon playing golf regardless. Finally they all became tired of his performances and gave him a chase he will long remember. He doesn't play golf any more. The picture gives a graphic reason, one that would be accepted as conclusive by almost any fiend, whether golf or something else.

"Billy's Sister" (Melies).—Billy accidentally kills a bad man—no loss, of course, but the bad man's gang determine to lynch him. Warned by a friendly Indian girl, Billy, with the aid of his sister, escapes. Then she, dressed in his clothes, leads the gang a chase and when they prepare to lynch her she allows her hair to fall down, disclosing who she is and how badly they have been deceived. The picture says they let her go. But they must have been different from most bad men. Under most circumstances somebody would have been lynched, and it wouldn't have made much difference to them who. Here they allow a girl to get away from them without a gesture of opposition, even though she was instrumental in helping the one to escape they were after. It is very nice and quite like a Sunday school, or some other peaceful organization, to allow the girl to go; but it will be generally recognized that a rescue of some description would have been necessary in the original scheme.

"For Her Country's Sake" (Selig).—A story of the Revolution, the scene of which is laid in an inn near Valley Forge. There are numerous interesting scenes, particularly those where the soldiers of the two armies are shown. The denouement is impressive. The girl gives her own life to save that of Washington. The tragedy is made apparent when Washington appears in the room after it is supposed he has been killed. And when the father discovers that his own daughter has been killed by the assassin the scene is almost pitiful. Perhaps this did not occur. In fact, it probably did not. But it might, and like "Rigoletto" the scheme miscarried and the man's own child was murdered. If the play is not pleasant it is at least strong.

"Bumptious Plays Baseball" (Edison).—Perhaps no character in motion picture making is funnier than Bumptious. His confidence in himself is refreshing and his accidents and disappointments are wildly humorous. Here he is derided and ridiculed until he actually has a chance to make good. But just before he accomplishes it his ever-present hoodoo appears, and he doesn't succeed. The personality of the various players and the people in the grandstand are interesting, representing faithfully the various types seen about a ball game.

"The Farmer's Daughter" (Edison).—A pleasing comedy subject with an ending as humorous as it is unexpected. Here is a pretty girl, and perhaps pretty should be considered in this instance in the superlative degree. Of course, it is inevitable that she should have suitors, a number of them, in fact. One is determined to have her, and to clear the way he devises a plan whereby he is able to dispose of them all one after another. Yet he cannot stop its operation in time to prevent it working on him and he, too, goes the way of all the others. The ending is so bright and altogether unexpected that it adds much to the enjoyment of the film.

"Slippery Jim" (Pathe).—A trick picture, full of lively scenes. If ever a thief bothered the officers like this one, they would have good reason to become discouraged. Some of the disappearances are so unexpected and so cleverly done that they add much to the film's attractiveness. The evolutions on the bicycle in midair, with the reflection showing in the water, are particularly catchy. Others are only less so. And at the end, when the thief walks out through the iron bars and leaves his warders safely locked up, one almost feels as though he had earned his freedom by his cleverness.

"A Life for Love" (Pathe).—A tragedy that has dramatic qualities. It is a tale of ardent love, a revengeful father and a half-witted young man who loves the girl in his confused, idiotic way. And when the father schemes to murder the lover, the half-witted youth is set to watch him by the girl. Faithful to his trust, he and the father are found dead at the foot of a precipice, locked in each other's embrace. Faithful to his trust, he gave his life for the girl he loved. A man with all his mental faculties could have done no more.

"The Last of the Saxons" (Vitagraph).—A spectacular production dealing with the episode in English history by which Harold, Duke of Wessex, came to the throne in 1066. Then came William the Conqueror, who defeated Harold at the Battle of Hastings, where Harold was slain, and William came to the throne on Christmas Day in 1066. The picture has to do with the love affairs of Harold and Lady Edith. The magnificent ceremonies connected with the betrothal are produced with care. Then comes the political necessity of marrying Princess Aldyth. But Harold and Lady Edith keep in communication. She is the one who bids him a mournful farewell just before he starts for the fatal battle, and she it is who searches for his body among the slain after the battle ends. Perhaps this is the most elaborate picture of the week. How accurately it may reproduce the scenes of which it treats the writer cannot say. Yet it has all the appearance of accuracy and it is produced

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with so much care that it seems safe to accept it as historically correct. Love stories are the same whether the principal characters be royalty or peasants; but the costuming and the staging afford opportunities to acquire knowledge of the life and customs of that time more graphically than would be possible by long reading. Here is where motion pictures perform a service which cannot be equalled.

"The Bearded Bandit" (Essanay).—A stirring Western drama presenting as its principal character a man who is at once ranchman and bandit. When a price is placed on his head, as ranchman he smilingly consents to the marriage of his daughter and the sheriff as soon as the officer shall have captured the bandit and receives the reward. Then he goes out and holds up a stagecoach. Later, shot in a saloon, he turns over the evidence that he is the bearded bandit to his daughter so she may claim the reward, but through loyalty to her father's memory she destroys the evidence and never tells. It is a simple story, yet so strong is it in the telling that one enters into its very spirit and forgets for the time that it is only a picture. The only certain thing about the ending is that the bandit was never captured. It is a good story and well told, and is an excellent study of character. It is so interesting and different from the run of Western dramas that its subject can be overlooked and the picture enjoyed as a pleasing dramatic production.

"A Skier Training" (Gaumont).—A graphic illustration of what these hardy men undergo in preparing for what seems like a sensational method of locomotion. The skier is an object of great interest, and this picture, representing the training it requires to make him successful, will be long remembered.

"An Indian's Gratitude" (Pathe).—A story of the gold time in California. While the picture is beautifully done and the scenery is attractive, the story possesses no particular interest. Indians have been known to show gratitude like this, but who ever knew an Indian, even hard pressed, to fall over a precipice? Sometimes they have jumped over to escape their pursuers, but for one to fall over is sufficiently rare to be a novelty. One is ready to rejoice with the white men when they get back their gold, and one may enjoy the chase, part of which is over virgin land and part in canoes. These scenes are picturesque and attractive. Perhaps the picture performs something of a service in depicting characteristic scenes in California in the early days, but aside from that one can scarcely commend its dramatic quality.

"The Sage, the Cherub and the Widow" (Vitagraph).—A refined comedy, telling a charming love story and developing numerous interesting situations. Acted with all the ability which characterizes the work of this capable company, and staged with skill, the picture presents an opportunity for pleasant diversion. It has much laughing interest, maintaining this interest throughout. The amusing experiences of this trio are well worth seeing and dull indeed is he who does not enter into the spirit of the picture and accept it at its value as an amusing enterprise.

"The Chink at Golden Gulch" (Biograph).—Perhaps if everyone could see such heroic self-sacrifice in a Chinaman as this one displayed, the aversion which most men feel toward them would disappear. It is doubtful, however, if such unselfishness and generosity abide in more than an occasional individual. The picture is not up to the Biograph standard but is an interesting study in human nature, well acted and clearly photographed.

"The Clown and the Minister" (Lubin).—A touching picture, presenting the dilemma of an actor who is called upon to leave a sick child just at the crisis, and do his turn upon the stage. But the minister rises to the occasion. He assumes the clown's costume and saves the precious hour and the little life is saved. That is all there is to the story; simple, you will say, and dealing with the homely things of life, yet there is a quality about it which goes straight to the heart and one suffers with the father while he watches over the little sufferer as her weak breath flutters between returning strength and extinguishment. And when it is over and the troupe learn what has been done, reverence is clearly stamped upon each countenance as the father and minister both give thanks. It is a daring picture, yet, one has no less reverence for the minister who donned the motley than before. On the other hand, one looks upon it as a human thing to do, and one's heart goes out involuntarily to the man who dared to do it.

"The Stigma" (Pathe).—Only a motion picture, yet it emphasizes the cruelty with which civilization treats its convicts and their unfortunate families. They serve their sentence, but the stigma is ineffaceable. It follows them to the grave. No matter if those dependent upon them starve. The same thing holds good. Not everyone is so fortunate when he breaks into a house, after vainly trying to obtain honest employment, as this one. Not always does he have a brave act to his credit and someone to plead for him. The picture tells the story too graphically to be altogether comfortable. It ought to help in arousing a sentiment in the mind of the public against the enormity of this offense. Sympathetically acted, this picture is more than it claims to be, and its influence should be helpful.

"Betty Is Punished" (Pathe).—At last Betty comes to grief. Her activities at last force the landlord to order her out, and the removal is the direct cause of her punishment. The exercise of her peculiar talents is such that she succeeds in causing a calamity, and then comes a drubbing she will long remember. Of course it is a funny picture. It couldn't be anything else with Betty in it, but there is rather too much smashing and rough-house to make it particularly desirable. However, most audiences like this sort of a comic and they show no particular objection to breaking up the furniture. There are, though, other types of humor more desirable and quite as funny.

"The Sanitarium" (Selig).—The young man who transformed his uncle's palatial residence into a sanitarium and the calamity which compelled him to pay back the money his patients gave him, are so graphically told in this picture that one is almost ready to sympathize with him. Misfortune seemed his lot and his woebegone looks after the last dollar has been paid back and the last patient has departed, and the telegram comes saying that his uncle will not be back, would melt the most stony heart. The picture is acted with spirit and the personality of the Selig players pervades it so strongly that it is especially attractive. It is a comedy which develops its humor through unexpected situations and good acting, and the result is almost one continuous laugh.

"The Song that Reached His Heart" (Edison).—A story that will touch the hearts of many because it brings back long forgotten, or only dimly remembered scenes wherein some old and favorite song has played an important part. The visions which it brings to the lumberman in the Canadian Northwest could probably be duplicated in one way or another by every middle-aged man or woman. Perhaps not always with the glamor of the romance exhibited here, but in some way. The phonograph, too, has an important part, and as the familiar strains of "Annie Laurie" pour from the instrument the man's visions are all of the long ago. Then comes the romance, which is well told and somehow does not seem improbable. If the old song, heard in the room above, prevented the man from committing a crime, it is probably no more than the same song has done before. And after it is over and the lovers are reunited one's imagination may run riot in the happy possibilities of the future. The setting is in the Canadian Northwest and the picture is well worth seeing for that alone. Giant trees, lumber camps and lumbermen and an outlook on the grandeur of that scenery. Apart from the interesting story, this picture is worthy of commendation. It is a welcome addition to Edison's series depicting the life of that new and rapidly developing section of the world.

"The Lovers' Mill" (Gaumont).—A colored trick film which will attract more than the average attention. Briefly, it runs four lovers through the hopper of a mill where they are subjected to the same processes as is wheat when it is made into flour and moves forward into the bakery. There the particles reunite and form again the original persons. The story is merely sufficient to add some zest to the picture, or give a reason for its existence. The scenery is picturesque, the views of the old mill offering many suggestions for excellence in pictorial work. The coloring is well done, adding to the film's other attractions.

"The Three Friends" (Gaumont).—A picture in which the principal feature is the clever acting of a dog. After his master, a cabman, has fainted in his cab, from weakness, the dog mounts the box and drives to a hospital. The Gaumont dog has acted in many films before, always with satisfaction, but never better than in this one. The action of an animal always interests and pleases and the cleverer it is the more pleased will the audience be. No manager will make a mistake if he includes this picture in his program.

"Brother Man" (Vitagraph).—A new-born babe is made the unconscious influence which turns a burglar from his evil ways and sets him on the right path once more. And the father, even after the burglar has forcibly entered his house, refuses to cause his arrest and agrees to help him to obtain honest employment. "And a little child shall lead them," is true, no matter what the circumstances may be. Around the babe the brotherhood of man asserts itself, and

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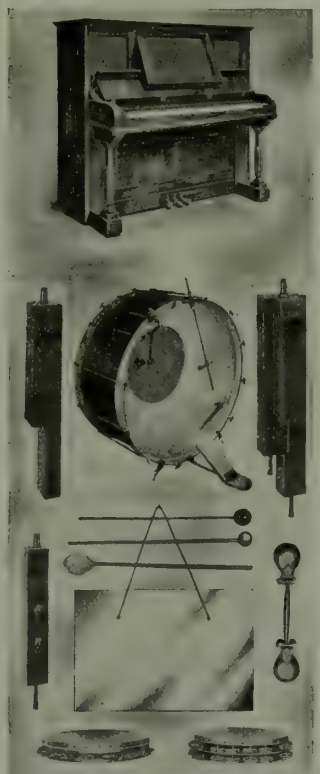

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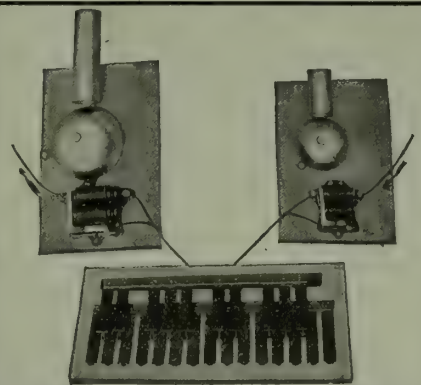

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thoughtfulness for others in misfortune or surrounded with adverse conditions, hovers, unbidden, yet none the less effective.

"Actors' Fund Fair" (Vitagraph).—A travesty upon the actors and actresses known to every theatergoer in the country. And the stunts they do and the funny things they offer will keep an audience laughing from the beginning to the end. It is lively, true to the life, and reproduces so many strange and unexpected features that your audience will want to see it again.

"A Home Melody" (Vitagraph).—A picture deep in heart interest. It shows how a mother's reason is restored when she hears again an old melody which had once been her favorite. The theme is not new, but it is handled with unusual appreciation of its dramatic possibilities and the actors have interpreted the drama with a sympathy which it would be difficult to equal. Great care was exercised in the staging and in the grouping in the various scenes, giving them an artistic character which is out of the ordinary run of pictures of this type

INDEPENDENT.

"The Virgin of Babylon" (Ambrosio).—Staged to represent ancient Babylon, this picture presents some dramatic elements which will hold the attention. Monarchs have long committed similar acts of injustice, and more than one has ordered his innocent victims to execution because his will was thwarted, but few ever saw ferocious lions fawn at the feet of the prisoner. Superstitious awe taking possession of him, the girl was released and restored to her lover while her would-be executioner paid her homage.

"Levi, the Cop" (Atlas).—A funny film which will keep them laughing. Levi is a cop who deserves all he gets. Some of the situations in which he finds himself are extremely funny, and the entire film is a laugh-maker.

"The Laugh's on Father" (Atlas).—Of course it is, and when you see this short film you will join with the others in recognizing that fact.

"A Western Girl's Sacrifice" (Champion).—While this picture is strongly dramatic it suffers somewhat because a similar picture was put out by another firm a short time ago. Whether it was merely a coincidence, or whether one or the other producer was duped into accepting a scenario already used by another, one cannot say. But with location changed this is the same story as was told in "The House with the Closed Shutters," which was released August 8. The working out is through a Western story of horse-thieves, and the girl falls while impersonating her brother to permit him to escape. The acting is reasonably good, and there is a touch of sacrific which goes straight to the heart. It was a sacrifice indeed, but it saved the family honor.

"Wild Bill's Defeat" (Defender).—A little novelty is introduced into this picture by the fact that a consumptive sent West for his health unexpectedly becomes the hero of the town. Despondent and ready to commit suicide, he conceives the idea of challenging the bad man of the place to a duel, and the bully runs away. Then things begin to come the hero's way and he discovers that suicide is wholly unnecessary. Because of this novel situation the film can scarcely be considered in the same category with other Western films, but stands by itself more interesting and showing a phase of life not heretofore familiar to motion picture patrons.

"The Deciding Vote" (Imp).—This political film, presenting a phase of political scheming far too common, may, perhaps, offer an explanation of the reason some legislators go wrong. Under these circumstances men are few who could have withstood the temptation. Whether the man did right in accepting the bribe and voting the other way, is a nice question which needs careful consideration to decide. Probably almost everyone will say that he did right to vote against the scheme. But in that case he had received money under false pretenses and was on the other horn of the dilemma. It is a subtle question, and right now, when political questions obscure all else, it is well to stop and look it over for a time. Perhaps it will exert an influence upon some of the political manipulations now in progress

"The Girl Scout" (Bison).—A Western picture with emigrants and Indians in a battle, while the girl scout goes for aid. She and the cowboys do some wild riding to get to the scene of the conflict, which they do, and the battle ends with the Indians defeated. This is a sanguinary disturbance. Indian after Indian falls from his horse, dead, and many of the unfortunate settlers are wounded. But the girl scout discovers that her lover is alive even though his wound is bad. Apart from the riding this picture is like most of the other Western films pouring from the producers and has little to commend it. Redskins and settlers were generally in some sort of trouble, hence it has ceased to be a novelty. If these pictures were devoted to the interpretation of some historic incident, or depicted something of the early life on the plains apart from the inevitable and more or less sanguinary battles, they would be of greater value and would add to the knowledge of those who see them.

"Where the Sun Sets" (Nestor).—A picture of self-sacrifice, representing what is often true in families where one brother or sister seems to bear the brunt of the battle for all the rest. It is one of those little domestic pictures that get very close to what is real in life, and afford a fresh view of what the human heart is capable when it is at its best.

"Giorgione" (Cines).—A love tragedy involving a painter, Giorgione; a poor peasant girl and a high Venetian lady who loves the painter to distraction. She has the poor girl spirited away, but the jailor dies and the girl escapes and arrives just in time to see Giorgione fall back dead, after one look of recognition. It is a love tragedy purely, and this brief description covers its salient points. The acting is good and considerable care has been exerted in the staging. The photography is not always as clear as it might be, but in only minor places is this true, and these faults could be easily corrected.

"Avenged" (Thanhouser).—A tragedy based upon a taxi-cab accident which cripples a man whose life ever after is a struggle with adversity. The two men come together after the death of the unfortunate's wife and the injured man determines to seek vengeance, but is deterred by a vision of his dead wife. Rushing away to her grave, he dies there. Possibly the dramatic qualities of this picture are sufficient reason for its existence; but it has no other reason. It is not entertaining. It is not instructive. It cannot amuse. The shadow of death pervades it and the horror tragedy is its principal factor. It is such a departure from the usual Thanhouser that it seems as though the regular producer was absent when it slipped past the company's censor.

"Jealousy" (Columbia).—The title suggests all sorts of possibilities, yet it will be admitted that jealousy has been an important feature in human development. Without it nothing would have been done worth while in some directions, though in others it has wrecked homes and has despoiled governments. The story here told is sufficiently familiar to be readily understood, and as a first release the film may well be classed as good. Circumstances are so influential in the development of themes of this character that perhaps some of the success is due to propitious circumsances when it was produced. Fortunately the story is not objectionable, though at times it borders rather closely upon the objectionable line. However, it is safe to say that those who see it will talk about it to their friends, and every manager understands full well the advertising value of a feature of that sort.

"The Storms of Life" (Great Northern).—A picture of considerable dramatic interest, yet offering disagreeable suggestions. For a girl to leave her husband because he is poor and contract an illegal marriage with a marquis, a former lover, who agrees to give her mother a home, is not the pleasantest sort of a picture, even though it may be true. And then later comes reconciliation with her husband. If the picture is intended as a story of what is done in some instances, it has merit. If it is intended as a drama merely, the suggestion offered is not the best. The plot might have been worked out in a way to save the stigma of selling herself which attaches to the girl. The acting and photography are not to be criticised, but one does not like the character of the story.

"Foolshead, Fisherman" (Itala).—Once again this comedian appears in an interesting role. If there are any fishing stunts which Foolshead does not employ, probably he would be glad to be reminded of the omission. And then what he catches! Not every fisherman is so blessed, nor, perhaps, would they care to be. But the picture is what it purports to be, an excellent comedy, and as such deserves commendation.

"Within an Inch of His Life" (Powers).—It opens in New York in a sensational scene, ending in an accidental discharge of a revolver which looks to the outside world like murder. Then the picture shifts to the West, with a stage hold-up, an accusation of murder, a thrilling court scene with a sensational denouement when the man's own statement that he shot himself is discovered and produced in court by the girl just in time to prevent his condemnation for murder. It is one of those thrilling stories that somehow touch the

heart and keep one up to a pitch of intense excitement all the time. Both acting and photography are excellent, each performing its part in the presentation.

"The Order Is to March" (Eclair).—A comedy representing a recruit who got the order to march and continues it, no matter what the obstructions, until he lands in the hospital. And then not until he gets an order to halt does the forward motion cease.

"Jes' Plain Dog" (Imp).—Ah, yes, who and what is it that follows a man through life and after death faithfully guards his grave against the approach of an enemy? Jes' plain dog. Who is it that shares prosperity, or hunger and cold alike, content if he may only be near his master? Jes' plain dog. The Imp people have embodied this in a film that will strangely stir the emotions and will leave few moist eyes in the house. Forgotten and forlorn, the faithful dog is turned aside for the new wife; but she proves faithless and it is the dog who becomes the man's comforter. It has been so before. It will be so again. "Jes' Plain Dog" will touch a responsive chord in more than one bosom, and men and women will go home, better because they have seen this reproduction of unswerving devotion. The film is well worth while.

"A Game of Hearts" (Imp).—A mix-up over a game of cards and a proposed wedding which after a couple of furious altercations between the old men over their card games were amicably adjusted and the young people received their parents' blessing. The pleasure of this film is in the acting, which is especially good and offers opportunities for the actors to exhibit their abilities, which they do admirably. The story itself is not erudite or deep. Neither is it tragic, but it illustrates some prevalent traits in human nature and develops apparently impossible conditions, but the settlement is peaceful, and what is of more importance the young people's plans are not permanently impeded.

"The Monogramed Cigarette" (Yankee).—A genuine detective story, begun by a man who was killed by the men he was following, and was continued by his daughter, who runs them to earth. A portion of a monogramed cigarette was the only clue, but the girl runs down the criminals, recovers the stolen jewels and sends her father's murderer to the electric chair, all from that one slight clew. It is thrilling and interesting, and like all stories of that type abounds in stirring situations. Acted with discretion, the film is one of the best of this type in some weeks.

"A Cowboy's Daring Rescue" (Bison).—A Western picture representing card-playing, gambling, drinking, an abducted girl carried away by two men, a man over a cliff after a lively fight with the girl's lover, and finally a wedding, or a near wedding.

"A Man and a Girl" (Powers).—A rather thrilling picture. The story is just a series of misunderstandings, with opportunities for some gun play and a development of complications over love affairs. However, the girl marries the man she wants and the threatened annihilation is averted.

"Simpson's Skate" (Powers).—Frank Weston, an English acrobatic comedian and champion roller skater, plays the principal part in this and the stunts he performs on rollers while apparently drunk, set a new standard for trick skating. The wildest imagination would not go far wrong in allowing its flights to suggest possibilities in skating.

"Pocahontas" (Thanhouser).—It is an achievement of note to get so famous a character as Pocahontas on the films, and this company has accomplished it with fidelity to legend In other words, the story as it is understood is faithfully depicted in this picture. It is needless to go over it. Perhaps, too, it is not well to look too closely at its production Probably no one can tell exactly what was or was not done. if, indeed, the story is anything more than a romance. In producing the picture the actors have represented scenes as they are understood, and in doing that they have pleased a majority of those who will see it. The different characters are represented in harmony with the popular conception of them. Historic legends, which may mean much or little are always interesting reading and they are even more interesting when put on the films. The photography is good, and the background has been selected with care. The Thanhouser people are particularly happy in reproductions of this character and their reputation has gained by this latest addition to their list.

"How the Tenderfoot Made Good" (Champion).—A lively Western picture, acted with spirit and photographed with precision. It represents possibilities in the tenderfoot which were actually developed in more than one instance. When the tenderfoot brings in the outlaw in an original way and wins the sheriff's star his troubles are over and whatever the ranch affords is his, even to the judge's daughter. And that is how this tenderfoot made good. Some of the ranch scenes are excellent, presenting correct views of those interesting places. The humanity in the picture is an important factor in its popularity, however.

"The Pit that Speaks" (Ambrosio).—A title that arouses one's interest, and the story, as it develops, offers more than the usual interest which attaches to melodramatic stories. A poor soldier, in love with a duke's daughter, discovers plotters against the king, vanquishes them in a lively battle, secures the papers, is rewarded with a dukedom and marries the girl of his choice. Who can work out any better story than that? A fight is always interesting, and when one man singlehanded kills everybody in sight, there is a feeling of exultation and one feels like shaking hands with the invincible hero. But he got the girl, to him the main feature of his career. But even though all this is true, the film doesn't rise above "the usual thing" in any place.

"Tweedledum's Duel" (Ambrosio).—Here is a suggestion well worth following. Tweedledum is challenged to a duel and accepts. But when it comes to the selection of weapons a sense of fear oppresses him and one after another they are discarded, finally closing with the selection of two bottles of champagne, surely two more harmless weapons could not be found.

"When Cupid Sleeps" (Atlas).—A lively comedy which represents the difficulties that arise when Cupid sleeps and fails to keep his numerous slaves in subjection. All goes well when the little god is vigilant, but once allow that vigilance to relax and the mixup that follows beggars description. This film depicts it graphically and completely. But when he wakes and begins to sentence his unruly subjects there is consternation. And probably they won't do so any more.

"The Cowboys to the Rescue" (Champion).—Here is another Western picture with cowboys, gamblers and other accessories of what is apparently popularly supposed to represent a Western tale. To be sure these were frequently a part of the picturesque landscape, but there were others in the West. The girl in this picture, from a gambler's assistant, eventually changes to a loveable character, and her reversal, when she discovered her love for the young man her relatives were fleecing, followed by her spectacular hold-up of her father and brother to make them disgorge, and then her listening to the young man's mother, are all admirably conceived and dramatically carried out.

"The Golden Hoard" (Nestor).—A love story with a miser and his gold, a gambler who wanted it and a heart spell to afford opportunity for the gambler to falsely accuse an innocent young man. But it worked out right in the end and the father gave his consent to the young people's wedding.

"Curing a Grouch" (Atlas).—If that Risibility Elixir is procurable in quantities to make it commercially important, the inventor can insure himself a fortune by selling it to unfortunates who may be seriously afflicted. The man with a grouch frequently requires some sort of vigorous treatment and this one got his; but it was effective and after the treatment he was so changed his best friends did not know him. No longer afflicted with a grouch he indulges in such continuous and unseemly hilarity that he is put in jail, but even that does not quell the risibility that wells within him. And from sour face he becomes the embodiment of geniality.

"The Steamship Mauretania" (Atlas).—This firm departs from its line of comics to present a scenic feature, presenting an excellent picture of this famous steamship. The subject is well photographed and affords opportunity for those unacquainted with steamships to acquire a reasonably accurate idea of one.

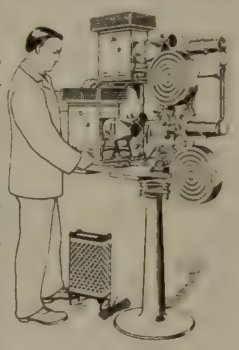
"The Betrothed's Secret" (Ambrosio).—To base a drama upon the fact that a supposed girl is a widow with a son seems rather far fetched. Whether a man would refuse to live with his bride or not under such circumstances is a question which others may determine. But the reason doesn't seem satisfactory. It looks like a manufactured reason which probably would have no counterpart in real life. When the boy saves the occupants of a flying automobile and a reconciliation follows the author possibly atones for his lack of strength in the story.

"Tweedledum on His First Bicycle" (Ambrosio).—Whoever has seen a man trying to master the bicycle will appreciate this snappy comedy. The stunts the rider performs and the way he clears pedestrians from his path is a caution to beginners. The movements of the man and the wheel are naturally performed and furnish a few minutes of unadulterated fun.

Improvements in Projecting Machines.

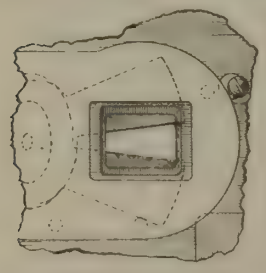
THE MOTIOGRAPH.

It is with much interest that we note the great amount of energy and expense that is being devoted toward the production of machines, etc., for the projection of better pictures, and especially the results obtained by a concern that has, we believe, been most active in this direction during the past three years. Not content with having introduced many original improvements and having made their machines a marked continuous success from the beginning, and even in the midst of the most strenuous efforts to keep pace with the demand, the Enterprise Optical Manufacturing Company are introducing twenty-two valuable improvements and accessories for the Motiograph Motion Picture Machine for 1910.

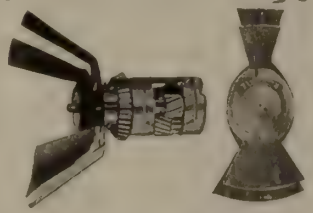


The Motiograph was first placed on the market in the latter part of 1907. It was something of a departure from what was generally known on the market, in that it was the first of what is known as the enclosed type, having the gears and other working parts enclosed so as to prevent the intrusion of dust. It was also provided with an enclosure for the star and Geneva parts, which operate in an oil bath.

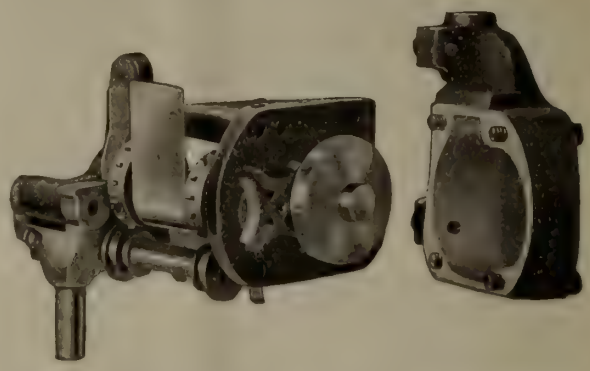
One of the special features of this new machine was what is known as the double cone shutter, which consists of two separate wings operating in opposite directions, each wing carrying an auxiliary or interrupting wing. By operating in opposite directions, the speed with which the opening and closing of the light aperture was accomplished was very much reduced, by which reduction the period of illumination was increased and the period of darkness largely decreased. This is a strong factor in the production of more brilliant pictures and the elimination of flicker. When the machine first made its appearance, these shutters were revolved in opposite directions by the use of what is known as mitre gears, the gears being placed in a hollow tube or casing, which casing was fastened into the frame of the machine and held in place by a single screw. One of the shutter wings was mounted on a hollow shaft, the other on a solid shaft that passed through the hollow shaft, and on each of these shafts was a mitre gear. Operating connections between these two shafts and the main gearing was obtained through a short shaft with a bevel gear on each end.



While the above described arrangement of gears gave excellent service, the manufacturers conceived the idea of making a special effort towards quick interchangeability of parts, referred to in their catalogue as the *"quick take-down,"* and the parts described above were the first to receive attention. The improvement on these parts consists of using four spiral steel gears, all contained within the casing, so as to make it complete within itself. Then the connection is made with the main gears through a large bevel gear at the end of the casing. This arrangement permits this entire casing with its pair of shutters to be removed by the removal of two screws.



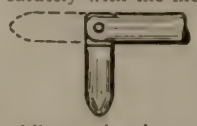
Another feature of the Motiograph was that the framing device which carries the intermittent sprocket and Geneva action could be removed for interchangeability by the removal of a single bolt or rod, and lifting the framing device from the front of the machine; the front plate of the machine being held in place by a spring, it was easily removed, but as a further feature of convenience, the provision is made this year for removing the framing device from the right hand side of the mechanism. The opening through which the framing device is removed, is covered by a plate which is held in place by a spring catch. By removing the framing device from the side, there is no interference from the shutters.



The crank pin which passed through the shaft in the 1909 model has been dispensed with, so that when the gear bridge is removed, by loosening three screws, the crank shaft may be immediately withdrawn. The shutter drive shaft on the new model is made in two parts, an important feature of which is that the gear bridge and most of the gears may be removed without disturbing the shutters; that is, without getting them out of time with the intermittent sprocket.

A new film tension consisting of two shoes, or pressure bars, and a spring, furnishes a uniform tension through almost the entire length of the aperture plate. Each pressure bar is entirely independent of the other, but at the same time they are both held rigid and firm, which contributes much to the steadiness of the picture and prevents wear.

A new means has been provided for the adjustment of the double cone shutters, so as to time them conveniently and accurately with the movement of the intermittent sprocket wheel.



A new reel shaft clamp, as shown in illustration, provides a most convenient means of changing reels. The end of the shaft is jointed and is held in position by a spring plug. By turning the clamp at right angles, the reel is held in position, while turning it to a point in line with the shaft, the reel may be removed.

In the 1909 model the sprockets were made of brass, and while the teeth were of such shape and the quality of the material was such that they wore for a long time, the later improvements consist of solid steel sprocket wheels, which has probably doubled the wearing qualities.

A one-piece balance shaft and ball socket dispenses with any possibility of those parts coming loose.

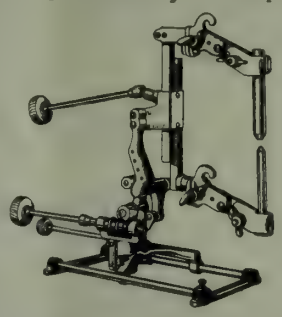
One of the features of the Motiograph is what is called a swivel base, by which the mechanism may be turned on its sub-base to any desired angle for examination, adjustment, etc. The clamp for this sub-base on the 1909 model was on the top of the base. This year it is placed underneath, and the hand wheel by which it is clamped, has been very much enlarged.

The fireproof film magazines have been made considerably larger, ample room having been provided for films that may be considerably in excess of one thousand feet. The reel arms

have been made longer to accommodate the larger magazines.

Provision has been made for the use of a shutter in front of the lens, this improvement having come into somewhat general use. The manufacturers claim that its principal advantage is for the use of extreme short focus lenses, and while a shutter in front of the lens makes a very smooth picture, its brilliancy will not compare with that of the double cone shutter, because of the greater amount of illumination that is saved by the use of the double cone shutter.

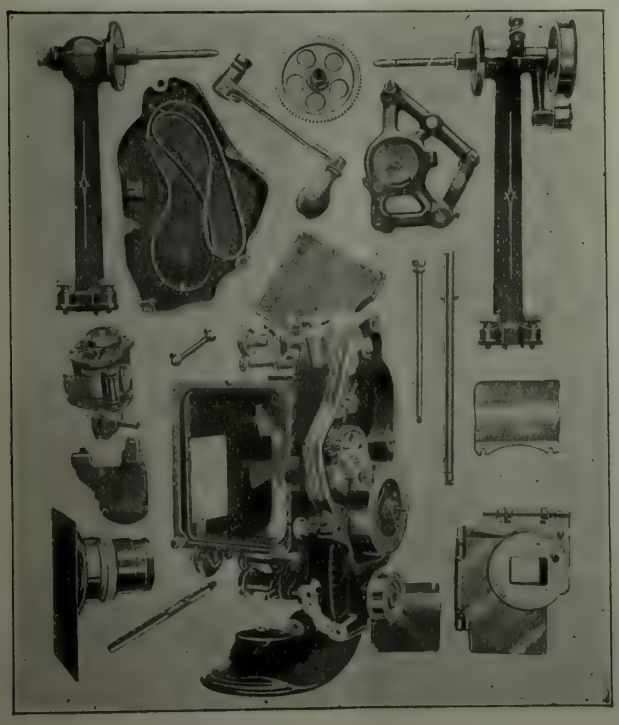
One of the important improvements and one that is very much appreciated by the operator, is the extra heavy arc lamp of new and special design, and the very large lamp house with an extremely large door that covers almost the entire side of the lamp house. The arc lamp is nearly double the weight of the last year's model, which model was heavier than the average. The new arc lamp is made on a new principle. The vertical movement is obtained in a manner that does not permit of any sticking, as it operates on two pivots, so to speak, and is brought into its various positions by a threaded screw instead of a rack and pinion. It is not possible for it to either stick or drop. The cut herewith gives a fair idea of the 1910 model lamp, but it does not give an idea of the proportionate weight and the principles of operation.



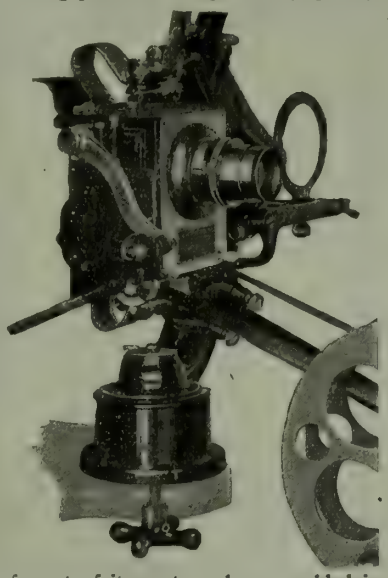
A fixture for the adjustment of the upper carbon is a very important feature. By the use of this fixture, the upper carbon may be set forward or back with relation to the lower carbon, by which adjustment the arc may be changed so as to secure the best illumination possible.

An attachment, called the Universal Carbon Clamp, may also be had for this arc lamp, which attachment permits of the carbon being set at any angle and securely and firmly clamped in position.

To provide for the prevention of the breaking of the wires at the point where they connect to the arc lamp, the auxiliary wire clamp has been added. This auxiliary wire clamp prevents the bending strain from coming at the point of contact with the binding screw, and distributes it more evenly throughout the entire length of the cable that is on the inside of the lamp house.



Another feature is that the insulation, instead of being placed at a movable joint, has been placed at a point of the lamp where there is no movement; thus the insulation is not disturbed and will probably never give out. Instead of the carbon clamps being fastened at the insulating point, they are held in place by two screws forward of the insulating point, and may be very quickly and easily changed in case of accident, which, however, is not likely, owing to the carbon clamps being very heavy and strong, and being made of such material that there is little likelihood of their sustaining any damage.



The V-shaped seat in the carbon clamp for the reception of the carbon, instead of being left rough as it comes from the foundry, or being filed to shape, is finished on a milling machine and is perfectly straight, which makes it possible to clamp the carbons securely without danger of breaking the carbons.

A very important advantage claimed for the improvements on the mechanism is that the mechanism may, with the assistance of only a screwdriver, be stripped of most of its parts and reassembled in about ten minutes. This makes it possible to take the mechanism apart for cleaning or other purposes with the least possible inconvenience, and is a feature that is very much appreciated by those operators who have used them.

Chicago Notes.

The following exhibitors visited the new Western offices of the Moving Picture World this week: C. D. Caster, Swastika Theater, Benton Harbor, Mich.; A. J. Slater, Star Theater, Barrien Springs, Mich.; C. E. Eckels, Stratton Theater, Hobart, Ind., and Princess Theater, South Haven, Mich.; A. G. Hoof, Lyric Theater, Rockford, Ill.; C. O. Berger, Orchard Theater, Chicago; W. O. Runcie, Cheltenham Theater, Chicago; A. G. Rider, Lincoln Park Theater, Chicago; L. M. Seavert, Ogden Theater, Chicago; T. W. Furniss, of the Brunswick Company, operating houses in Duluth, Minn., and Superior, Wis.

* * *

Owing to the dissatisfaction among the exchange people occasioned by the manufacturers selling their posters direct to the exhibitors, it is asserted that hereafter posters will be supplied to the trade only through the exchanges. No posters will be furnished by the manufacturers except in cases where it is absolutely impossible to obtain them from the exchanges.

We are in receipt of an invitation from President Fred. E. Havill to attend an open meeting of Chicago Local No. 145, to be held Thursday evening, November 17. All managers, exhibitors, union and non-union operators, exchange men, or any one interested in the moving picture industry will be cordially welcomed to this meeting. Chicago Local is endeavoring to create a feeling of closer relationship among picture men, and hope through the exchange of opinions and views on different subjects, to be able to assist in the uplift of the business.

Our visiting exhibitors sometimes have us "up a tree" with questions regarding films and film service. This week we were asked by several parties "what becomes of the titles? And especially the title for the second subject on a split reel?" It is aggravating for the audience to see a picture without a title, and nine cases out of ten they blame it on the operator. Some operators make slide titles for the first subject on a reel, but as one remarked, "I can't see through the center of the reel to find the title on the second subject," so naturally it is run without. We are not positive, but it would seem that the film without a title has been neglected by the inspectors in the exchanges, and if that is the case, why are so many neglected, and why so often. We are anxious to know "what becomes of the titles?"

BIOGRAPH COMPANY.

THE BROKEN DOLL.—Joe Stevens came out West to court fortune prospecting in the mountains. He has met with more than fair success and writes his wife that she might join him as soon as she could. Wishing to surprise him, she and their child appear before him unannounced. On the day of her arrival a party of Indians from a reservation nearby visit the village to procure supplies. Among them is a little Indian girl, who, being an unfavored child, is very roughly treated by her mother. The poor tot has never known a kind word or attention. Approaching the cabin of Stevens, the little Indian beholds Joe's child playing with a very pretty doll. The doll fascinates the Indian girl and Mrs. Stevens persuades her daughter to give it to her. This act of kindness, the first the poor little child has ever experienced, so overwhelms her with gratitude that she is at a loss to know how to express it. However, her little heart pulsates with a new energy, and she leaves her new found friends all aglow with thanks. Meanwhile, the Indians have been making a round of the stores and one of them is cruelly assassinated by a drunken rowdy. The Indians, vowing vengeance, return to the reservation with the lifeless brave. A council of war is held, during which the little one appears with the doll in her arms. One of the Indians seizes this effigy of a white baby and hurls it over the bank, and when the girl climbs down and regains it she finds it hoplessly broken. Heart-crushed, the little one buries it in true Indian fashion, and as she is prostrate before the tiny pyre she hears the noise of the war dance. Hastening to the scene she realizes the grave danger of her first and only friends, and runs off to warn them. She isn't any too soon for the infuriated Indians are starting out. Joe dashes through the village arousing the inhabitants, and although the redskins have devastated and burned outlaying property, they meet with powerful resistance at the village proper and are driven off. Everyone is loud in their praise for the little Indian child and are anxious to know her whereabouts. Alas, they will never know, for the little one, wounded during the conflict, has just strength enough to reach the little grave where she falls, making it a double one, and her pure soul parts with the little body sacrificed upon the altar of gratitude.

THE BANKER'S DAUGHTERS.—The crook is ever possessed of an element of subtlety and inventive ingenuity, which, if exercised in worthy efforts would be highly commendable. Fate, however, always ethical, is unceasingly conspiring against a successful consummation of his sinister efforts. The apparent wealth in the suburban home of Mr. C. W. Bourne, the banker, has excited the cupidity of three members of the under-world. They therefore concoct a scheme to gain an entrance. First of all, they would learn the layout of the house. This they do by disguising one of their number as a messenger and delivering a fake package at the house. He reports to his comrades, and entering a large trunk, the other two dress as expressmen to deliver it with human contents. But there is another thing to be effected; that is to get the banker, who is the widowed father of two daughters, out of the way. This they do by sending the following telegram: "Come to New York at once. Big shortage. Cashier has committed suicide. Coulter." At the time of the arrival of this telegram, the banker is presenting his youngest daughter, who has been ill, with a beautiful diamond necklace. This little surprise he effects to lift the girl's spirits. Of course, he is loath to leave, particularly as the men servants are off for the evening. Still, the message is urgent and seems plausible, so he goes. Shortly after his departure, the trunk is delivered, and though there is some question, his oldest daughter receives it into the reception room, thinking it another of her father's surprises, she not knowing what had called him away so suddenly. The invalid sister is resting in the room next the reception room, while the sister is in the reception room admiring her sister's present before a mirror. Suddenly she sees the reflection of a hand protruding from the trunk, which is now slightly open. The man inside hears her move and the hand is drawn back. She pretends not to notice this occurrence while hurriedly writing a note to Martha, the maid, dispatching her little niece, who happens to be in the room at this moment. This note reads: "There is a robber in the room. Telephone for police and keep quiet." As the child passes through the adjoining room, the invalid sister insists upon seeing the note and after a parley gets it. Rushing to the telephone, she calls the police headquarters. The desk man is dozing, and it is with difficulty she makes him answer and understand. When he does, he acts quickly, sending four officers on a mad rush to the Bourne mansion. Meanwhile, a thrilling scene is being enacted in the reception room. The man having gotten out of the trunk, renders the girl helpless, admits his accomplices and the three are ransacking the place when the police enter and capture them. At this moment the father returns, having found the message a trick, so the little family is thankful that nothing more serious has happened than the shaking up of their nerves.

EDISON MFG. CO.

THE SONG THAT REACHED HIS HEART.—Away out in Western Canada we see a man of brawn and muscle made rough and rude by his life and surroundings buying a phonograph, and with his pals seated of an evening listening to the old songs of long ago. The sight of the joy and pleasure it brings into their lives is only a make-believe representation of what gratitude the world owes Thomas A. Edison for his wonderful invention. Alone we see the lumberman listening to the song of "Annie Laurie," and as the strains of that dear old song sink deep into his heart the past comes before him, and he sees his mother seated at the old organ, father with his evening paper and his pipe, while beside him stands his boyhood sweetheart singing this old song. As the vision fades he tries to cast off his sweet spell, and seeks forgetfulness at a gambling table in a nearby hotel.

The threads of fate have drawn the singer of the song of the earlier scene to this same hotel, and just as the lumberman is about to commit the crime of theft the notes of the song reach him again from above, where she is staying. Drawn by the charm of his spell he listens outside her door, and while listening discovers a plot to rob the girl within. The subsequent events reveal his bravery and the saving of her life, which act nearly terminates his own; but ere the picture is brought to its dramatic close we discover that the singer is none other than his boyhood sweetheart, and we feel that "The Song That Reached His Heart" will eventually find its echoes in the chime of wedding bells.

THE CHUNCHO INDIANS.—The Chuncho Indians, about whom this film is built, were formerly the most savage of all the known tribes of South America. They inhabit the Perene Valley, which even at this late day is accessible only by mule back or pack train. Some twenty years ago an English syndicate purchased from the Government of Peru one million two hundred and fifty thousand acres of land in the most fertile districts of the great Perene Valley, and as a result great coffee plantations now grow where formerly there was nothing but dense tropical jungle. The Chuncho Indians through the invasion of their domain have been weaned from the pursuit of war, taught the value of a peaceful life and carefully trained in the art of coffee cultivation and harvesting, thus becoming useful members of the community.

In our picture we see them on their way down the mountain on a pack train, passing along the narrow margin of difficult mountain trails, going through gorges of unusual tropical beauty and over the curious swinging bridges, which indeed swing so much that we are almost alarmed for the safety of the men and animals crossing them. After being shown the somewhat curious way in which coffee is cured and prepared for shipment, we now visit the Indian as he appears in more of his natural state. On very curious native boats, which seem so badly balanced that the least little false move would seem to throw one off his equilibrium so that one wonders how they manage to keep afloat at all, we see the Indians take their regular trips on the river, navigating their craft with a skill and grace that could not be surpassed in a boat built on the most scientific plan. Finally we land with the party and are shown a typical view of a Chuncho home, the father and mother surrounded by all the members of the family.

THE STOLEN FATHER.—The early scenes show the struggle of a young woman in New York to obtain employment and support herself. It becomes evident that the search and the struggle are anything but easy for her, and that she is penniless and perpetually near the stage of desperation. Walking into the park, she sits down on a bench and tries to think over the situation and find some solution. As she sits there an old gentleman, evidently a traveler, comes along and being weary, perhaps not feeling well, sits down not far from her. In taking his handkerchief from his pocket a large and well filled wallet drops to the ground. The girl observes it and, stooping, hands it to the old man, but not until she has noticed that it seemed to contain a very large amount of money.

Not very long after, when she is again engrossed in her own thoughts, the old gentleman makes a desperate but vain effort to speak to her, and she only comes out of her reverie when he collapses in a heap against the back of the bench. Jumping up she goes to his aid but is unable to obtain any response. She calls for help, and some passer-by summons an officer who makes an examination of the man and assures her that he is not dead. He asks her if the man is her father. Seeing the helpless old gentleman there before her and knowing that he possesses the means to care for himself and for her, and knowing further that as he cannot protest no one else will be the wiser, the girl yields to the temptation and tells the officer she is the old man's daughter.

They place the old man in the ambulance and she has him carried to the big front room in her boarding house. As she is in arrears already for her own rent the landlady naturally demurs at another member and demands evidence that her rent will be forthcoming. Having gone thus far, our little heroine takes the wallet from the old man's pocket and pays the rent for the two rooms, carefully returning the wallet to its owner's pocket thereafter. The latter scenes show how she cares for the old man, how he very slowly recovers and how his own funds provide for his own care and for the maintenance of the girl who has become his self-appointed nurse.

One day while she is reading to him we see her start at some notice in the paper, and on the screen appears an advertisement from a man in England who is in search of his father, a traveler who disappeared shortly after landing in New York and with a considerable sum of money. Our heroine at once realizes that this must be the son of her helpless charge, and the temptation assails her to remain silent and continue to enjoy the prosperity which has meant so much to her and saved her from apparently impending disaster. After a short mental struggle she decides to be true to herself and write a letter calling the son to America.

Now the old man who has been under her care so long has recovered more than she suspects, and has gradually passed from a stage of suspicion to one of regard and finally affection for the girl who has nursed him back to a semblance of health. He sees the paper, understands what it means to her and sees her write the letter, thus triumphing over her temptation. And then the son comes, and she feels that her term of office has expired and that there is nothing for her to do but go back to the weary search for employment, the following of help-wanted ads. in the papers and the besieging of the offices where girls are employed. She hands him her account of the moneys expended and says "goodbye" to the old man.

And then she gets a surprise, for instead of being helpless he comes and stands before her, shows her the result of her nursing in his recovered strength. She is glad but still feels that she has no longer a place in his life. They ask her to stay; she points to his son. Then the son, understanding the father's mind and perhaps seeing the beautiful face and sweetness of the girl who has done so much for his father, adds his own invitation to that of the old man. The picture closes with a happy trio and a promise of good days to come for them all together—perhaps of a love story which will grow to a wedding not so many days or months ahead.

GAUMONT.
(George Kleine.)

GRANDMOTHER'S PLOT.—The granddaughter of a farmer is in love with one of the farm hands, a fine, manly looking fellow, but the farmer sits on the little affair with great suddenness. Her grandmother, however, remembers that she herself was young once, and focusses her brain on the subject. The plot is hatched, and the maiden is to become ill, and the doctor is to be sent for; then, when he arrives, grandmother will let him into the deep business, and he prescribes accordingly. All happens as was planned. The old farmer sends for the doctor; the grandmother buttonholes him as he arrives, and tells him the tale. Consequently, the farmer is a beaten man, as with all three against him he has to give in, and does it with a very good grace. The film is of fine photographic quality, and interest is sustained throughout.

THE CHEAT.—A strong film, but not too dramatic. A young woman has a great affection for a man residing in the same hotel. Her affection is much misplaced, however, for the feeling is not returned. Thinking he has been playing with her, she determines to revenge herself, and finds for this a ready helper in a man also staying at the hotel. He places in the young fellow's pocket some playing cards, and that same evening at the Casino, when these two are playing cards with a party, the young fellow is accused by the man of cheating, and the cards being found on his person, he is shown out. From that date his life is a misery, but his uncle, certain of his innocence, offers a reward for information, as to who placed the cards in his nephew's pocket. The real culprit being in want of cash comes forward, gets the money, and confesses his guilt, and is compelled by the angry old man to accompany him to the Casino, and publicly announce the fact.

URBAN-ECLIPSE.
(George Kleine.)

IN THE SHADOW OF THE NIGHT.—A family of wandering basketmakers are camped upon the edge of the city in which they market their wares. At the time our story opens the mother has just returned empty-handed, from a day of peddling. A series of such days has already depleted their meagre stores to such an extent that her report comes in the shape of a calamity.

Now their little son volunteers to make an attempt to secure at least food in return for some of their basket work and takes some of the lighter pieces with him to a wealthy neighborhood in the city.

Here his apparent poverty wins for him the friendship of a rich youth who helps him by supplying food, then follows at a distance and learns the straightened circumstances with which the little fellow is surrounded. The little child of wealth now returns to his home and under the cover of darkness steals a well-filled purse from his father and carries it to the camp of the basketmakers,

DOUBLE BILL ALL COMEDY

Released Thursday, October 20th

Hawkins' Hat

Hawkins hides his money in his hat to keep it from his wife. She does not dream that he won at poker the night before and gives the somewhat battered hat to a tramp who sells it to an old clo' man. Imagine the latter's feelings when Hawkins buys back the hat and takes out the money.

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Archie's Archery

Archie was not an archer but he managed to hit things —he certainly did manage to hit things.

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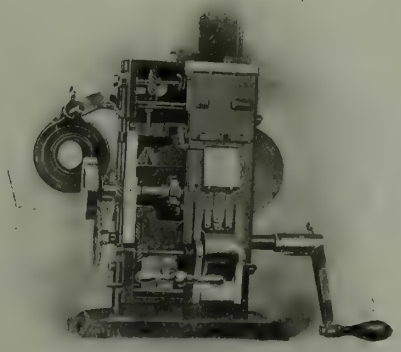

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where he places it on the pillow of the little man who unconsciously is the instigator of the crime.

The morning soon reveals the robbery at the rich boy's home and investigation is immediately commenced, detectives are called in and soon establish a line of clues which point to the guilt of the little basketmaker. Members of the poor family are all arrested and brought to the scene of the crime, where, though violently declaring their innocence they are retained.

At this juncture, the real criminal is so touched by the grief of his little friend that he bravely confesses his guilt and begs the forgiveness of his father.

The final scene shows the happy alleviation of the poor family's sufferings.

The film is a very strong lesson upon the subject of kindness and contains enough of the exciting element to hold the attention of an audience.

LUBIN MFG. CO.

HEARTS AND POLITICS.—The best political story since the presentation of The District Attorney and one that holds attentive interest every inch of the film. John Daly has been nominated for Mayor on the reform ticket. The Machine, grown bold with a false sense of security, has exceeded all bounds and Atwood, the Boss, knows that his only hope is to tangle the reformers. He sends word to Sylvia Hartley that she must get Daly out of the way and Sylvia smiles contentedly. Reformers are little versed in the wiles of professional politics and fall easy prey. A pretended accident in front of Daly's home as he is ascending the steps furnishes the excuse for an introduction the more piquant because of its unconventionality and soon Daly is madly infatuated with the pretty politician. She artfully encourages his hopes while she makes no definite promise and a couple of weeks before election she declares that she will not consent to marry him unless he will agree to give up politics. He assents and for a moment it looks as though the reform ticket would have no head, but in her haste to acquaint Atwood with her triumph Sylvia writes a note in Daly's office and does not know that she is using the top sheet of a carbon block. There are transfer sheets beneath and the letter is reproduced several times. These are found by May Belding, Daly's secretary, who is very much in love with her employer, and when the news of Daly's election comes he asks May to share his honors with him.

HAWKINS' HAT. Mrs. Hawkins is a perfectly good wife, but she will insist on going through Hawkins' pockets now and then in search of loose change and her ideas as to what constitutes loose change are liberal in the extreme. Hawkins knows her habit, but having been married some time he knows better than to start an argument. It is much easier to be diplomatic than debative and when he comes home from a poker party with a wad of greenbacks that would make a square meal for a goat he hides the money in his hat and goes to sleep to dream of more jackpots. Mrs. Hawkins knows that he has been playing poker and she appoints herself an investigating committee. There are no results, however, and she goes downstairs to superintend the getting of breakfast. A tramp applies for something to eat and his hat is such a scandal that she gives him the old one of Hawkins'. Then the nominal head of the house comes downstairs and misses the hat. The tale of charity is told and Hawkins sprints up the street. The tramp has sold the headgear to a second-hand man so Hawkins loses no time in looking up the old clo' man and making a dicker for the hat. The vendor of hasbeens drives what he considers a shrewd bargain and Hawkins grabs the hat. When he snatches the lining out and draws out the roll of bills—well how would you feel yourself if you were that old clo' man.

ARCHIE'S ARCHERY.—He didn't look as though his name were Archie. It might have been Archibald, but they all called him Archie and that ended it. Some of Archie's young friends were practicing archery and Archie thought he would try. He made a bull's eye the very first thing and he got all swelled up about it. Right smack in the center of the inner ring, and he had never before snapped a bowstring! You can't quite blame him for getting chesty, but that was no reason why the accidental hit should have sent him out to get the practice that makes perfect. He could not know, when he aimed at a sheet on the line, that the wash lady was on the other side, but in a moment she knew that there was someone like Archie, and she went to look for him. There were others who came to a sudden decision that they would like to see Archie, and in somewhat of a hurry at that. Archie did not know this until it was rather late to make a getaway, but he did by giving the bow to a tramp, and perhaps one of these days Archie will figure as the archery champion and make bull's eyes that are not beginner's luck and the result of shutting his eyes just as he lets the bowstring fly. On the same reel with Hawkins' Hat, another dashing little comedy, the release forms an exceptionally good subject in every way.

PATHE FRERES.

ONE ON MAX.—This time Max appears in the character of a newly engaged man, dressing with particular care to make his official entry, as it were, into the bride-elect's family. Unluckily his shoes are a wee bit tight. He resigns himself to a momentary inconvenience, and, putting on his slippers, sallies forth to purchase a new pair of shoes on his way to his fiancee's home. But, alas! for the constancy of man. Max is soon making love to the wife of the storekeeper, who, out of revenge, screws a pair of roller-skates tightly on to the boots with which he is about to shoe his customer. Thus equipped, he pushes Max into the street, and his efforts to maintain his equilibrium, and to capture his silk hat, which has rolled off, make a sight worth seeing. Failing to get the skates off, he takes a cab, into which he is assisted by the driver. Arriving at his destination he makes a precipitous entry. Once seated on a chair he refuses to move, but is persuaded to take his place among the dancers, where his erratic movements cause considerable alarm. At last he relates his adventure, and amidst bursts of general laughter, someone suggests that the obvious remedy is to take the shoes off.

JINKS WANTS TO BE AN ACROBAT.—An evening at a vaudeville show makes Sammy ambitious to become an acrobat. He chooses the street as being the most convenient place to commence in, and every possible means of practising is utilized by him, often with the most disastrous results. The wares displayed outside a china store are smashed, a pile of cans are brought to the ground, and innumerable other accidents of a minor nature occur. Ultimately, whilst balancing above an empty tub, Sammy falls inside and rolls down a flight of steps. He picks himself up unhurt, however, and a few minutes later is balancing himself on the bonnet of a standing motor car. Unfortunately the automobile starts off, and Sammy, with his legs kicking in the air, is borne wildly through the streets. People are knocked over and a general panic ensues, until the car, dashing into a store, comes to a standstill.

OUTWITTED.—The picture opens with a stone quarry at which John Sanderson reports for duty as the new foreman, and asks where he can find room and board. The proprietor instructs Bill Adams to take him to Farmer Jones. Bill goes with him to the farm, and after the necessary arrangements are made, John is introduced to Sadie, the farmer's pretty daughter. This makes Bill jealous, for he also admires her, although she has no use for him. Two weeks later we see Sadie bringing lunch to John and Bill. While the former is called aside for a few moments by the proprietor, who gives him a check to get cashed at the bank, Bill makes advances to Sadie. She repulses him and he then tries to kiss her, but John arrives back in time to knock him down. Bill swears vengeance and John, telling Sadie that he is afraid Bill will hurt her, gives her a revolver to protect herself with, and rides off on his bicycle to the bank. Sadie seeing that Bill mounts a wheel and follows, realizes that he means mischief, and also follows on her bicycle, and overtaking John, tells him of her fears. John cashes the check and straps the proceeds in a belt around his waist. Meantime Bill has gone to an old disused building and arranged with two outlaws to rob the foreman. Sadie, however, has overheard their plans and rides off and meets John. He hands her the belt with the money and Bill, who sees this, rides off to tell his confederates of the change. They all three then gallop after the girl, but John shuts the crossing gate behind her and at the point of the gun stops them, and sends the two outlaws about their business. With Bill, however, he has a bone to pick, and bidding him take off his coat he administers a severe drubbing, that he will remember for many a day, and that will prevent him for a long time from meddling with either John or Sadie.

HIS LIFE FOR HIS QUEEN.—It is 1780, and Marie Antoinette in her rooms at the palace of Versailles declares her intention of going to the masked ball at the Opera that night incognito. Accompanied by her maid, she attends, and, not being recognized in her mask, is approached by the chief of the police, who attempts to kiss her. Without thinking of the consequences, she raises her hand and strikes him. He orders their arrest and they are conveyed to headquarters, where they are received by a young officer, who insists that they unmask. He recognizes the Queen and at once allows her to leave, but before she does so he gives her a note in which he confesses to a love for her, which he has nurtured in secret. Safe once more in the palace, the Queen opens this note, and after smiling rather sadly at its contents, tears it up. The next scene shows the Queen in 1793 in her prison. The Revolution has swept through France, and her execution has been decreed. In her bread she finds a note that on the morrow an attempt will be made to rescue her. The next morning, as she is about to ascend the cart that takes the convicted to the place of execution, a disturbance suddenly occurs, and the Queen recognizes the leader as the young officer who had freed her years ago. He is, however, quickly disarmed and strangled at her feet by the National Guard. For a second Marie Antoinette stoops over the inanimate form, and the next instant she is roughly pushed up the steps of the wagon and led off to her doom.

MYSTERY OF LONELY GULCH.—In the bar-room of Lonely Gulch an actor is entertaining the cowboys by showing them various impersonations, when the mail arrives, and he receives a letter from his sweetheart to the effect that she has got hold of an easy mark, a ranchman from Lonely Gulch. The bartender also receives a letter from the ranchman asking him to tell the boys that he is returning the following day with a bride who is an actress. The next morning the ranchman and his bride arrive on the coach and are given a great welcome. On the solicitation of his bride he offers the actor employment on his ranch and he accompanies them there. A week later the ranchman, with the cowboys of whom the actor is one, start off for town, but the actor, pretending his horse has gone lame, returns to the ranch, and getting back there, makes love to his sweetheart. The ranchman, who is suspicious, also turns and quietly follows and reenters the ranch. We next see the ranchman and his bride come out carrying a body and taking it to and hiding it in a cave. He then goes to the bar-room and announces that he intends to sell his ranch and go East. He soon arranges a deal with a neighbor and they go to the ranch to close it. The sheriff, who was in the bar-room, is, however, suspicious and, together with two deputies, follow at a discreet distance. On their road they hear a voice calling for help and finally locate it in the cave. Here they discover the body, still living. Meantime the ranchman and the purchaser have come to a final understanding as to the sale of the ranch, and the papers are just being signed by the ranchman and his bride, when the sheriff and his deputies enter with the real ranchman, and at the point of their guns tear off the disguise from the false ranchman and disclose the familiar face of the actor, who is arrested and taken away. The bride begs forgiveness, but is ordered to make herself scarce.

SELIG POLYSCOPE CO.

A Wild-West show—they stranded went.
Says Hank to Bill—"The Army for us."
Togged all up in blue—with nary a cent,
Spoiling for an Indian fight—or Wild West fuss.

TWO BOYS IN BLUE.—The lure of the white-top and the music of the band is food for the bronco buster and he is happy with plaudits of the gathered throng. The grand entry is on and all is agog with excitement as Tom and Jerry cut their capers. Just then Sheriff Ketchem rudely announces he has an attachment for an unpaid feed bill at Hebron, Ind., and proceeds to "sew" the show up. So Bronco Bill's Congress of Celebrities are busted—broke and hard on the rocks.

Tom and Jerry retire gracefully with their tools in trade—two saddles. But as the cook tent was one of the things Sheriff Ketchem had planted on, there was no sign of the forthcoming bean soup, coffee and—as well as other delicacies usually accompanying the cook top's repast. So the poor man's friend—the pawnshop—holds out its welcoming hand to Tom's and Jerry's saddles. The loan made—the boys are out to see the sights. But they cost money and soon the duo are on the breakers again—when they are attracted to Uncle Sam's sign calling for recruits.

This seems to hold the key to the best excitement outside the rag and blue inclosure and accordingly they are assigned to a detachment that is detailed to put down an Indian uprising. The officer in charge soon finds he has found two real knights of the saddle and decides to send them scouting to locate the hostile tribe—they are soon surprised and find more real excitement than Bronco Bill ever dreamed of. The old water hole is destined to figure in operations, a message is received by the commander of the post that the men are surrounded and can only hold out six hours longer, signed by Capt. John Wells. Upon receipt of the message the scouts are sent to lead the cavalry against the Indians' stronghold—desperate fighting and final victory, one that has resounded through the pages of history and has made the army post memorable and even to-day Standing Rock has become a landmark of the great northwest reservations. When Tom and Jerry are decorated with honors they plainly show that this world isn't so bad after all.

VITAGRAPH COMPANY.

ON THE DOORSTEPS.—A lover's quarrel. All about smoking a cigarette. She insists upon smoking if he does. He objects to women smoking. This is all done good naturedly until he tries to assert man's supremacy over women by taking the cigarette from her and throwing it away. She gets real mad now, gives him back his engagement ring and tells him to go. He does, but no further than the doorstep of her home, where he determines to sit until she comes to him and asks him to return. The rain is pouring in torrents, and every time she looks out the window she sees her lover sitting on the step, drenched and miserable. She orders the servants to drive him from the house. He is attracting attention and creating scandal. The hirelings go; the young "Spartan" bribes them to let him remain at his post, and they report to their mistress that it is impossible to get him to leave.

"What's to be done? It's disgraceful. I'll just tell mamma." So she goes to her mother and reports to her the condition of things. The mother goes down to the front door and calls a policeman, whom she asks to make the young man go home. The young fellow explains the case and the policeman simply laughs and moves on. Lovers' quarrels are out of his jurisdiction.

2\3 THE HEAT OF THE ARC

You're bound to get both light and heat from the arc of a moving picture machine. Necessarily one accompanies the other. But there's a great difference in the **amount** of heat given off in different methods of using an alternating current supply.

Using Alternating Current **directly,** you need a current of **60** amperes to obtain 4800 candle power.

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Mamma goes back to bed and tells her daughter she must settle it herself. The young beau holds the fort against all comers—milkman, butcher, baker; and all the rest of the early risers stop, laugh, and go on their way thinking him drunk or crazy, but the young man sits on. His girl is frantic, tries to fight against herself and forget him. She can't—"He is wet to the skin and will certainly get his death of cold. Something must be done"—and she does it.

She goes down to her forlorn and water-soaked "Napoleon" and asks him to come in out of the rain. She is very sorry and it's all her fault. He comes in as quick as his stiffened and aching joints will permit him. They kiss and make up, even as you and I, and there's an end to it. The clock in the steeple strikes three; he looks at his watch, "Yes, three o'clock in the morning." They kiss again and he makes tracks for home and a change of clothing, and so happily endeth a lovers' quarrel. How foolish it all seems. But, after all, isn't it true?

THE LEGACY.—It came as a genuine surprise when old Mr. and Mrs. Jones inherited a large fortune with the distinct proviso that they occupy the swell town house of the deceased to properly sustain the social distinction and dignity of their acquired wealth.

With many misgivings and regrets they close the old farm house in which they have lived for over fifty years and start for the city. On the train they are very much "upsot" by the novelty of things. Crossing the river on the ferryboat, they are astonished at the skyscrapers which loom up before them and which they have a sneaking feeling will fall over on top of them. A gentlemanly stranger on the boat who volunteers some information is looked upon with suspicion by the unsophisticated couple, who take an extra grip on their goods and chattels.

In the great city at last, they try to find their way unaided to upper Fifth avenue, where the inherited mansion is located. Unaccustomed to trolleys and elevated roads, they decide to take "shank's mare" and go plodding on, followed by a constantly increasing crowd of "ragtag and bobtail" as they are passing through the thickly populated tenement districts of the west side, when they are greeted as "Rubes."

Reaching one of the city parks, they seat themselves on a bench, heated and exhausted; in the cool of the evening they become drowsy and the old gentleman takes off his boots and hat, while the old lady removes her bonnet, and thus making themselves comfortable, they fall into a restful doze. Their slumbers are disturbed by a policeman, who awakens them, and, after questioning them, learns where they want to go, calls a taxicab, sends them on their way, and they are taken speedily and safely to their place among the upper ten.

They press the button and a stiff uniformed lackey appears at the front door and bids them enter, which they do with much fear and trembling lest they offend the gents in brass buttons, whom Mr. Jones wants to shake hands with and make friends, which friendliness is received with coldness and contempt. The old folks are disturbed and wish themselves back on the farm, where every neighbor around the place is nearer "'an a relation."

In the quiet of the elegant boudoirs they feel like cats in a strange garret, and don't know how to make use of the elaborate furnishings; everything looks so grand "they don't jest look like they was meant to be used, only admired, museum like." The maid and valet appear upon the scene and insist upon dressing Mr. and Mrs. Jones for dinner. Mrs. Jones is too frightened to resist, but Jones says: "By heck! I ain't no infant, and nobody has put on my clothes but my mother, and I can't so far forgit myself as to allow any other fellow to deprive me of my manful right as a natural and free-born independent citizen, and what's more, I ain't going to rob another feller of his manhood by allowing him to do it." The valet insists, and Jones submits with the remark: "I don't mind a little help, but it ain't my style."

At dinner the butler and servants await their coming. Mr. Jones offers to shake hands with the help, who stand as rigid and cold as icicles. When the old people are seated at the table they are waited upon like infants until the old countryman tells his wife: "They was bein' treated as if they'd reached their second childhood and couldn't feed their own faces."

The last straw comes when they are escorted to separate bedrooms. Mrs. Jones is snugly tucked in bed, and Mr. Jones is provided by the valet with a suit of pajamas, which he indignantly slams on the floor and exclaims: "Goshamighty! This is beyond all tolerance. I ain't never wore my clothes to bed yit, and I'm dang sure I ain't going to begin now. The old-fashioned nightgown is good enough for me and anybody else that's got common sense enough to be sensible."

During the night the old couple manage to have a little private conversation, arrange an escape from all this "pesky" style and nonsense, get their things together, stealthily leave the mansion and all its "vanity and vexation" behind them and return to the old home, where we leave them located and thoroughly satisfied to be content in the peaceful enjoyment of all its blessings, quietly musing:

"What's the use of all this grand life and high situation,
With nary a pink or hollyhock a-blooming 'round the door?
Let's be content in our own life and station
Just where we've always been so happy and so poor."

ESSANAY FILM MFG. CO.

HIRING A GEM.—Dick Younghusband is in an unusually bad frame of mind, when, late for breakfast, he finds the victuals cold, the toast hard and the coffee merely luke-warm. Angrily he calls Molly, the cook, scolds her roundly, and banging the coffee pot on the table, threatens to discharge her if she does not hereafter provide him with a warm breakfast. The fiery little lady listens with rising temper and when he is finally forced to desist in his upbraiding for lack of breath, throws off her apron, shakes her fist at him, and tells him where she can get another position.

Molly leaves and Mrs. Younghusband angrily scolds her husband for his impatience, and further adds that if Dick does not get her another cook he'll have no dinner. Younghusband laughs scornfully. A cook, indeed! He promises his wife to bring home a servant with him that evening without fail and hurriedly leaves for the office.

After an unusually busy day at the office, Younghusband recalls he has had no time to find a cook. It is after five o'clock and when he calls up several employment agencies the 'phone calls are not answered. In despair he is about to leave the office when Henry Little, a friend, enters. Younghusband informs his friend of his predicament and suddenly asks Little to make up as a female cook and thus help him to save the day.

After some argument Little resolves to play the part and after visiting a costumers', where the young man is rigged out to resemble a real Irish cook, the two hurry to Younghusband's home.

The new cook is introduced to Mrs. Younghusband, who shows "Maggie" to the kitchen and gives him instructions about the supper. "Maggie" has some difficulty in preparing the meal, but the catastrophe comes in the dining-room when he tries to wait on the table. In his awkwardness "Maggie" almost demolishes all the tableware, but Younghusband is lenient and begs his wife to give the poor woman a chance.

Dick goes out to the kitchen to remonstrate with Little for his awkwardness, but this latter has found two bottles of beer in the refrigerator and

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invites Dick to join him. Dick produces the cigars and a moment later when Mrs. Younghusband enters she finds her husband and "Maggie," this latter with his feet cocked upon the table, smoking and drinking and laughing over the fun.

In a rage Mrs. Younghusband drags her unlucky spouse from the room and "Maggie," left alone, soon finds company in the neighboring policeman, Pat O'Rourke. But "Maggie's" dress catches on fire from the cigar he had been smoking and not even the bucket of water O'Rourke douses him with puts out the flames. Mrs. Younghusband and Dick enter to see "Maggie" running out of the door and headed for the lake.

The final scenes show "Maggie" running into the lake and being rescued by the valiant O'Rourke.

HANK AND LANK.—Hank and Lank have not experienced a good feed for several days, and, on the lookout for a meal or a handout, pass by the Summerford residence, just as Mr. and Mrs. Summerford, carrying suitcases and handbags, hurriedly lock the front door and leave. A sign, informing callers of their absence during the Summer, is conspicuously placed in the window.

After the couple have departed, Hank and Lank, who have been covertly watching them, come on the scene, scrutinize the sign, and with the happy thought that possibly the absent occupants may have left good food in the larder, try the front door, but find it locked.

Not without hope they slip around the house and after trying several windows find one unlocked. Lank raises the sash and after helping Hank through, follows closely after.

The window has admitted them to the kitchen and they lose no time in exploring about the larder and the ice-box. Their search is successful, as Hank has found a large, juicy steak, while Lank has returned from the dining-room with liquor and cigars.

Hank starts a fire in the stove and after filling the room with smoke succeeds in turning out something fairly palatable. The two, though somewhat annoyed by the smoke, sit down to an enjoyable meal.

The scene changes to the outside of the Summerfield home, showing the open window and volumes of smoke pouring from it. A passerby sees the smoke and thinking the house on fire rushes to a fire box and turns in an alarm.

The engines hurry to the scene and a stream of water is turned into the open window. Hank and Lank, inside, swept from their feet by the sudden torrent, seek refuge under the tables and chairs until the firemen turn off the water and leave. Then, gathering up the remains of their repast, they leave the house.

PALS OF THE RANGE.—The scene opens in the bunk house of the Lazy K ranch, where we see Jack Hartley and his pal Jack Smythe. Hartley has just received a letter from the East, in which his mother asks him for money. Hartley is much depressed. He is broke and sees no immediate prospect of recouping his fortunes. Smythe, learning of Hartley's dilemma, offers his roll to his pal, who gratefully accepts it.

Some time later the two boys meet Clara, the daughter of a neighboring ranchman, and both fall in love with her. For a time it seems a fair field and no favor, but at last she seems to show preference for Smythe. The two boys discuss the matter at the bunk house, and decide to write her letters of proposal and abide by her decision. They write and mail their letters, and she replies, accepting Smythe.

Hartley goes for the mail, and his weak nature asserting itself, he surreptitiously opens the letters before returning to the ranch house. His own letter is superscribed "Dear Jack," and reading it he finds that he is rejected. The other letter, accepting Smythe, is headed "To My Sweetheart," and Hartley sees the possibility of changing the letters in their respective envelopes and so making Smythe believe that he is the rejected one. He puts his plan into operation, and Smythe, upon receiving his letter of rejection, immediately announces his intention of going prospecting into the desert. He leaves at once, never suspecting the treachery of his pal, and the girl, believing herself jilted, is easily persuaded to marry Hartley.

After the wedding the latter's conscience troubles him to such an extent that he confesses his miserable deed, and Clara, turning upon him in indignation and disgust, demands that he at once go into the desert and bring Smythe back to her. Cowering before her indignation, he goes in search of his pal.

Smythe, prospecting in the burning desert, is beset by Indians, and although he escapes with his life, they get his horse and pack mules. He makes a running fight of it, holding them back with difficulty, and, at last, exhausted, and almost dead of thirst, he is about to give up the unequal fight when Hartley arrives. Hartley at once rides to the defense of his pal and together they hold back the savages for a time, but Hartley is wounded. He realizes that both of them cannot escape, and urges his pal to take the horse and make his escape. Smythe at last does so, and Hartley, covering the other's retreat, is killed by the attacking Indians, but not before he knows that he has saved the life of his pal and so made restitution for his treachery.

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AMONG THE EXHIBITORS.

Theresa, N. Y.—A new moving picture theater will open in this town.

Poughkeepsie, N. Y.—The theatrical company, that made an appeal for a license for the use of the auditorium in the Columbus Institute has not yet been granted.

Northampton, Mass.—Gilbert Edwards, has sold the Lyric Theater to James O'Neil and William O'Leary.

Archibald, Penn.—The New Nickette on Main street which has been in the course of erection is at the present time nearly completed.

Sase.—Frank McGloin, has purchased a new moving picture theater in this city.

Harrisburg, Penn.—Walter Eurneioin, who built a new moving picture theater at Union and Brown streets will be ready to open about October the 15th and under the proprietorship of E. H. Condran.

Milwaukee, Wis.—Max Kautak secured a permit for the erection of a first-class moving picture theater which will be situated on Lincoln aveaue near Sixth and will cost about $4,500 when completed.

Augusta, Me.—A new moving picture theater is being erected in the old Roberts store for Fowle and Falconi.

Palmer, Mass.—C. S. Ruggles opened the Pastime Moving Picture Theater and are doing a first rate business.

Newport, N. Y.—The Palatine Theater have opened their doors to the public.

Fishkill, N. Y.—The old Jackson Store Building, corner of Main street and Schuck avenue has been converted into a moving picture show.

New York City.—At the Franklin Theater, the moving pictures of the Johnson-Jeffries contest were shown with William McCarney a fiht promoter delivering a lecture as the pictures were shown.

Allentown, Pa.—The Dreamland Moving Picture Theater, here, has opened again.

Danville, Ill.—O. Jarodski, will open a new moving picture theater in the town which will be located at 117 East Main street.

San Diego, Cal.—A new moving picture theater is the latest in the amusement line to open in this section which will cost the proprietor about $15,000, and be situated on Third street.

Mankota, Minn.—The American Amusement Company, who control the Wonderland and Unique Theaters of this city have been successful in securing the services of I. L. Stone, a well-known theatrical manager, who will take charge of both houses.

Beloit, Wis.—Frank McCarthy and Roy M. Kathan are making arrangements for the erection of a high-grade moving picture theater in Edgeton.

Newton, Iowa.—Fred Pahre has bought a moving picture show in Orange City.

Grand Rapids, Mich.—C. W. Tiede has purchased the Grand Moving Picture Theater from Mrs. Buchheim.

Milwaukee, Wis.—H. S. Miller applied for a permit to remodel his store at 514 Twelfth street, converting it into a moving picture theater. The changing will cost $1,000. It requires the slanting of the floor and the making of six exits.

Green Bay, Wis.—Henry Goldman will open the Comet Theater in the Kemnitz building on North Washington street within a day or so.

Houston, Texas.—The new moving picture show known as the Electric Theater on Pearl street has thrown open its doors.

Bridgeport, Conn.—N. C. Lund will erect a moving picture show at the corner of Clinton avenue and State street.

Jersey City.—Arrangements have been made and granted for the erection of a moving picture and vaudeville theater which will be located at the northwest corner of Summit avenue and Cottage street.

Cincinnati, Ohio.—A new moving picture theater will be erected on the north side of Madison road between O'Brien and Cinnamon streets.

Benwood, W. Va.—Frank Smith and Norman Yoho have opened a picture palace in the Yockabush property on Main street.

South Bethlehem, Penn.—A new moving picture theater is being planned for this vicinity which will be situated at 24 East Broad street.

New York City.—A new moving picture theater is being erected at the north side of Spring street, west of Mott street for John Gardner, which will cost about $10,000.

New York City.—A new moving picture theater is also sbeing built at No. 1894 Third avenue which will cost about $5,000.

Chicago, Ill.—M. Dunkurardt, manager and proprietor of a moving picture theater at 54 West Seventy-ninth street has sold it to Charles Kleine.

Columbus, Ohio.—The Columbia Opera House has been converted into a high-grade moving picture theater.

Redaway, Penn.—Vaudeville and moving pictures are being run at the Opera House in this city.

Eveleth, Minn.—The Bijou Theater in this town, which has been conducted by a large theatrical syndicate have closed and will reopen shortly with moving pictures and illustrated song slides.

LICENSED RELEASES.

BIOGRAPH.

Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989

EDISON CO.

Sept. 23—Almost a Hero.....980
Sept. 27—Over Mountain Passes (Sc.) 275
Sept. 27—The Footlights or the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.)....
Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.) 1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.) 1000

ESSANAY FILM CO.

Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660
Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.) 372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000

KALEM CO.

Oct. 5—The Engineer's Sweetheart (Dr.)....1000
Oct. 7—Big Elk's Turndown (Dr.).....930
Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.) 990
Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000

LUBIN MFG. CO.

Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 24—Archie's Archery (Com.).....450

GAUMONT.

G. Kleine.

Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
Oct. 1—The Diver's Honor (Dr.).....591
Oct. 1—A High-Speed Biker (Com.).....401
Oct. 4—The Little Acrobat (Dr.).....466
Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348

URBAN-ECLIPSE.

G. Kleine.

Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 304
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500

G. MELIES.

Sept. 8—Baseball, That's All (Com.).....998
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950
Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950

PATHE FRERES.

Oct. 8—An Indian's Gratitude (Dr.).....990
Oct. 10—The Stigma (Dr.).....630
Oct. 10—Betty is Punished (Com.).....351
Oct. 12—A Summer Flirtation (Com.).....990
Oct. 14—Werther (Dr.) 892
Oct. 15—Aeroplanes in Flight and Construction (Ind.) 680
Oct. 15—The Aviation Craze (Com.).....243
Oct. 17—One on Max (Com.).....531
Oct. 17—Jinks Wants to be an Acrobat (Com.).397
Oct. 19—Outwitted (Dr.) 783
Oct. 19—Around Pekin (Scenic) 213
Oct. 21—His Life for His Queen (Dr.).....918
Oct. 22—Mystery of Lonely Gulch (Dr.).....950

SELIG POLYSCOPE CO.

Sept. 26—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000
Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000
Oct. 13—In the Golden Harvest Time (Dr.)...1000
Oct. 17—The Foreman (Dr.).....999
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....365

VITAGRAPH COMPANY.

Sept. 27—Her Adopted Parents (Dr.).....988
Sept. 30—A Home Melody (Dr.).....907
Oct. 1—The Bachelor and the Baby (Dr.)....
Oct. 4—Ransomed; or, A Prisoner of War (Dr.) 998
Oct. 7—The Last of the Saxons (Dr.).....1007
Oct. 8—The Sage, the Cherub and the Widow (Com.) .....
Oct. 11—Brother Man (Dr.).....
Oct. 11—Actor's Fund Field Day (Com.).....
Oct. 14—On the Doorsteps (Com.).....
Oct. 15—The Legacy (Dr.).....
Oct. 18—Auld Robin Grey (Dr.).....991
Oct. 21—Davy Jones' Domestic Troubles (Com.).1000
Oct. 22—Clothes Make the Man (Com.).....665
Oct. 22—A Day on the French Battleship "Justice" (Scenic) 335

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Monday, October 17.

Biograph—The Broken Doll (Dr.).....997
Lubin—Hearts and Politics (Dr.).....990
Pathe—One on Max (Com.).....531
Pathe—Jinks Wants to be an Acrobat (Com.)..307
Selig—The Foreman (Dr.).....990

Tuesday, October 18.

Edison—The House of the Seven Gables (Dr.)..995
Gaumont—Grandmother's Plot (Dr.).....835
Gaumont—Phantom Ride from Aix la Bains (Scenic) 165
Vitagraph—Auld Robin Grey (Dr.).....991

Wednesday, October 19.

Essanay—Hank and Lank (Uninvited Guests)...372
Essanay—Hiring a Gem (Com.).....621
Kalem—The Tyranny of the Dark (Dr.).....990
Pathe—Outwitted (Dr.) 783
Pathe—Around Pekin (Scenic) 213
Urban—In the Shadow of the Night (Dr.).....502
Urban—Tunny Fishing off Palermo, Italy (Ind.).500

Thursday, October 20.

Biograph—The Banker's Daughter (Dr.).....989
Lubin—Hawkins' Hat (Com.).....500
Lubin—Archie's Archery (Com.).....450
Melies—Uncle Jim (Dr.).....950
Selig—Two Boys in Blue (Dr.).....1000

Friday, October 21.

Edison—A Wedding Trip Through Canada to Hongkong (Dr.) 1000
Pathe—His Life for His Queen (Dr.).....918
Kalem—The Education of Elizabeth (Com.)....1000
Vitagraph—Davy Jones' Domestic Troubles (Com.) 1000

Saturday, October 22.

Essanay—Pals of the Range (Dr.).....1000
Gaumont—The Cheat (Dr.).....958
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Independent Film Stories.

YANKEE

SOLVING THE BOND THEFT.—A sudden decline in stocks created a stampede in Wall street. Many stock jobbing firms tottered on the brink of collapse, among them Brown & Swain, whose clients numbered among them some of the most substantial investors in the metropolis. On the day of the avalanche, Swain frantically asks his partner to raise sufficient money to tide them over. Brown insists nothing can be done as funds are exhausted. At this juncture, Col. Jones calls to deposit with his friend, Brown, $150,000 worth of bonds for safekeeping. The Colonel is given a receipt for the same and departs. Swain, who has witnessed the transaction, endeavors to persuade Brown to use these bonds temporarily towards recovering their losses, but is met with a prompt refusal, and Brown secretes the bonds in a private compartment in the firm's large vault.

Swain, who has access to the vault but not to Brown's private secret compartment, being driven to desperation engages a noted safe-cracker and crook, Billy Valentine, to burglarize the vault and secure the bonds.

Brown discovers his loss and sends for his old friend, Pierce, the Yankee Detective, to unravel the mystery. The message arrives shortly after the death of the old sleuth, who was killed at the post of duty, but his daughter, Nell, decides to make the journey and takes up the case instead.

Brown looks upon the girl with much disfavor and refuses to place the case in her hands. Nothing daunted, she bribes the office boy to remain at home on the pretense of being ill and she impersonates a supposed brother and reports for work in his stead.

Valentine, the crook, calls at the office of Brown & Swain to secure from the latter the money promised for securing the stolen bonds. Nell recognizes him as an old offender whom her father had sent to Sing Sing, five years before. Swain tries to put Valentine off by promises, but the latter forces the broker to turn over the bonds, at the point of a gun, insisting he will hold them until the money promised is forthcoming.

Nell shadows Valentine to his haunt, the home of an old hag, in the disguise of a Salvation Army lass. She is captured by Valentine's accomplices and made prisoner. During the night, while the old hag is stupefied by drink, Nell manages to escape by burning the ropes with which her hands and feet were tied, in the flame of a candle. In the meantime, Valentine has received a letter from Swain directing him to the office and stating his money is ready. Nell attempts to reach the office first and is successful, arriving in time to see the bonds delivered and Valentine paid. Here the plucky girl shows her wonderful presence of mind by locking Swain in the huge vault when he steps inside to secure some papers. She then rushes out to arouse the police and accompanies them to Valentine's home just in time to capture both he and his gang.

Returning to the office, Nell finds the door locked. Becoming suspicious, she climbs a fire-escape to an adjoining roof and reaches the window of the brokerage office just in time to prevent the distracted Brown from taking his life. Explanations follow and the vault is opened in time to turn Swain over to the waiting police.

NESTOR.

THE BOYS OF TOPSY-TURVY RANCH.—To neglect his duty toward a bunch of hungry cowpunchers was what On Ching, the cook, had he been sober, would have carefully avoided.

Experience had long since taught him this. Unfortunately the Chink was not sober and therefore failed to notice a large hole in the bag of salt which was emitting a steady stream into the soup.

The boys were pounding loudly on the table. On Ching quickly filled the dishes and trotted in, but scarcely had he gotten back to the cook-house than the boys, who had taken one taste of the soup and risen in a body, were upon him. Forcing the remainder of the soup down the Chink's throat and throwing the dough he had been kneading over his head, they kicked him out, bag and baggage; then, after the excitement was all over, sat in gloomy silence.

It was thus that the boss, James Bedlow, and his daughter found them. Where could he get another cook on such short notice?

Suddenly a happy thought seized Florence: She had been to cooking school and here was an opportunity to display her ability. Snatching up a large cook-book, she disappeared in the direction of the cook-house amid the jubilant shouts of the boys.

An hour passed—still no dinner; then, as despair was settling upon them, the door opened and Florence, hot, but happy, appeared.

Her heavily loaded tray looked very tempting—from a distance—and there was still more to come. As she returned with the third tray, however, she found the room empty, and tears of anger and mortification rose to her eyes.

Had the boys peeped into the cook-house and seen the poor child's many troubles during that strenuous hour—the dog running away with the roast, the cats in the cream, and noted that her hands and dress were burned in many places, they surely would have choked down the sodaless biscuits and raw potatoes, likewise the steak, even though it was burned to a crisp. But being ignorant of all this, the boys lost no time in making good their escape and were mounting to ride over to the only restaurant in town when two tramps hove into sight. This chance to dispose of Florence's cooking was promptly and eagerly seized upon, after which the hungry men galloped away.

At the saloon and restaurant all might have gone well had not Big Bill gotten into an argument with the bartender—then, all supplies were refused. But the boys were not to be again outdone; quickly they whipped out their guns, packed up what food and drink they desired, tossed the money on the bar and backed out.

The cowpunchers were preparing to enjoy their feast in the bunk-house when Florence appeared to announce Parson Conn and his good lady.

Hastily they stowed their supplies in the wood-box and lowered it out of the window, and although the old parson only remained long enough to offer up a prayer, sing a couple of hymns and take up a collection, it seemed an eternity before the boys were once more in possession of their precious wood-box.

As the cowpunchers removed its cover, they fell back prostrated at their hard luck. Florence's burned steak, raw potatoes and stone-like biscuits met their eyes, for in coming back to return these delicacies, the tramps had espied the box and carefully substituted the one for the other. At that very moment they were sitting under a tree with the Chink, whom they had met on the way, cheerfully disposing of roast chicken, pie and choice whiskey.

ATLAS.

A TOUCHING MYSTERY.—After a sojourn in Europe, Pa and Ma Belmont, with their pretty daughter Hazel, return to New York. Among the passengers who disembarked at the dock there appeared a strange-looking East Indian who carried a mysterious bundle. He approached the Belmonts and explained that he was anxious to show his collection of Oriental jewels and novelties to possible American buyers.

Pa Belmont extended his card and suggested that the Yogi call at the family residence at an early date. A few days later, mother and daughter were eagerly inspecting a rare and odd collection of Oriental curiosities which the Yogi brought.

Among the lot, they came upon a pearl-studded casket in which reposed a beautiful necklace having a peculiarly shaped locket attached. This, the Yogi explained, was a lucky charm and would bring good fortune to the wearer. Ma Belmont being slightly superstitious, was ready to purchase the trinket, but Pa objected, first, because the price asked was exorbitant, and again, because he did not believe in hoodooisms. Naturally Ma and daughter were disappointed and angry, and the Yogi likewise evinced his wrath by vowing vengeance as he left the room.

After completely wearing herself out by sobs and tears, Ma fell asleep and dreamed the Yogi appeared in a cloud of vapor and produced the wanted necklace, which he mysteriously transferred to her neck, locking it on with a small padlock. Then he disappeared as suddenly as he had come. Smilingly she seated herself in a comfortable chair, when lo! the chair vanished and precipitated her on the floor. Other articles of furniture also disappeared as she touched them. Screaming with fright, she alarms the household, and one by one they rush in, only to vanish mysteriously as Ma touches them.

Frantically she dashes from the house and down the street. Everywhere she goes there follows the elimination of people and objects. A street car, a train of cars and even a huge sight-seeing auto on Riverside Drive vanish at her touch, leaving astonished passengers in a tumbled heap on the pavement.

At intervals, the Yogi appears in a cloud of smoke and beckons her on. At last they reach the same ship on which she arrived home, and just as she is about to follow her spirit-guide into the sea, she awakes—in her own room.

ECLAIR.

SAVED BY HER DOG.—The handsome Collie, who is the hero, shows himself strong and exceptionally intelligent, while the setting is decidedly pretty. The Duchess of Moran, a widow with one little daughter, refuses the offer of marriage of an adventurer, and the latter finds it necessary to make other plans. He instructs a party of roughs, and at night they enter the girl's bedroom and carry her off to a boat waiting at the seashore. The mother discovers the loss, and remembers the dog, the child's inseparable friend and companion. He is put on the scent, which leads to the seashore, where he plunges into the water and makes for the boat. He soon approaches; the girl recognizes him, and encourages him until he is near enough to be helped into the boat, when he immediately seizes the villain by the throat and disables him. The girl then attaches a rope to the dog's collar and sets him to pull the boat back to shore. Meanwhile the adventurer has had an interview with the Duchess, and threatens the death of the child unless she consents to the proposal. The anguished mother has almost given way, when the child with the dog and a policeman burst in, and the ruffian is captured while the glad mother listens to the tale of the child's escape. A pretty head-and-shoulders view of the girl and her handsome companion concludes the film.

THE ABSENT-MINDED DOCTOR.—Dr. Giddybrains goes to visit one of his patients. Upon arriving at Mr. Larue's, he finds that that gentleman is very ill indeed, and advises his patient to go to a hospital. Accordingly he promises to send an ambulance, and makes a memorandum in his pocketbook as a reminder.

Upon leaving the house, Dr. Giddybrains notices that his clothes are getting rather shabby, and so he pays a visit to his tailor. While there, the tailor reminds the doctor that he owes him 500 francs, and the doctor promises to send a check just as soon as he reaches his office, carefully jotting down a reminder in his notebook.

Upon reaching home, our good friend writes a letter to the proper authorities, requesting them to send an ambulance, but poor Giddybrains' head has become so confused owing to his great desire not to put the letter in the wrong envelope, that he asks the authorities to send the ambulance to the tailor's, and sends the check to his patient, Mr. Larue. The poor tailor is hurried off to the hospital despite his protests, and Mr. Larue receives the 500 francs. The receipt of this good fortune, acts better than medicine upon the sick man; he immediately feels better, and goes out for a walk. He decides, with the utmost delight, that he will spend the money on a convalescent trip.

Meanwhile, the tailor has obtained his release from the hospital, and immediately rushes around to the doctor's, where the mystery is revealed. The doctor and his tailor immediately set off after Mr. Larue, but in vain; they reach the station just as the train has left—and the sick man has started upon his unexpected health trip, blissfully ignorant of the disturbance he has left behind.

CINES.

THE LAST OF SAVELLI.—Antonio Savelli, the only son of Mario Savelli, is on the point of marrying a young lady, Margherita del Vasto, when he meets Aricina, a young country girl, sister of Lamentano, who distrusts the young nobleman and will not hear of a love affair between him and his sister, forbidding young Savelli his house.

Antonio succeeds in obtaining admittance to the home of Aricina, during her brother's absence, but while there, endeavoring to persuade the girl to forget all discretion and fly with him, Lamentano is heard returning. Antonio makes a hurried exit by another way, but, in his haste, leaves his glove on the floor of the room.

Lamentano at once guesses the truth, and is greatly enraged at his sister for disobeying his commands. He decides to keep a strict watch on his sister and the villainous young lover. Soon afterwards he has a suspicion that there will be another meeting, and instead of leaving the house, as his sister anticipates, he secretes himself in the room where the meeting will most likely take place. He is not disappointed; soon the lover appears; Lamentano watches and becomes more enraged each moment. At last he entirely loses his self-control, rushes out from his hiding place, and, in his anger, kills Antonio, last of the Savellis.

THANHOUSER COMPANY.

THEIR CHILD.—Ellen Stokes is a loving wife and mother, but she has one fault—extravagance. On the day that her only child is playing the host at a birthday party, Ellen's husband informs her that he is practically ruined, and places the fault at her door.

Ellen, conscience-stricken, declares that she will aid her husband, and tells him that she will induce her rich uncle to aid them. But when she talks to him on the subject, she finds that he is not disposed to aid her. Soon after his refusal, a friend of the family drops in, finds Ellen in tears, learns of her trouble, and offers a loan which she finally accepts.

The woman's husband is of a jealous nature and when Ellen gives him the money, he asks if it came from the other man. She hastily denies it, and says that her uncle was the one. The husband takes the money, and later finds that his wife has deceived him. In anger he leaves the house, taking their only child with him.

When Ellen finds that she has been deserted, she listens to the pleadings of the other man and is about to elope with him, when the baby, Tom, unexpectedly appears. He has run away from his father, and trudged through the streets, alone, to rejoin his mother. The woman clasps her child in her arms and decides to live for him in the future.

The mother takes her child to humble lodgings, the whereabouts of which are unknown even to her husband. There she tries to make a living for herself and him by sewing, but is unable to do so. She has given the last crust of bread to the little one, and is herself in a starving condition, when the baby boy himself comes to their rescue by starting out on a business career, selling papers in the street. In this way the wolf is kept from the door for a little while longer, and the little fellow, while plying his trade on the street corner, is met and recognized by his father. With his son as his guide, the repentant husband, who now realizes his unjust action, goes to his wife, and with the baby as a mediator, the two become reconciled.

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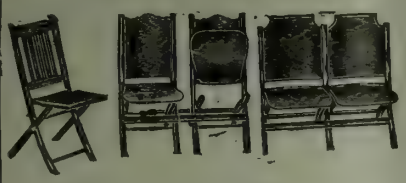

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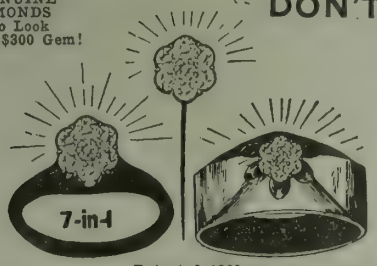

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OH, WHAT A KNIGHT!—May Brandon is a young woman of the present day who finds that the course of true love can sometimes run too smooth. She is engaged to the man of her choice, but no one objects. In fact, there is not the slightest opposition to her marriage in any quarter. And being a woman, she does not like it.

Perhaps she would have been married in the orthodox way had it not been for a dream she had. In her sleep she found herself a beautiful young woman, persecuted because she was loyal to the Knight she had selected. Her father was obdurate, and finally practically made her a prisoner in his gloomy old castle. But her sweetheart called with a rope ladder. They escaped, and after a number of thrilling adventures, were married, and presumably lived happy forever afterwards.

When May awoke, she was more discontented than ever. She flouted her fiance, returned his ring and swore she would never marry him. But finally she told him of her dream, and he won forgiveness by promising to run away with her like the Knight of her dreams.

Being a man of his word, he did. But the romance all faded out of it. The adventures they passed through were not to the woman's liking, and her experience convinced her that swashbuckling knights are as much out of date as are stage coaches.

IMP

THE COUNT OF MONTEBELLO.—Gerald and Jercy, whose ardent friendship and bitter rivalry caused all the trouble in "Fruit and Flowers" and "The Widow," are found where they were left at the conclusion of the latter picture, in their hall room, Percy endeavoring to nurse a damaged optic back to health by means of a raw pork chop, and Gerald preparing to fill his empty stomach by cooking the chop that fell to his share.

A letter is brought in announcing the pleasing fact that Percy has inherited a tidy sum of money and, a la Damon and Pythias, they proceed to enjoy it together and move into luxurious bachelor quarters where they are skilfully waited upon by a well-trained valet.

They next are seen on a tennis court, where they are the center of attraction to a group of eligible Summer girls, but Gerald and Percy are not to be caught again—not they. But alas! the heiress appears and—well, they forget their good resolutions and open another impetuous amatorial campaign and are once more deadly rivals. They each propose and are both rejected.

Retiring to their expensive apartments, they are plotting vengeance upon the fair but haughty one, when the strains of a grind organ smite upon their ears. Both seized by the same idea, they dash forth, drag the Italian musician into their room and engage him for their dark plot.

They purchase for him costly raiment, and discovering that an afternoon reception is being held at the home of their inamorata, they seize him and forcing their way past the sour-visaged footmen, present him as the Count of Montebello to their unwilling hosts.

Their base plan works, however, and although he makes many blunders, he is received with great eclat. Now, he is supposed to make love to the haughty heiress and marry her, so that the two conspirators may hand her a hearty laugh, but, alack! he falls in love with the chic French maid and upsets their plans. Their plot is discovered and a counterplot is secretly put into action by the clever heiress, who proceeds to announce her engagement to the Count, much to the joy of Gerald and Percy. The wedding day arrives and the ceremony is performed. Then the two plotters denounce the Count as an organ-grinder and begin to laugh. But the laugh is quite a brief one, for the bride's veil is raised, exposing the face of the petite maid, and a seeming old maid aunt removes her disguise and stands revealed as the heiress.

Again our young friends are thrown into the street and returning sorrowfully to their bachelor quarters they are relieved of their last dollar by the Italian bridegroom who collects his fee. The landlord then orders them out for non-payment of rent, and back to the hall room they wander, where they relieve their hunger by devouring bologna sausage and dry bread donated by the sympathetic little slavey.

MENDELSOHN'S SPRING SONG.—Felix Mendelsohn taking a stroll near his home in the Austrian Tyrol, in the early prime, receives the inspiration for his famous "Spring Song."

The first notes of the song are furnished him by a hunter blowing his horn; he receives his idea for the second strain from the crying of a child; the third strain is brought to him in the yawning of some sleepy laborers. Continuing his walk, he comes upon some peasant girls singing in a cabbage garden and from them obtains more material. The finale of the third strain he gets from a quarrel between the forewoman and one of the girl laborers, which quarrel he aids in prolonging for his benefit. The final strains come to him as he listens to two peasant lovers, the man playing a violin, the girl singing in unison. Taking the violin from the man, to whom he gives his card, he proceeds, playing as he goes. Coming to a beer garden, he meets two of his friends who aid him in his work. Finally, surrounded by the many followers he has picked up—the huntsman, the mother and child, the peasant girls and the lovers—he completes the piece and plays it, when all join in singing it under his leadership.

THE HOBBLE SKIRT.—Miss Limelight, the actress, receives a letter from a Sick Baby Fund Committee advising her that she has been appointed a member of the committee to collect money for the organization and requesting her to appear at the Baby Fund Bazaar in her hobble skirt.

She writes, accepting the appointment, and informs them she is sending her hobble skirt by messenger and will appear later. Her maid employs "Happy Mike" to act as the messenger and sends him on his way. "Happy," grasping the opportunity to replenish his depleted exchequer and incidentally enjoy a little excitement, arrays himself in Miss Limelight's habiliments and shows up at the bazaar in all his glory. He is the "hit" of the entertainment, until Miss Limelight arrives and exposes him, when, doing a graceful dive through an open window, he disappears from view. But the irate members of the Fund rush from the house and pursue him. After various adventures, he is finally nailed up in a barrel by a kind-hearted storekeeper and sent rolling down the hill, as he hopes, to freedom, but is finally overtaken in his mad flight, stripped of his borrowed finery and receives his just desserts.

LUX FILMS.

THE TYRANT.—A rich man offers to buy a little boy, but the offer is refused. The offer is too good to refuse, however, and the boy is eventually sold to the rich man. Twelve years elapse and the boy has grown to a handsome young man. He is well treated by his master, and this arouses the jealousy of the slave-driver, who brutally ill-treats him. The master departs on a journey, and during his absence the slave-driver opens a desk and commences to rob his master. He is observed by the young slave, who has concealed himself behind a curtain, and, unwilling to see his master robbed, he springs out and accuses the driver of robbery. The latter slashes at him with his whip, but the other closes with him and a fierce struggle ensues. The slave-driver calls for help, and the slaves rushing in, the young man is secured, taken to the whipping post and flogged. But the master returns unexpectedly, and interrupting the flogging, asks for an explanation. Freed from his bonds, the slave, dashing at his tormentor, takes from his tunic the proofs of the latter's villainy, and tells his master all. The latter orders the slave-driver away, and as a reward makes the young slave a free man. The latter is now a favored servant, and in passing through the slave market with his master, is confronted with a slave whom he recognizes as his father. Quickly the master is informed, and he completes his good actions by purchasing the man, who is led off by his son.

GILSON AND THOSE BOYS.—Mr. Gilson, a testy old gentleman, is seated in a restaurant, when a party of shoeblacks appear and attempt to shine his boots. Indignantly he shakes them off, and stalks away. The scene appears so amusing that a gentleman offers £1 to the boy who first succeeds in shining Mr. Gilson's shoes. The offer is eagerly accepted, and the next morning as Mr. Gilson, attired in spotless white trousers, appears, a gang of ragged urchins spring out and violently attempt to shine his boots. Everywhere they follow and pounce on him, until at length he is seized on a bridge from whence he falls into the river. He is dragged out and again the attempt is made. At length Mr. Gilson arrives home, but his adventures of the day have left such a violent impression upon him that he dreams his boots gather themselves together and race across the room preparatory to being cleaned.

CHAMPION.

DOINGS AT THE RANCH.—Mr. and Mrs. Jack Gordon are prepared to have a great time up the canyon where they are going for a two weeks' camp. But, alas! for the plans laid by men, just as they are about to start off, Wiry Lee brings in a special delivery letter. It is from Jack's mother, apprising him of a visit from his uncle, aunt, cousin and sister. In fact, they would reach the ranch on the heels of the letter.

The disappointment and chagrin is too overwhelming for Mrs. Jack and she packs up and goes home to her mother, leaving him to receive and entertain the folks as best he may.

Happening in for a friendly call, Ned Lillis, a cowboy chum, finds poor Jack in the depths of despair. Jack tells him of the predicament: his relatives about to call to meet his wife, and she has gone to her mother, and he a prospective heir at that. Was ever anyone in such cussed luck?

Ned, not being equal to the task of leading him out of the difficulty, is about to depart, when, like a flash a great inspiration dawns on the perplexed husband. Ned will have to dress up in Maud's clothes and impersonate his wife. Of course, Ned is horrified at the bare idea, but is soon won over to the scheme after Jack has illustrated the amount of fun to be gained from it.

They hurry up to his wife's dressing room, and their efforts to get Ned into woman's clothes is screamingly funny. In the midst of the toilet the visitors arrive and Jack leaves Ned to complete his makeup alone.

While interrogating him regarding his wife, whom they had never seen before, she (Ned) bounces into their midst arrayed in a most gorgeous ball dress. Her introduction to the family and her acknowledgements constitute a masterpiece of farcical art, as does her behavior at the dinner table, where the jollity runs riot.

After dinner, the supposed wife is discovered by her uncle in the smoking room, with her feet perched upon the table and a long black cigar between her teeth, smoking with keen enjoyment.

The tide of merriment rolls on under the impetus furnished by the ludicrous old uncle and his inane son, who both, in turn, make love to their relative's wife.

The crucial moment is turned when the real wife returns and finds Jack in the arms of another woman. Then begins a merry time for poor Jack, whom they harrass, demanding an explanation, until the cause of the trouble rushes amongst them. This is just what all desire and each makes a wild and determined grab at the offending lady's hair. Lo, and behold! Each draws back with a string of vari-colored puffs. The head of the culprit is that of a man.

The older folks take umbrage at the deception and leave the ranch in a huff. However, Jack's sister, who enjoys the joke and besides thinks that Ned is a dandy old boy, decides to stay a while longer, whereupon all four pack up and take the trip up the canyon together.

NEW YORK MOTION PICTURE CO.

BISON.

THE LURE OF GOLD.—Dick Bennett has decided to seek his fortune in California, and, accompanied by his chum, Frank, calls to bid his fiancee good-bye. She is the daughter of Frank's employer, who is the president of a bank. He and Frank leave the room, permitting the lovers to indulge in an affectionate farewell.

Grace calls frequently at her father's office, and Frank falls in love with her. One day, while alone with her, he shows her some kodak pictures of Dick, but she does not evince much interest, as she reciprocates Frank's love. Grace looks so charming that Frank cannot resist the temptation of kissing her. She appears wounded and shocked at first, but in answer to Frank's profuse apologies she turns her cheek to him again and admits her love. Her father enters at this moment, and in his anger discharges Frank, who goes West and joins Dick. After untold hardships the boys find a gold mine, from which they extract many nuggets. They start back to civilization, become lost and suffer terrible privations. Almost dying of thirst, they are compelled to abandon the gold and stagger on. At night Frank falls asleep, and Dick, whose mind has already begun to give way, starts back for the hiding place of the treasure. The next day Frank is found by a band of prospectors and they rescue Dick, who has completely lost his reason. After convincing himself that there is no hope for his recovery, Frank marries Grace.

THE WRONG TRAIL.—"To town 12½ miles. Warning! Desert trail. Take the other road." These sign boards at the cross roads Louise exchanges, aiming to have her uncle take the wrong road and perish in the desert. Three months previous, believing himself to be dying, he makes a will in her favor, giving no consideration to Helen, the younger sister. Shortly after he recovers and Louise is anxious to get him out of the way. Raving in delirium, with lacerated hands and ravished for thirst and hunger, the old uncle is blindly groping his way in the merciless desert. Meanwhile, Helen, alarmed at the uncle's failure to return, sets out in search, and a young prospector, recently come to the camp, helps her take up the trail. Coming to the cross roads the exchanging of the sign boards is detected and a handkerchief, unwittingly left behind by Louise, fixes her guilt. The uncle is resuscitated and taken back to the ranch house as Louise is mounting her horse to depart forever. The scene closes with lusty cheering of cowboys and Helen in the arms of the young prospector.

DEFENDER

THE HEART OF A COWBOY.—An aged tourist, traveling with his daughter, Helen, is suddenly taken ill and immediate medical assistance is required. Helen discovers an inn in the vicinity to which she helps her stricken father. Here, after a short illness, the tourist passes away—goes off to tour the unknown waste in the land of shadows. Helen is compelled to work out the board bill which they have incurred for the Mexican owner of the hostelry. To the inn comes a stranger, an American cowboy, daring and venturesome and, as is the custom of his ilk, he at once proposes to shake dice with the Mexican for a drink. The Mexican loses, and in the hope of retrieving his fortunes, proposes to shake for their horses. Again he loses and again bets, this time wagering Helen against all the money the cowboy possesses. The cowboy is again victorious.

To the victor belongs the spoils—but the cowboy's intentions toward the girl are honorable, and his purpose is to send her back to her country and her people. It is a two days' journey to the railroad station, and en route the cowboy, by little attentions and considerate acts and words, leaves a very strong impression on the girl. When they finally arrive at the depot, the cowboy finds he has not sufficient money to pay her fare, and sells his horses to obtain the necessary amount. He has placed her on the train, taken her hand in his for the last time, for the last time looked into her eyes, and has returned again to loneliness and solitude. The girl, however, once he has left her,

feels a strong desire to return to him, to stay with him, to receive of him the attentions and ardent solicitude which he had shown her. Back she goes—finds him bowed with grief because she had gone out of his life—gives him the glad tidings of her change of course, and as he presses her hands strongly in his own, a little sunshine steals into both their souls.

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AT LIBERTY—First class operator. Six years' experience. Strictly sober and reliable; best of references. Mass. and Conn. licenses. Age 33. E. A. HALL, 50 Columbia St., Swampscott, Mass.

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THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 17.

Eclair—Dr. Geoffroy's Conscience (Dr.).....659
Eclair—An Indian Chief's Generosity (Dr.)....321
Imp—Mother and Child (Dr.).....
Yankee—The Copper and the Crook (Dr.)....

Tuesday, October 18.

Bison—The Lure of Gold.....982
Powers—Sleepy Jones (Com.).....
Powers—The Devil (Com.).....
Thanhouser—Oh, What a Knight! (Com.)....1000

Wednesday, October 19.

Ambrosio—Tweedle Dum's Sleeping Sickness (Com.) 384
Ambrosio—Excursion of the Chain of Mont Blanc (Scenic) 532
Atlas—The Cat Came Back (Com.).....
Atlas—Imperfect Perfectos (Com.) .....
Champion—Stolen by Indians (Dr.).....950
Nestor—The Boys of Topsy-Turvy Ranch (Com.).960

Thursday, October 20.

Defender—The Heart of a Cowboy (Dr.).....
Imp—The Fur Coat (Com.).....995
Lux—The Tyrant (Dr.).....577
Lux—Gilson and those Boys (Com.).....347

Friday, October 21.

Bison—The Wrong Trail (Dr.).....1000
Cines (Eclair)—The Last of the Savelli (Dr.).800
Solax—A Child's Sacrifice (Dr.).....
Thanhouser—Their Child (Dr.).....1000

Saturday, October 22.

Columbia—Breaking Home Ties (Dr.).....
Great Northern—The Artist's Luck (Dr.).....
Itala—Foolshead Between Two Fires.....500
Itala—The False Coin 500
Powers—Hearts of Gold (Dr.).....993

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Oct. 3—Through the Ruins of Carthage.....660
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800

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Oct. 1—Bird's-eye View from World's Highest Buildings (Sc.) 235
Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....

"IMP."

Oct. 13—The Garden of Fate (Dr.).....1000
Oct. 10—Jes' Plain Dog (Dr.).....500
Oct. 10—A Game of Hearts.....500
Oct. 17—Mother and Child (Dr.).....990
Oct. 20—The Fur Coat (Com.).....995
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song 500
Oct. 27—The Hobble Skirt (Com.).....500

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Oct. 6—Auntie in the Fashion (Com.).....301
Oct. 6—Mother's Portrait (Dr.).....531
Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534
Oct. 20—The Tyrant (Dr.).....577
Oct. 20—Gilson and those Boys (Com.).....347

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Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960

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Sept. 27—A Cowboy for Love.....989
Sept. 30—The Ranch Raiders.....945
Oct. 4—Young Deer's Return.....985
Oct. 7—The Girl Scout.....969
Oct. 11—A Cowboy's Daring Rescue.....975
Oct. 14—The Prayer of a Miner's Child.....985
Oct. 18—The Lure of Gold.....982
Oct. 21—The Wrong Trail.....1000

ITALA.
(By N. Y. M. P. Co.)

Oct. 1—Foolshead Employed in a Bank.....554
Oct. 1—Foolshead Is Presented with a Football 431
Oct. 8—Mrs. Cannou is Warm.....388
Oct. 8—Foolshead Fisherman.....470
Oct. 13—Mysteries of Bridge of Sighs at Venice 908
Oct. 15—Paid Boots and Stolen Boots.....608
Oct. 15—A Pearl of Boy.....281
Oct. 20—The Calumny 865
Oct. 22—Foolshead Between Two Fires.....500
Oct. 22—The False Coin.....500

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Sept. 21—The Last Friend.....521
Sept. 21—Molly at the Regiment.....425
Sept. 28—The Virgin of Babadon.....308
Oct. 5—The Pit that Speaks.....620
Oct. 5—Tweedle Dum's Duel.....342
Oct. 12—The Betrothed's Secret 645
Oct. 12—Tweedle Dum on his First Bicycle....229
Oct. 19—Tweedle Dum's Sleeping Sickness....384
Oct. 19—Excursion of the Chain of Mont Blanc 532

POWERS PICTURE PLAYS.

Oct. 8—Within an Inch of His Life (Dr.)....
Oct. 11—A Man and a Girl (Dr.).....
Oct. 11—Simpson's Skate (Com.).....
Oct. 15—A Woman's Wit (Dr.).....
Oct. 18—Sleepy Jones (Com.).....
Oct. 18—The Devil (Com.).....
Oct. 22—Hearts of Gold (Dr.).....993
Oct. 25—The Plot that Failed.....
Oct. 25—The Lord and the Lady.....

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Sept. 22—The Cattle Thief's Revenge (Dr.)....
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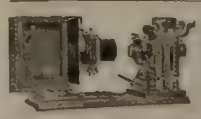

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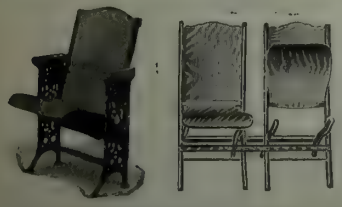

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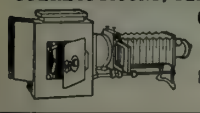

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is the SOUL of WIT, and ALL KNOWING ONES, who SEE THE SOLAX SAMPLES, briefly and concisely say:—
"THEY ARE **NOT** THE USUAL THING."

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A "Child's Sacrifice"

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Factory and Studio. - FLUSHING, L. I.
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but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

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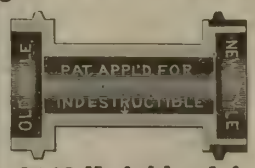

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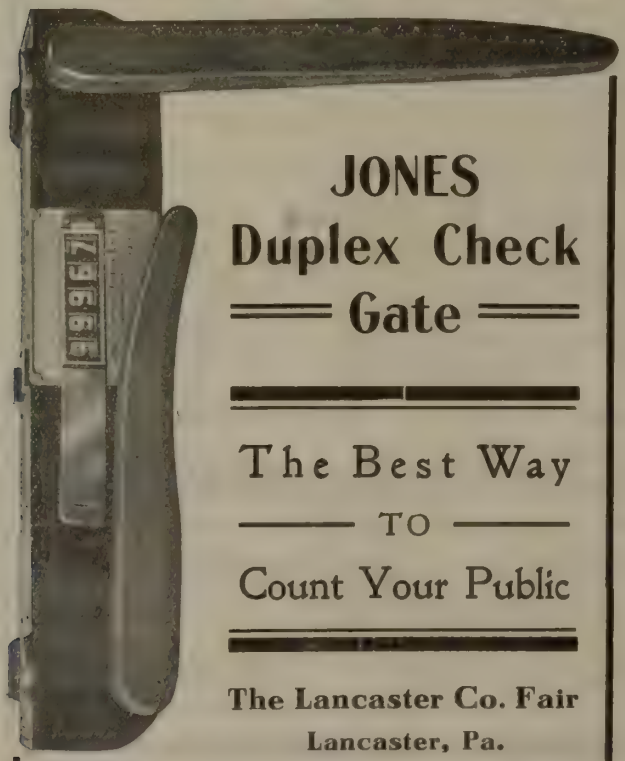

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In order to complete our files and a number of bound volumes, the publisher of the Moving Picture World is anxious to obtain at least a dozen numbers of the following issues, and for each number received will give a three months' subscription to the World. Kindly let us hear from you promptly. Vol. I., No. 1; Vol. II., No. 10; Vol. II., No. 11; Vol. III., No. 12; Vol. III., No. 23; Vol. III., No. 25; Vol. IV., No. 1.

ATTENTION NEW YORK ALIEN OPERATORS.

All New York Nineteen Hundred and Ten licensed cards, alien and non-alien, will be allowed by the Department of Water Supply, Gas and Electricity to remain in full force and effect until one year from date of issue. This means that, for instance, a card issued in March, Nineteen Hundred and Ten will expire March, Nineteen Hundred and Eleven.

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will be our theme and every element of Western Life will be used to back the effort.

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The BOYS of TOPSY-TURVY RANCH

THE COMEDY OF THE YEAR

960 FEET AND A BURST OF SUNSHINE IN EVERY FOOT

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Hundreds of EXHIBITORS have written telling of many difficulties they encounter in GETTING NESTOR FILMS, as there are EXCHANGES that HAND OUT EXCUSES instead of NESTORS.

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SCENE FROM "THE BOYS OF TOPSY-TURVY BRANCH"

"The Boys of Topsy-Turvy Ranch"

is the sort of comedy that happens but once in a blue moon it abounds with UPROARIOUSLY FUNNY situations and will POSITIVELY CHOKE your theatre with people, who will go home CHOKING WITH LAUGHTER.

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BOSTON FILM RENTAL CO	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
DIXIE FILM CO	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
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STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO	723-34 Century Bldg., St. Louis, Mo.
SWANSON, WILLIAM H	301 Railroad Bld'g., Denver, Colo.
UNITED MOTION PICTURE CO	112 Main St., Oklahoma City, Okla.
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Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

Electric Light Plant Complete

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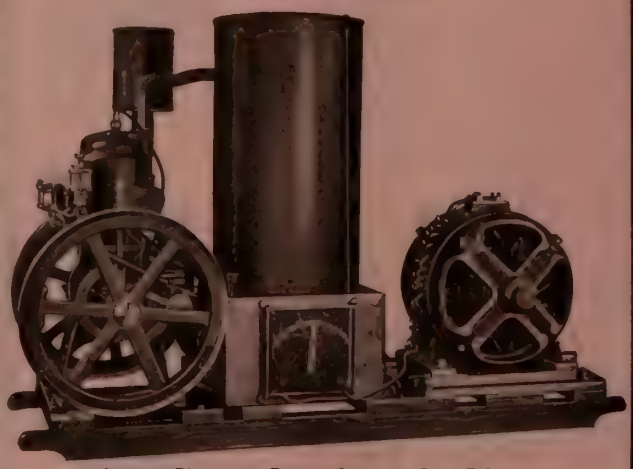

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Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

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Split Reels give variety, and your patrons want variety. Add to the popularity of your program by showing the Lux release every week.. Order this one TO-DAY. **Take No Other.**

The Tyrant

Length 577 Feet—Drama

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COWBOY AND INDIAN

Frontier Celebration, Held at Cheyenne, Wyoming

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures of the "WEST AS IT WAS"

Said the Wyoming Tribune

"The presentation of the so-called "Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even imagine the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Wooly West.*"

The Only Western Frontier Films Worth While

Pronounced by everyone seeing them, better than anything the Trust or Independents have ever made.

Genuine--No Show Actors--Realistic

THE FOLLOWING TERRITORY HAS BEEN SOLD:-

Ohio—Michigan—Indiana—New York (except the Greater City)—Texas Pennsylvania—Oklahoma—Oregon—Louisiana—Kansas—Colorado—Washington—Utah—Entire Canada, and Contracts for many other States will be closed this week.

Before the Territory You have Your Eye on is Sold

Wire us for price. Get the best Western Shows ever purchased in Moving Pictures since the Art began.

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TOLEDO, OHIO

EXHIBITORS—Write us for the dates you want and we'll turn them over to the purchasers of our exclusive territory.

Baseball Extra!

O, YOU BASEBALL FANS! LOOK!

The National Baseball Commission has granted the Essanay Company the Exclusive Rights to Motograph

The World's Championship Baseball Series of 1910

Philadelphia Americans *vs.* Chicago Nationals

AT CHICAGO AND PHILADELPHIA

The film will be released shortly after the final game to be played at the Chicago National Club's Park. WIRE YOUR EXCHANGE FOR THE RELEASE DATE.

HOORAY! HANK AND LANK ARE HERE AGAIN!

Release of Wednesday, Oct. 19th

Hank and Lank

(Uninvited Guests)

Length Approx. 372 Feet

If you are not getting every issue of the Hank and Lank series—kick!

GET THE POSTER

"PALS OF THE RANGE"

Release of Wednesday, Oct. 19th

Hiring a Gem

Length Approx. 621 Feet

Farce comedy of the style that has made the Essanay famous.

Release of Saturday, Oct. 22nd

PALS OF THE RANGE

Length Approx. 1000 Feet

Watch for this big Western feature. A great dramatic story of unusal excellence. Read the description and book quick. **GET THE POSTER.**

Write Today for The Essanay Guide. Get Essanay Posters at Your Exchanges

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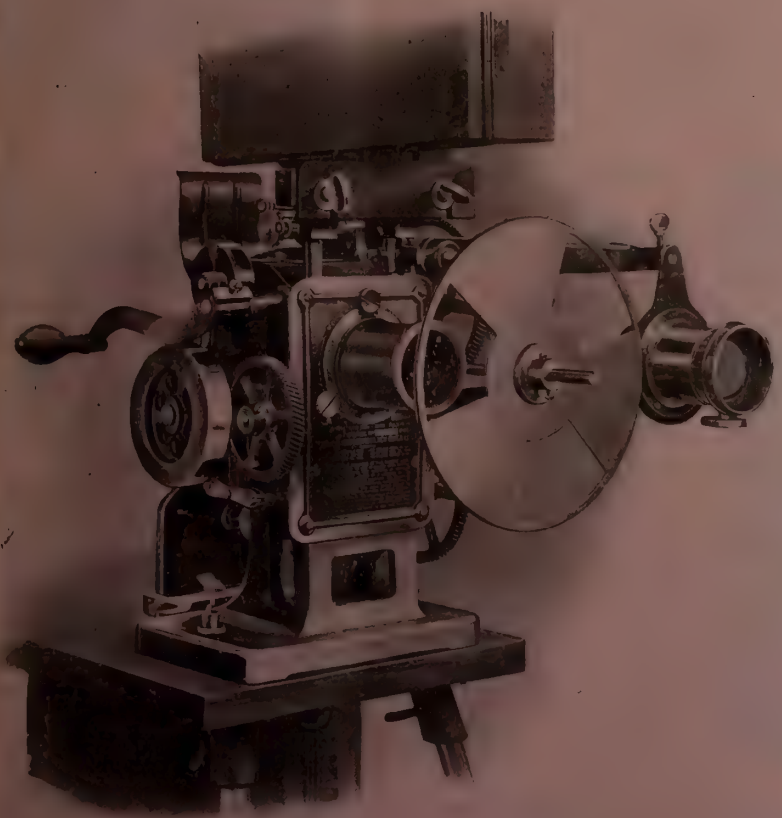
Vol. 7., No. 18 October 29, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S CAMERAGRAPH No. 6



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The choice of particular exhibitors from the Atlantic to the Pacific.

"I have been using your No. 6 Cameragraph for the past six months and it has given thorough satisfaction. It has stood the test of twenty-five reels a day without any expenditures for repairs. This I consider remarkable. It is devoid of flicker and runs steadily."

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J. C. MANNING,
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Oct. 4th, 1910, TACOMA, Wash.

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For Thirteen Years the Leading Manufacturers of Motion Picture Machines

"PAUL AND VIRGINIA" IS COMING!

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Say "THANHOUSER" to the Exchange Man and You'll Get

The Picture With THAT Dog!

MISTRESS AND MAID

is a story that may have ended "Maid and Mistress" had a schemer in skirts succeeded in reversing the order of things as she planned. For the servant in the tale was jealous of her mistress' wealth and beauty, and spent her days plotting to bring her pretty employer to harm. Finally she hit upon a scheme that—ALMOST worked. Then a wonderful Newfoundland dog stepped in to checkmate her, AND SUCCEEDED! Your audiences will love that dog. Arrange NOW to show him SOON.

RELEASED TUESDAY, NOV. 1

APP. LENGTH, 1,000 FEET No. 156 CODE WORD, MAID

"MISTRESS AND MAID"

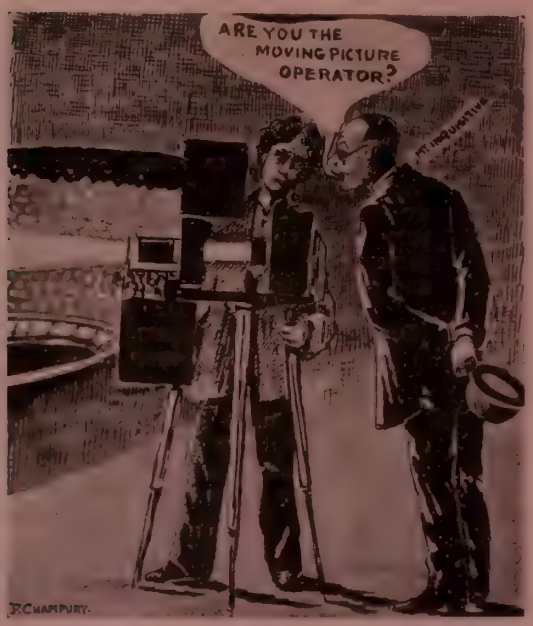
RELEASED FRIDAY, NOV. 4

One of Those "Thanhouser Patriotic!"

THE AMERICAN AND THE QUEEN

is a ROYAL creation from an AMERICAN studio. But that should'nt reflect on our PATRIOTISM! The fact is that the picture AROUSES patriotism. Primarily its purpose is to make you yell for "Old Glory" AND THEN to entertain you. The entertainment feature is totally secondary to the patriotic part. This release will demonstrate that Fourth o' July is'nt the only day for a PATRIOTIC DEMONSTRATION.

APP. LENGTH, 1.000 FEET No. 157 CODE, WORD, QUEEN



WATCH OUT! WATCH OUT! WATCH OUT!

PAUL Release Extraordinary **&** Thanhouser Masterpiece **VIRGINIA**

IS COMING! IS COMING! IS COMING!

FIVE ONE DOLLAR PRIZES FOR FIVE BRIGHT REPLIES TO MR. INQUISITIVE

Mr. Inquisitive entered a theatre and fate took him to the balcony, where he watched the moving picture man at work. Finally he walked over to the machine for a closer view and, burning with inquisitiveness, said to the chap at the crank: ARE YOU THE MOVING PICTURE OPERATOR? What do you think the operator replied? Send in your "think" and if its appropriate enough to be classed with the five best, we'll send you a one-dollar bill. A postal card will do for your answer, only be sure you write plainly. The winning answers will be published in the Thanhouser News of Nov. 5.

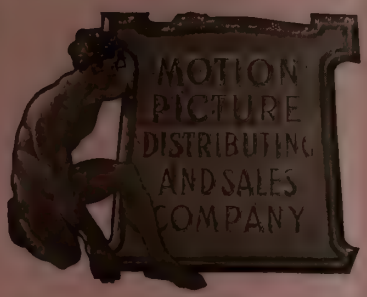
THE ABOVE IS ONE OF THE FEATURES OF THE THANHOUSER NEWS, the "Exhibitor's Guide", which is sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Banner for All Releases on Sale by B. B. SIGN CO., Cleveland, O.

"PAUL AND VIRGINIA" IS COMING!



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1. QUALITY! 2. QUANTITY! 3. FREEDOM!

We offer to Exhibitors the **Best Moving Pictures in the World,** in such quantities and varieties that any theatre in the country can make up therefrom a pleasing program. The spirit of competitive worth prevails in the Sale Co. The Exhibitor is free to select his own program and to secure his service from the renter giving him the BEST. The Exchange buys the films the Exhibitor demands. No one dictates where you shall get your film, what brands you shall use, nor how old it must be before you run it. If you are not Independent can you answer this simple question: WHY?

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company
SOLAX—Solax Company. 1st Release, October 21

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories. 1st. Release, October 22.

List of BUYING EXCHANGES, October 22nd, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 784 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

RELIANCE FILMS

"WHERE SEA and SHORE DOTH MEET"

Released Saturday, Nov. 5th

BEAUTIFUL water scenes, exquisitely tinted and toned. The storm and the rescue of the shipwrecked sailors startingly realistic. The meeting of the rivals in love—one a rescuer and the other exhaustedly battling for life—intensely dramatic and touching. Hate conquers and the dying man disappears in the angry billows. Overpowering remorse, intensified by the horrified revulsion of the Girl, shatters the mind of the coward who ends his torment in the bosom of the ocean. Acted by the "Reliance" ALL-STAR COMPANY.

Exhibitors: Send us name of your theatre and address and we will place you on our mailing list for FILM FANCIES, a beautiful 16 page book issued weekly, containing synopses of our films, pictures of our stock company, half-tone engravings and other interesting matter.

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"Oh You Baby Imp!"

Only one year old, but the liveliest, huskiest, best loved pet in the whole moving picture business. The first Imp was released a year ago the 25th of this month and in the succeeding 365 days the reputation of Imps has spread with lightning rapidity over the whole civilized world. Did you ever hear of such a growth? And do you now realize why we say that if you don't get **Two Imps Every Week** you are not getting what you are paying for. Rear up on your hind legs if necessary and fight, brawl, kick and scratch till you get **Two Imps Every Week.** Our next stunt will be entitled

"THE IDOL'S EYE"

A wierd drama telling the story of a famous diamond abstracted from an image of Buddha, and the exciting efforts of a Hindu to recover it. It is better than any $2 drama you ever saw. It will be released Monday, October 31st, and you simply must have it! And right after that, we release

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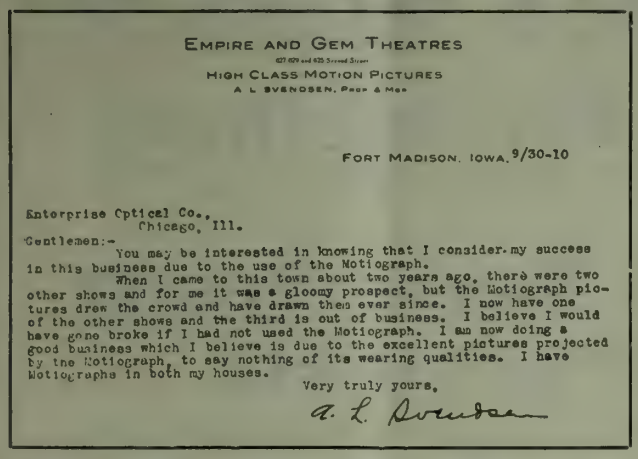

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Moving Picture World

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

To the Reader.

The absence of several former advertisers from the pages of the MOVING PICTURE WORLD is the subject of comment. In explanation we beg to state that in several cases we have been compelled to refuse further credit, hence the use of the pruning knife. In other instances the advertiser has withdrawn because he "considered the policy of the paper inimical to his interests." This he had a perfect right to do. We also have equal right to maintain *our* policy. We wish to make it clear that no intimidation will cause us to deviate therefrom.

This paper is the servant of the public—not the mouth-piece of private or corporate interests. We owe to our subscribers a duty that means more to us than immediate personal gain. If we refuse to say that black is white it is because we honestly believe and know that black is *not* white. If, for a consideration, we should allow ourselves to be tempted to persuade our readers to the contrary, we should not deserve their support and would not be serving the *best interests of the business as a whole*, which is the mission of this paper, and the only motive that dictates its policy.

The Tongue of Rumor.

Last week in New York the air was thick with the exudations of that "lying jade"—Rumor. Had we put into print all that we were told and that we heard with regard to film men and matters while the last issue of this paper was being prepared, we should have had to issue a forty-page supplement containing the "news" as it was told us by all and sundry. We might have scored an evanescent journalistic success, but we should have disrupted an industry, an achievement not within the sphere of our ambition. It is the aim of the MOVING PICTURE WORLD to conserve, consolidate and promote the best interests of the moving picture business. Therefore, realizing the responsibility of our position as the only representative, authoritative and independent trade paper in the country, we paid little or no serious heed to the many rumors of which we were made the point of convergence.

Many of these rumors concerned the Patents Company and the businesses affiliated to that company. We were assured that this, that or the other manufacturer had gone, or was going, "independent." "Then," added our informants, oracularly, "there will be something doing at 80 Fifth avenue." Much to the surprise of our informants, we manifested, and, indeed, felt, very little concern as to whether this, that or the other manufacturer had "gone independent." We think this a matter for the individuals most concerned. It does not largely concern the industry as a whole whether any particular house is either "licensed" or "independent." Eighteen months ago, the subject might have created interest of a kind. To-day it is of minor public importance. The business will go on just the same whether A or B is "licensed" or is "independent."

Then, again, there are rumors as to injunctions against certain recent entrants into the independent moving picture field. Upon inquiry of the persons alleged to be in danger of being injuncted, we find that they are pursuing the noiseless tenor of their way, as if nothing were happening to disturb their serenity. They are making good pictures, and selling them—a subject which is of more interest to us and our readers than these wearisome threats of litigation. Litigation or no litigation, the moving picture business will go on. It is not in the control of, or controllable by, any one individual or groups of individuals in this or any other country. It is not, cannot be and never will be a monopoly.

Though she is poetically styled a "lying jade," Rumor may, as a rule, be safely compared to smoke, which implies the existence of a fire somewhere. We do not attach cardinal importance to the rumors that reach us, yet we think them worthy of something more than mere passing notice; especially when, accompanying these rumors, there are issued statements and opinions regarding the situation which indicate the mental bent of those who make them. For example: During the past few days we have heard more or less authorized representatives of "licensed" interests state that they do not regard certain independent manufacturers as recognizable "competitors." If we could elevate our eyebrows and shrug our shoulders in print we should do so. Just fancy the mental attitude of a man in business who sees another man establish a prosperous and progressive business, deluding himself by saying that he could not regard the new man as a "competitor" (?). This reminds us somewhat of the old story of the man who was improperly put in the stocks. "Oh, but," said a legal friend who was passing, "they can't do it. They cannot put you in stocks." "But they have, for here I am," said the unhappy victim of the mistake; "they can do it." "They can't," was the rejoinder." "They have done so," was the final reply. Equally so, for any man in the moving picture manufacturing business to-day to say that an existing independent business is not a competitor is equivalent to shutting one's eyes to facts, or to the action of the ostrich who buries his head in the sand, as if to shut out from his mind what is going on round about him.

The rumors of which we have just slightly taken cognizance have been prevalent for some time past, and we have felt it our duty in the interests of our readers to bring them to the notice of several level-headed, dispassionate men in the business. Their conclusions were and are that the *status quo* will be preserved. Things will go on pretty well much as they are going now. "Licensed" interests will take their proper logical place as a mere part or section of the business. It is too late to talk preponderance. Equally so the independent side will progress just in the ratio of its merits—otherwise the quality of its pictures—a condition of things to which the "licensed" side is also subject and subservient. The "licensed" side has no prescriptive right to predominance or any special privilege or any special preference. The making and selling of moving picture films is just like any other business. It meets the public demand. So long as it satisfies that demand it will go on like any other business. The public, and through them the exhibitor, has no special respect for a product because it is "licensed" or "independent."

Rumor, of course, has also been busy about ourselves and the MOVING PICTURE WORLD. We do not at all feel called upon to discuss these rumors. We have only to say that the MOVING PICTURE WORLD, as a factor in the great moving picture industry, will go on just the same, irrespective of any entrants to its pages, or any exits therefrom. The future of this paper lies in the hands of its responsible conductors, who, like other business men, propose to conduct their business according to the fundamental principles of any business, namely, just in the manner that they think best for the success of that business.

Enough of rumor just now. If necessity calls, we may possibly revert to the subject next week. Meanwhile, the reader will be interested to know that authentic reports of a new and powerful factor in the manufacturing field are reaching us. These reports point to the formation of a third party; a competitor with the Patents Company and the Sales Company. This third party, according to information supplied to us, promises to be just as powerful as either of the other parties. It is to be backed up by enormous capital and the best available skill. Above all, it has a market ready waiting for it—a market just as great as that possessed by either the Patents Company licensees or the Sales Company. The dissatisfaction of both Patent Company exhibitors and Sales Company exhibitors has been taken advantage of by the organizers of the third party. The scheme afoot is to interest some thousands of exhibitors financially and otherwise in the great new company, so that when the exhibitor is showing his picture he will have the satisfaction and profit of practically handling pictures of his own selection and manufacture to his public. In other words, this great co-operative scheme, for such it is, should give the exhibitor a keener interest in the pictures and enable him to exercise some personal influence in the selection of his program.

We may say that the information contained in the concluding part of this article has been based upon careful inquiries made by responsible representatives of this paper who have covered the country for the last few weeks gathering reliable information on other subjects which we may find it our duty to communicate to our readers in succeeding numbers of this paper.

An Open Letter to the Exhibitor.

Many exhibitors have sent us copies of their local newspapers containing articles which they have had reprinted from the MOVING PICTURE WORLD—articles which were written for, and have had a very salutary effect in contradicting, the biased or ill-informed maligner of the moving picture. We wish to see many more of our readers make free and liberal use of any of our articles for newspaper purposes, and so that they may not have to mutilate their own file of the WORLD we will cheerfully furnish duplicate copies when requested for newspaper purposes.

The MOVING PICTURE WORLD steadfastly and quietly pursues its own way of watching out for the best interests of the business and never misses a chance to reply both publicly and privately to ignorant zealots or notoriety seekers who rush into public print. The WORLD claims full credit for silencing the upstart Anti-Immoral Moving Picture Association and also for showing the light to our worthy news contemporary of similar patronymic. Our efforts in behalf of the photoplay must not be taken to be palliative, for we have no sympathy for the manufacturer who to-day will issue subjects unfit for a family theater in the strictest sense of the word. Our sympathies are with the exhibitor, who is helpless in the selection of his program in the existing state of things, and who has to bear the opprobrium of press and pulpit and loss of patronage from people who are influenced thereby. Therefore, Mr. Exhibitor, in all fairness to yourself and in justice to your profession, do not hesitate to draw the attention of the editors of your local papers to dispassionate articles on the picture play by men of standing and education, whether they appear in this or any other paper.

Finally we ask the exhibitors to write us in regard to the programs they are receiving. Letters or names will not be published unless we are authorized. We ask them to pay close attention to the effect the program has upon their patrons and advise us of the reception accorded to the various kinds and makes of films and the audible comments made by the spectators.

By collecting the evidence of public opinion and presenting it to the manufacturer in the proper manner, we hope to be able to at least aid the exhibitor in securing a desirable program if he cannot have it of his own choosing.

A Plea for More Comedies.

A MOVING PICTURE WORLD representative has been asked by a considerable number of exhibitors to say a word or two regarding comic films. These men wish to have it known that they find it almost impossible to put a show together that has a good share of light comedy in it. The writer himself has recently spoken to patrons in different picture theaters. The result of these conversations showed that both managers and patrons are in accord in this matter. It looks as if more comedies could be profitably produced by the different manufacturers. It has also come to light that the Independent film makers are producing more comedies; many Licensed film managers also state that the comedies are of better quality, as well as more plentiful.

It is generally conceded by those most competent to judge that the very great percentage of the moving picture frequenters wish, primarily, to be amused. They wish to relax for the moment. The ordinary mortal has sufficient vexations and difficulties during his business day and, accordingly, wishes to forget the darker side of things, even when shown with a silver lining, as most dramatic films are. A good percentage of the films made lately have been too serious, in the writer's judgment. Some, in fact, have bordered on gloom and sorrow.

Let no one think that we are even attempting to say anything against the dramatic film—quite the contrary. A good dramatic picture, well brought out, technically and photographically, is something to be desired in any moving picture entertainment. The writer knows that good comedy films—really ludicrous ones—are very difficult to produce. It seems, however, that a special effort could be made in this direction. The demand for Lubin and Essanay films at the exchanges tends to show that comedies have even more chance of being picked by managers than dramatic films. If you speak to managers hereabouts you will find that they are often forced to choose comedies, even in preference to a drama that is better in every way, in order to introduce some laughter into their shows. Many managers have often excused the presence of poor comedies in their shows, on the ground that, if they had not taken that film, the show would have been wholly a dramatic one. Comedy-dramas, which have reached the highest point of excellence up to date in Biograph, Vitagraph and in Imp films, are also much in request in all moving picture theaters. Therefore, it is advisable to make more of these subjects from a merely commercial point of view, without considering the general benefit to this great industry. Manufacturers of cinematographs, please take notice. It seems from close questioning of the matter, that the introduction of vaudeville into most of the houses is due to this scarcity of comedies. As the acts, however poor, often have comedy of a low sort in them, they take the place that really belongs to comedy. More comedies is one way of driving that usurper Vaudeville from houses devoted to photoplay.

Forty-Second Street's Opportunity.

Returning American visitors to London talk Leicester Square and its picture houses. As they talk our eyes wander to the New York analogue of Leicester Square. For Leicester Square, London, we may explain to the American reader, is just about the center of things in the British metropolis. Just as Times Square and Forty-second street are practically the center of things in New York City. But in our eyes the London center transcends in interest the New York center. For the former has its modern and very much up-to-date picture houses, whilst the latter has not yet risen to its opportunities.

Yet, Forty-second street, as we have recently discovered, has its moving picture house. But it is one of those small, neat, box-like edifices which are only too common in New York. It is not the Picture Palace that we want to see raising its ornate head near the Great White Way. It is not the ideal picture house which we have so often desiderated.

Is there room for such a house round about Forty-second street? Unquestionably! A house comparable in sumptuousness to some of the picture palaces in the larger American cities outside New York? We unhesitatingly say there is. We have made inquiries on the subject amongst all classes in New York, and are confident that if somebody with the necessary capital and enterprise would come along and give New York at Forty-second street a veritable picture palace, such as we have in mind, it would prove a remunerative investment.

The other night we were in the company of Mr. Edmund Russell, the distinguished painter, who was convoying a party of lady guests round the city. They desired to see a picture show. Mr. Russell gratified their desire, and they were enthusiastic of what they saw, and,

like Oliver, wanted more. One of Mr. Russell's guests was a distinguished lady of title, and, oddly enough, when they reached the theater they visited, in the same row as themselves sat two other ladies of the rank of Countess—a somewhat unique experience for the picture house—to hold in its ten-cent seats three ladies of title.

We do not wish to assume the priggish attitude of dwelling upon the fact that three lady visitors to a moving picture house near Broadway bore titles. Far from it. But the moral that we want to draw from this interesting circumstance is that the moving picture house has the potentiality of attracting the best and most cultured classes of society to its doors; a point that we have insisted upon time after time in our pages; a point, moreover, that is not sufficently realized by the conductors of moving picture houses. We write in generalities, of course. These people do not seem to realize that if in, or round about, Forty-second street a suitable house be erected which people of refinement, taste and wealth may visit, an almost unlimited mine of patronage is to be tapped. The picture, in fact, so far from being the poor man's entertainment exclusively, appeals to all classes. All classes, therefore, should be catered for. And this is Forty-second street's opportunity.

As we write this article, we have news that a project is afoot for erecting a sumptuous picture house on Forty-second street. We hope the project will take shape. If it does, it will help dignify the picture and will result, we are convinced, in financial success. Wake up, Forty-second street!!

Outdoor Moving Pictures by Electric Light.

A Columbia Record.

The night side of life has engaged the attention of photographers ever since the gelatine-bromide of silver process became practicable for negative making. The rapidity of this process has rendered it practicable for a photographer of considerable technical skill to make still photographs of almost any outdoor subject, provided there be sufficient artificial illumination in the field of view. It is perfectly possible, and indeed the thing has been done, to photograph a scene at night, let us say Fifth avenue or Madison Square, showing the lights as they appear to the eye, together with sufficient detail in the shadows of the picture to make a presentable photograph. The formula for success is, roughly, a well-backed plate to obviate halation; long exposure, extending sometimes as much as an hour; and careful development. Stationary photographs made according to this formula are very frequently seen reproduced in the magazines.

For the same purpose, magnesium and electricity are employed for making rapid, if not instantaneous, exposures at night. One of the simplest ways of making a night photograph by electricity, is to take advantage of the illuminating properties of lightning, which, after all, is only electricity. The camera is focused on a given scene, the lens uncapped, and then it is recapped, after a flash of lightning has illumined the scene. On development you get a true photograph by electric light.

Stationary photography at night time, therefore, is fairly common, and, as we have said, fairly practicable. But what about moving picture work? How far is this practicable? and under what conditions? The question has been answered by I. W. Ullman, of the Columbia Film Company, New York, who, so far as we can discover, is the first to produce a moving picture of a night subject by electric light. Recently Mr. Ullman found himself in Kansas City, which city was in a celebratory mood. The "Priests of Pallas" processions were being held. These processions, if we understand them aright, are something in the nature of New Orleans "Mardi-Gras" or Carnival processions. They have emblematic floats, and all other appendages of great spectacular processions. It occurred to the authorities of the event that it would be desirable to secure, if possible, a moving picture at night time of the procession, and our friend Mr. Ullman was appealed to. Not without trepidation, but with considerable enterprise, he undertook to make a moving picture at night of the "Priests of Pallas" procession as it passed through the streets of Kansas City. We applaud Mr. Ullman for his daring and enterprise. Offhand, we should have said that it would have been exceedingly difficult, if not impossible, to make a satisfactory moving picture of a procession at night, unless a great blaze of illumination were available. Even so, Mr. Ullman got busy, and managed, before turning the handle of his camera on the procession, to have under command two very perfect sources of light as follows:

At a suitable place along the line of parade a platform about 20 feet high was erected at one side of the thoroughfare. On this was strung 60 flaming arc lamps, drawing 25 amperes each, in two rows, backed by a monster curved sheet-tin reflector. To be exact, this parabolic reflector was 70 feet long and 6 feet high. Across the street was another embankment of light almost as powerful. Over all was stretched a canopy of white canvas to reflect the light downward, so that for the space of about 100 feet the street was as brilliantly lighted as on a moderately clear day. The actinic value of the light was fully attested by the fact that the local newspapers published the next day snapshots made by their reporters at this point.

After Mr. Ullman had made his exposure he developed a test strip and was gratified to find that he had got a well-exposed negative. Upon his return to New York City, the entire 600 feet of film were developed. The result is a highly satisfactory picture of the Kansas City procession by night.

We have seen the results and are surprised at their good photographic quality. It would be ridiculous to say that they are not distinguishable from daylight results. They are. But, nevertheless, they do not suffer on that account. You have, as it were, all the floats and other objects in the procession, silhouetted against the black background of the night, making a very effective picture. As we have said, to the best of our recollection, this is the first time a successful moving picture at night time, with electricity as the illuminant, has been made. We think Mr. Ullman is deserving of the highest credit and congratulation for his achievement.

The picture is private property, but we hope that arrangements can be made whereby such a unique subject can be shown in moving picture theaters, where we are sure it will create great interest. When a night subject, made in the stationary camera, is shown on the screen, it always excites great interest. We imagine that a like reception awaits moving pictures made at night.

This is an illustration, if illustration were needed, which shows that the possibilities of moving picture photography are far from being exhausted. The field for this class of work is a wide one, albeit it must be an expensive one. Yet there is a great wealth of subjects which can only be obtained at night time out of doors,

and which the progressive enterprise of the film makers may obtain for us as occasion arises. For example: All of us know Coney by day in the pictures, but how much more interesting would it be to see Coney by night in a moving picture? So on down the list! Suitable subjects are inexhaustible. We congratulate Mr. Ullman and the Columbia Film Company on the success of their experiment, which was carried out under exceptionally trying circumstances and conditions.

Moving Pictures in Natural Colors.

Second Article.

By Thomas Bedding, F. R. P. S.

I concluded the first of this series of articles (see page 800, October 8) by briefly summarizing the points of the Urban-Smith and Friese-Greene Processes. These are adaptations of the well-known theory of tri-chromatics first enunciated by Prof. James Clerk Maxwell in the year 1861. If the reader has possessed himself of any of the text books listed in the previous article, he will know what this means, so that it is unnecessary for me to give a long description of it. I shall in fact assume that I am addressing a section of the readers of this paper who are cognizant, to some extent, of the underlying theories of the processes described.

Broadly speaking, the tri-chromatic theory underlies most of the experimental possibilities in the making of moving pctures in natural colors. For example: from Drac, a European experimentalist, comes an enormously valuable suggestion which, so far, has not been availed of, but which to my mind contains the germ of great possibilities. In the optic axes of the lens of the taking camera, he uses a series of prisms which split up the light or rather the image into definite sections of the spectrum. In other words, like Mr. Ives in his beautiful Kromscop, he makes records of the three primary parts of the spectrum. The development of this idea along practical lines seems to be obvious. If your negative contains three records: that is to say, the image is split up into three parts, then it is perhaps feasible to make your positives contain these three records and to project them at such a rate or in such a manner behind properly selected color filters, as to give on the screen the appearance of the subject in natural spectrum colors. Mind, I am merely recording the suggestion of an experimentalist which looks to me perfectly feasible. As I said in the first of these articles my object is to publish such data as in the hands of competent experimentalists will lead to perfection or rather completion of their ideas.

In contradistinction to Drac's system which is primarily an optical one, we come to two or three systems which rely chiefly upon a chemical adaptation of tri-chromatics. It has been suggested to use three films, each sensitized for a particular region of the spectrum and exposed behind suitable screens. The images are then developed and fixed, treated with hydrogen peroxide which has the effect of bleaching the dyes, leaving the images free to take colors applied. This looks a somewhat arduous, and not altogether practicable method of getting color, but it contains the germ of a good idea, namely: the sensitizing of the film for particular regions of the spectrum—an idea more or less in the mind of Drac. Indeed, it will be seen that both methods predicate the use of the tri-chromatic theory.

But "there is another way," to quote the cook books, in which the tri-chromatic theory can be availed of, and that is by inhibition. Here the colors are obtained roughly, by what is virtually a transfer process. You make your negatives behind the screen for a particular color or sensation. Then you transfer to that color, your green and your red obtained from gelatine images on paper. This means that your gelatine paper has been sensitized by bi-chromate of potash and an impression made from the original negative. To make this practicable it would be necessary to use a pan-chromatic emulsion with an adjusted filter for the red sensation. The blue and yellow sensations would be obtained from dyeing on paper as roughly outlined.

When he was in this country last year, Mr. Williamson of Brighton, England, showed me some specimens of a very promising process, consisting of using alternate red and blue images, obtained by dyeing an ordinary positive. These, when projected, showed that there was an idea in the process which could be developed along familiar lines.

Each of the processes just briefly described is more or less practicable: that is to say, they produce results of a promising nature. Each has a germ which can be developed under proper conditions. What are those conditions? They are chiefly of a commercial or factory nature. It is one thing for an investigator or an experimentalist to work out a process, and another to make it practicable, or commercial. That is the crux of the matter. Inventors and experimentalists overlook it. Manufacturers with plants in which they have invested capital of greater or less amount are chary of altering or tearing out those plants to accommodate a new process of manufacture. Any process of making moving pictures in natural colors must, therefore, be a factory process. It must be capable of being adapted to any existing plant involving no considerable alteration or disturbances in it. I pointed out this fact before. I am aware that there are many experimentalists devoting their attention to the making of moving pictures in natural colors, and as one interested, I would like to give them this advice, namely to study the factory end of matters before proceeding with or completing their work. A few weeks or even a few days in a moving picture plant will tell them what is wanted. Unfortunately, inventors and experimentalists seldom think of these things. The results are many abortive processes which, though beautiful in themselves, contain the germs of good ideas but are not practicable in the factory. . . .

I hope the reader who is interested in this subject will carefully read this article for the hints it contains. There is not one of the processes that I have specified which is incapable of being worked out to a definite conclusion. I do not want to hark too much on the first person, singular, in fact I am endeavoring to use the "I" as little as possible—but, as I said in a former article, I have given this subject many years of attention, and I can see possibilities invisible to under-educated imposters who are monkeying with a subject which they will never understand on this earth. More than that, having been made worldly wise by experience I am not giving away all that I know, nor do I mean to. But I am sincerely trying to arouse interest in the subject which is for the general good and advantage of the business.

THE MOTIOGRAPH IN CALIFORNIA.

The Enterprise Optical Company manufacturers of the "Motiograph" announce that they have appointed Edward H. Kemp as their representative for the State of California. Mr. Kemp was formerly representative for the Chas. Beseler Company, of New York, and possesses a thorough knowledge of the technicalities of the optical projection line. There is no doubt that Mr. Kemp will successfully look after the interests of the exhibitors and the Enterprise Company as well.

Any art which seeks and finds expression through beautiful methods is a fine art.

In criticising motion pictures from a fine-art standpoint, I take the ground that they *are being* produced, now and then, of high artistic quality. I have written pages upon pages of generous appreciation designed to encourage those who are taking pains and showing quality in a personal effort to raise the average of motion-picture performance. Why? Because I believe that impartial and intelligent criticism will help to raise the average quality of production to the ultimate benefit of everyone interested directly or indirectly in the business. The trouble is that *only* now and then are patrons of picture shows enabled to enjoy screen exhibits of undoubted merit. The average of quality must be raised to insure the permanence of this form of entertainment, and that average is a long ways below what it should be. Take, for instance, the program of first releases shown at the Union Square Theater last Tuesday, when there was an Edison, a Gaumont, a Kalem and a Vitagraph subject thrown on the screen.

Some of these companies have already demonstrated their ability to put forth pictural dramas of high merit, and I have praised some of their best efforts to the skies, but the average quality at this show was disheartening. I have watched in vain to discover a Kalem subject that stands out above "the usual thing," but their work, while showing some signs of improvement, is almost uniformly dull. I may have missed some especial effort of theirs, but those I have seen have been so utterly inane that the audience settles down to endure boredom when the Kalem sign is shown on the screen. The effect of one poor picture is to lower the quality of the others, excite resentment in the audience against pictures in general, but the Kalem was not the only dull picture shown Tuesday.

What does the audience want?

The easiest way to answer that question to yourself is to ask yourself what do *you* want when you go to a theater? You go there to be entertained or enlightened or both. *You* do not go to the theater to see something morbid, stupid or silly. According to *your* own judgment, are the pictures, now being shown, satisfactory? What do *you* hear on every side about the general quality of these performances? This form of entertainment draws because of the low price of admission, the audiences are generous on that account, but the quality *can* be raised at no additional expense to the producers so as to insure permanence of public favor. The quality can best be raised when the faults of to-day's products are intelligently criticised and remedied in future productions. Interest in the pictural dramas is purely visual, and it must be treated from two standpoints, that of the picture and that of the play.

We feel a delight in the telling of the pictured story, in the thought it expresses, and a second delight in the symbols of that thought, in its method of expression. There must be some sort of a story to tell in a pictural drama, the action must get under way as soon as possible, and it must lead up to something of value or interest. Because of the pictural delights, the telling may be greatly embellished by beautiful scenery, or enhanced by appropriate settings, then the whole should be characterized by harmony, not self-contradictory. Consistency is always a jewel.

There is no excuse for the Kalem "Forty-five Minutes from Broadway," especially under such title, and the sub-title indicating that it starts at Larchmont. Larchmont would be a beautiful place to start a story, the finest suburban yacht club in the world has its house there, and the scenes in front of the club house during the July races are well worth photographing. The settings in the supposed villa are such as no dweller in Larchmont Manor would use in his coach house. There are numerous fast trains in the morning, running express from Mount Vernon to the Grand Central station, there are trolley cars and telephones, there are cross-country trolleys to other lines, but the denizen of Larchmont who has missed his train is depicted as using a hand car and a hay wagon to get to "taown." The man who tried to put that over would probably run for a Broadway car for fear it was the last one "daown taown." All this strained and artificial effort led to a dull finish.

I do not like to depreciate the Gaumont production because the settings were correct, if gloomy, and the play was one of French life, but it was dull. A girl played sick in order to marry one of the farm hands, and her father consented. Not much of a play in that, any way it can be put. The Gaumont people have shown such exquisite taste in exteriors, many of their products taking front rank as examples of the artistic, that they should bring their dramas up to their settings.

The Edison play was more ambitious. It attempted to show the blighting influences of evil acts in succeeding generations, and Hawthorne's gloomy theme, in "The House of the Seven Gables," grew so gloomy with excessive sub-titling that people hitched around in their seats and rubbed their faces wearily, while the man next to me actually went to sleep. Sub-titles should enforce the action, but they tire the spectator when they are required at every change of scene to explain the action.

"Auld Robin Gray," by the Vitagraph Company, did not dissipate the gloom, but IT WENT OVER. The poem, written nearly a century and a half ago by Lady Anne Barnard, is so strong and simple that it has survived the ages and is as beautiful as ever. In this case the exquisite poem enforced the action. It was gracefully presented in original and artistic designs and lent itself fairly well to a photoplay. The poem itself, and the fine acting, reached out into the sympathetic affections of the audience, and, in spite of the general gloom, it was closely watched and applauded at the end.

Of the four plays only one was decidedly poor, but only one was satisfactory to a very generous audience.

No one of the plays was demoralizing, and I was glad of that. I think the public is justified in doing away with any widespread influence injurious to children and to those who are not fortified by education and development to resist degenerating influences. Next to questions of self and family maintenance, there are no live problems of deeper interest to the mass of people throughout the country than those which pertain to the welfare of our children. We must listen to the voice of the people, and then any play that excites disgust in even a minor proportion of the audience is not worth producing. An appeal to what is best in human nature is worth hign consideration for the soul that is in it, as well as for the strong establishment of motion pictures as a factor for good in our evolution as a people.

We are all interested in

"Fictions in form, but in their substance truth,
Tremendous truth, familiar to the men
Of long past times, nor obsolete in ours."

How a Brooklyn Priest Deals With the Problem of Moving Pictures.

That motion pictures can be made a great factor for moral uplift besides being a medium of instructive entertainment is the belief of the Rev. James J. Durick, of the Church of Our Lady of Good Counsel on Putnam avenue, near Ralph. In order to impress this fact upon the members of the congregation Father Durick has invited his parishioners twice a week to see the proper kind of pictures in the Parish Hall, Madison street, near Ralph avenue. Tuesday night the first entertainment was given and a large crowd filled the hall.

In adopting the above plan, Father Durick is to be commended for his twofold work of standing by all that is good in the moving picture, and doing his utmost to eliminate the bad. In this respect he becomes an example to the critic who seeing only the evil fights against the good also. In further explaining his stand for developing all that is best in the use of the cinematograph, Father Durick says:

"There was nothing left for us to do but to fight the evils of the moving picture show with its own weapons. Moving pictures have caught the attention of the public. No other form of entertainment is so much patronized. It would be all right if they kept showing clean pictures, but the pity of it is they don't. Even the so-called respectable shows contribute to the evil. They do not boldly show immoral pictures, because they know at once that the public censor would get after them. But you go into one of these places and at first you are amused and instructed. Suddenly, before you know it, a picture which insidiously reveals vice and suggests vile things flashes out. Sometimes it is broadly vulgar and brings the blush of shame to the girl or woman who is present, but who hides her embarrassment by joining in the laugh of the coarser ones present. Gradually the young people become accustomed to this form of entertainment and their moral sense becomes blunted.

"I was determined in our parish to fight this state of affairs. I think moving pictures are too good a medium to be debased in this manner. Our people have promised to back me up. The pictures shown will be the best and many of them will teach lessons of patriotism, bravery and duty; and instead of demoralizing our young people will make them better citizens. Of course, we shall have the funny side of it too. It would not attract the young people so much if it were not amusing. Yes, and we shall have illustrated songs just like the ordinary moving picture shows."

Another Brooklyn church has taken up the care of moving picture exhibitions at Fifth avenue and Fifty-ninth street, thus emphasizing the recognized value of the moving pictures. This is also a lesson to those exhibitors who are not careful either in the selection of their subjects or the manner in which they conduct their places of exhibition, proving as we have often stated: that while such carelessness may for a time hurt moving picture places in general it ultimately becomes a boomerang which hits the exhibitor alone and others take up the good side of the work while he "goes to the wall."

Picture Personalities.

Miss Nellie Grant.

The echoes of the success of the silent play, "L'Enfant Prodigue," are still heard in the land. People are talking about the work of individual performers in the play. The star, Mme. Pilar-Morin, was ably seconded in the performance by, amongst others, Miss Nellie Grant, who played the part of Phrynette. Phrynette was the *blanchisseuse* for whom Pierrot left his happy home. And then Phrynette, as everybody knows, threw the boy over. The part of Phrynette was played with *verve* and vivacity and Miss Grant achieved a great personal triumph in the work. Miss Grant is an experienced picture play actress. She has been associated with the Biograph Company and the Edison Company, as well as the defunct Cameraphone Company; so that her moving picture experience stood her in wonderfully

good stead when she came to face a critical New York audience at the Liberty Theater.

There is a great deal of the method of Pilar-Morin in Miss Grant's acting. She is more mercurial than the average American actress. She has plenty of versatility and go. She impresses us as being distinctly Hibernian in temperament. We hope this will be accepted as a compliment; we mean it as such. We look forward to other opportunities for studying Miss Grant's work in moving pictures. She is a consummate actress, which is more than can be truthfully said of the majority of "actresses" in moving pictures.

In private life Miss Grant is the wife of one of the best known producers in the moving picture field, and if we may be permitted the liberty of saying so, the very opposite in character of the somewhat erratic Phrynette. We had some difficulty in persuading her to take her proper place in our gallery of picture personalities, but then true merit is always modest. We wish Miss Grant the greatest success in her work.

AMONG THE PHILADELPHIA SHOWS.

Philadelphia is the home of beautiful picture houses—no picture palaces. Superb and imposing abodes for the "Photoplay" and ten-cent vaudeville are scattered all over the city in surprising abundance. We have some very fine theaters in New York, and also in Chicago; but in Philadelphia there are many. Market street is the Fourteenth street of New York, and the State street of Chicago, though I think that Market street is more representative in picturedom than either of the others. Outside of its magnificent department stores, nothing is more conspicuous on Market street, than the row of playhouses, especially so at night, with their glaring signs, garlands and arches of decorative lights. Some of these places are very elaborate, perhaps too elaborate from an artistic point of view. There is too much of decorations, and too little of architecture; too much of gingerbread gewgaw and too little of style. Take, for instance, and compare the Palace and the Victoria. They are the most expensive houses in Philadelphia, if not in the country, and the cost of their construction was about the same. The Palace—Lubin's Palace, as we used to call it—is a very swell affair and worth $675,000, and always mentioned as the finest moving picture theater in the world. But, to my personal taste, there are other theaters I decidedly would prefer, and among them is the Victoria. The Palace is one of those "overdressed" affairs that spells moving picture very loudly. It has all the decorative plaster work that is possible to get, on and in the place, besides, I do not like the superstructure; it is flat, big and square, like a sign board. Then several of the smaller theaters are more proportionate, as, for instance, the Royal and the Casino—all three built by the same people. Now, take on the other hand, the Victoria, it is of very attractive appearance, dignified and tasteful in proportions, inside as well as outside. Walking on the other side of the street I noticed the building and thought it might be a new Keith & Proctor 25, 50 and 75 cent variety house. Well, it is a ten-cent house, and one of the finest in the country, I think! Market street is practically owned—the theatrical part, of course—by the Moving Pictures Company of America, a corporation of $600,000, operating a number of theaters in different parts of the country. They have six theaters in Philadelphia, of which five are on Market street—Palace, Savoy, Casino, Royal and Victoria, and the Lubin Auditorium on Eighth street. Felix Isman, a prominent real estate man in Philadelphia, holds considerable stock in the company, also Jules E. Mastbaum and S. Lubin. Officers of the concern are Jules E. Mastbaum, president; Joseph A. Mastbaum, treasurer and Maurice Wolff, secretary. The general manager is Louis Block. The firm has its offices at 1214 Market street or in the Palace Theater building. I called on Mr. Block and was received very cordially by this genial and accommodating gentleman. Of course, I inquired about the Victoria, and was told the theater was opened the first of October, 1909. The cost of construction was around $125,000. The ground rent is naturally most expensive, and I was informed that they paid a handsome lease on the property, though not quite as high as that of the Palace. Mr. Block would not commit himself to any figures, but if the Palace is worth $675,000, and $100,000 subtracted as the cost of the building, $575,000 will be the value of the property, and a fair estimate might be calculated as to the size of the lease.

The Victoria seats 1,100 and the Palace 1,000. They are running exactly the same class of program, giving one and a half hours' show. The vaudeville is furnished by a local concern, Bart McHugh, and the pictures, of course, by the Lubin Film Service. They had a superior show at the Palace but I was rather disgusted with some of the presentations at the Victoria. Among other features was the Royal Italian band or something like it. I am very fond of music and play a little myself, but O! my! for the music of that Italian band. I always had the impression that Italians were born musicians, but not those gentlemen from Sunny Italy. It sounded more like the proverbial German band giving a concert once in a while in the back yard, but no German band ever made such a noise as these Italians. The drummer seemed to play the leading part and exhibited wonders in beating on drums and cymbals, making a noise like a fusillade. The conducter also played a very ample part in the entertainment. He danced a Salome dance all by himself and knocked his cornetists once in a while on the head with his baton, kicked down his stand with the music on the floor, tried to pick it up, tried once more, and kept on for about ten minutes trying to get hold of that music under profuse applause from the audience. I drew a sigh of relief when the torture was over and a picture was flashed on the screen.

Cheap vaudeville is no attraction and decidedly not when at the expense of the better film service. I know at least one man in Philadelphia of the same mind, his name is W. F. Boogar, proprietor and manager of the Dreamland Theater, 835 Market street. Mr. Boogar is a pioneer in the business, and opened the first moving picture theater on Market street. Mr. Boogar has faced the game from all points of view and also had vaudeville as an attraction in his theaters.

"It isn't worth while," he said, "I used to put on four acts of good stuff in this place and charged ten cents, because everybody else did, but it was a mistake and I found it out purty quick too, and now I give them four reels and nothing else, and charge five cents and I am making more money than I ever did. But I get a good picture here and that is what the people want. I run my theater from nine o'clock in the morning and people are standing outside waiting to get in; continuous performance until twelve o'clock at night and full house all the time."

It was full house all right when I was in and people standing in waiting to get a seat and the picture was good, exceptionally so, remarkable for its steadiness, brilliant light and sharp definition. The Dreamland is a very ordinary fashioned theater seating 399; long and narrow with a machine throw of 135 feet. It had a self playing piano in the front as a barker, badly out of tune But the limit was the orchestra, six pieces, making a racket like the tam tam of a side show. Oh, Mr. Boogar, it's a shame with those pictures!

Philadelphia has beautiful theaters, as I said, but vast improvement could be made in their general management, and especially so on Market street. Some of the small theaters look dirty inside in spite of their elaborate exterior and interior decorations. Several were running junk film and appropriate music was heard in very few. Of all the theaters I visited none was using sound effects to the pictures and only one mirror screen in all Philadelphia, I was told by a film exchange man, and they had to tear down the front of the building to get it in. In my opinion the mirror screen is a valuable acquisition to a five-cent theater and a considerable improvement to the picture well worth the expense and well worth the trouble of putting it in.

The most characteristic thing about the Family Theater, also on Market street, is a phonograph. It almost brought tears in my eyes—you never hear these phonographs nowadays—it reminded me of those dear old times when there was easy money in the moving picture game and you started "the biggest show on earth" with a seventy-five dollar Kinetoscope, a store room, some rented chairs and—a phonograph! A phonograph with a monster horn barking "Not Because Your Hair Is Curly" or some other sweet siren song of days past by luring the strolling pedestrian to spend his nickel on a flickering rain storm. But the Family had a good phonograph and good, clear pictures and is a very neat place by the way.

A few blocks from the Family is the Savoy also a licensed house and, as previously mentioned, operated by the Moving Picture Company of America. The Savoy runs three reels and one illustrated song, also the illustrated song singer sang a ballad without the slides in full dress suit on the stage. The Savoy has a small stage but it is very elaborately decorated. That's about the only thing elaborate about the

Savoy. Yes, they had a very good pianist playing appropriate music to the pictures. The projection was far from elaborate, the light none too good, the shutter was loose which finally resulted in a breakdown, and the film looked as if it was two years old, dirty and scratched.

Next house was the Bijou Dream, running Independent service. Of course I do not expect to see first runs all over the program, though I think that exclusive houses on Market street could afford the very best in a picture service with people pouring in from eight o'clock in the morning until 12 o'clock at night and crowded houses all the time. I can't help making a comparison between the loop theaters of Chicago and the Market street theaters of Philadelphia. All day and night theaters as you might call them, catering to transient patronage. Some people might have the idea that it matters little what show you are putting on if you have the outside attractions to get the crowds in. That is my impression of some of the Philadelphia shows, and I think generally the loop theaters of Chicago give a better show and are managed far better than those of Market street. But back to my story about the Bijou Dream: it's a straight picture house, not even illustrated songs. The night I was there only two reels were shown.

Well, from the Bijou Dream, I went to the Palace and saw a very good show, the vaudeville offerings decidedly better than at the Victoria, and a feature act of "Musical Barbers" that made good

I was invited over to Germantown avenue to see two of the finest ten-cent houses in Philadelphia—"The Germantown" and "The Great Northern." I owe this to Mr. Greenbaum of the Calehuff Film Service. He said it was a treat, and indeed it was!

I stopped at 5508 or on the premises occupied by the Germantown Theater. Yes! it was a magnificent house of attractive design; spacious and well equipped inside. The Germantown is owned and managed by Stumpfig & Son and was opened the first of April this year, I was informed by Mr. Stumpfig, Jr. I had quite a little talk with Mr. Stumpfig, Jr.—a very pleasant and capable young fellow, enthusiastic and optimistic about his work and naturally quite proud of his theater. "Yes we spent quite a lot of money on this place," he said; "the building stands us $65,000 outside of the lease."

The Germantown has a seating capacity of 1,500. Admission charged is ten cents, with the exception of the twenty-five first rows at twenty cents. Five acts of vaudeville open and close with pictures. Three "Powers" machines and a "Klegel" spot light equip the operating booth, in charge of an experienced operator. The vaudeville attraction is furnished by Krauss Booking Agency, Philadelphia, representatives for the United Booking Offices; the film service by Lewis M. Swaab.

After enjoying a very good show at the Germantown I went to the Great Northern—a unique creation I had been told, was very much out of the ordinary and perhaps the most beautiful house in Philadelphia. The exterior was nothing extraordinary—from the general style of the five and ten cent theater maybe—it was more like a regular theater in a small city. The box office was something distinctly novel. It had the shape of an old-fashioned windmill, one of those things you see by the dozen in Holland. I entered the place and really this was something unique. The walls represented the exterior of an old colonial mansion or perhaps an old monastery—its walls covered with vines and roses, the windows half open and a balcony winding around the entire building. The ceiling was covered with a network of green and spread with hundreds of different-colored electric light bulbs in the shape of flowers, garlands of flowers winding down the pillars and a fountain was splashing merrily at each side of the orchestra. It was very pleasing to the eye and you could hardly help the impression that this was something that spoke of refinement and of a class above the regular ten cent theaters. Another characteristic feature about the place was the number of exits. I counted not less than nine—four facing Germantown avenue and five leading into Broad street. What this means for the assurance of the patrons is readily understood.

A number of new theaters will open in Philadelphia in the very near future. The Jumbo Theater on Front street and Gerard avenue, seating eighteen hundred, operated by the Jumbo Amusement Company, will open the fifteenth of October. A very handsome theater costing about $60,000.

The Nixon is another place seating 2,000 located at Fifty-second and Market streets. Wm. Freihopfer is the proprietor. Will open November 15 at a cost of $75,000.

Still another large place is under construction at Kensington and Allegheny avenues, seating 2,100. M. C. Walsh is the proprietor and intends to open December 1.

G. P. VONHARLEMAN.

THE DRAMATIC READER IN THE MOVING PICTURE FIELD.

More Boston Influence on the Picture.

In an article devoted to Mrs. Clement of Boston and her work which we printed in the "World" a few weeks ago, we congratulated that lady on the means she adopted for supplementing the moving picture at the theater which she so ably manages, stating that she presented one-act plays, monologues with music, etc. The result is that the Bijou Theater at Boston enjoys a national reputation for the refined manner in which it is administered. Its success is the envy of many other theater managers throughout the country.

It will be also remembered that time after time we have advised theater managers to supplement the picture with good lectures, dramatic readings, recitations and the like. Of the value of this suggestion Mrs. Clement seems to be also aware, for she has engaged the services of Mme. Bona, a distinguished dramatic reader to whom we made reference in the World a few weeks ago. Mme. Bona is appearing at the Boston Bijou with such conspicuous success that she is bound to enhance her already great reputation. She is one of the most accomplished dramatic readers in the world.

The other evening before Mme. Bona's departure to Boston we had the opportunity of being present at a reception especially arranged to give her an opportunity of displaying her wonderful dramatic and elocutionary gifts. The reception, a large and fashionable one, was held in the salon of the Van Cortlandt Hotel, one of the most refined of New York's many hotels.

The lady's program was an extensive and varied one. She gave Longfellow's "King Robert of Sicily" with wonderful conviction, gradation and dramatic effect. She also included in her program such charming comedy themes as "A Lesson with a Fan," "A Newport Romance," "A Little Wild Rose," etc. These are but a few extracts from her wide repertoire with which she is delighting Boston audiences this week.

We hope this excellent example set by Mrs. Clement will be widely followed, and that the best available talent, dramatic, musical, singing and the like will in future be employed in the moving picture theaters of the country wherever it is necessary that the picture should be supplemented. There has been a really remarkable entry of gifted artists into the moving picture field this last year or so, and not the least noteworthy of them is this lady, Mme. Bona, who is making such a striking success at Boston. Mme. Bona we may inform the readers of this paper, is known as "the girl with the golden voice." "She does not sing to you, but talks to you." If we are any judge of such matters, she has a fortune in her voice.

NEW FILM CONCERN FLOATED.

[Communicated.]

The National Film Mfg. & Leasing Co., capitalized at $1,000,000, has been incorporated during the last few weeks with the object of manufacturing and releasing twelve reels weekly and operating exchanges throughout the United States. Their product will be handled exclusively by their own Exchanges. They already have acquired options on several exchanges, and a mammoth factory is planned, which is said to be the largest in the world. It will contain every modern facility for producing the highest class of films.

Four directors will be employed to produce two reels each week. The other four reels will be foreign negatives, imported and printed in this country.

A large banking concern of Wall street is financing the enterprise and many prominent men are rumored to be interested in the undertaking. A prominent amusement promoter of New York, identified with several of the largest amusement enterprises, it is rumored, will become president of the new corporation.

Several Western capitalists have interested themselves in the enterprise. Secrecy has been maintained regarding the personnel of the officers connected with the company, and except for the information that A. J. Clapham, formerly of San Francisco, and now president of the Acme Film Company, is treasurer and temporary director in charge, no further data is obtainable.

A 20-acre farm on Long Island, containing a variety of landscape and water scenery is to be acquired for studio and factory purposes. Another studio in California will be maintained to obtain the real Western atmosphere.

The new company has been planned with the object of overcoming the obstacles and antagonism now being met with by the Patents, and Sales Companies.

THE ALIEN OPERATOR.

We were honored last week with a visit from Samuel Solomon, representing the alien operators in New York. Mr. Solomon explained that he had not been duly elected by the alien operators and also stated that he had no credentials from them. He came to us as a representative sent by a "higher power," perhaps, in his own opinion, he was sent by a "divine" power. In other words, he wasn't sent at all, he just "came" to us because the spirit moved him.

The alien operators in New York began to realize that their bread and butter was at stake, through the passing of a recent ordinance; they began to do some tall thinking. The trouble was that they did too much thinking without any action to suit the thought. The more they sat and thought, the worse matters got, and still nothing was done. They all realized and agreed with each other that it was up to somebody to "start something," but the something still remained stationary.

As in all crucial moments in the lives of men, a leader at last arose from the ranks. From the ranks of the alien operators arose Samuel Solomon. Way down in his heart he had a vague feeling that something ought to be done. He had waited patiently for something to turn up. Unskilled in parliamentary lore, he refrained from rushing in where angels fear to tread, hoping that the right man would come to the front and espouse the cause of the alien operator in proper fashion. It took him some time to realize that he himself was the Moses of the persecuted cult. They were waiting for him to come, while all the time he stood in their midst.

Not being hampered by any committees or sub-committees, Mr. Solomon proceeded with dispatch to bring matters to a head. He went first to a printer and there had "struck off" a certain placard that summoned all alien operators in the city of New York to assemble on a certain day in a certain place, and there make public protest against an unjust ordinance of the city that deprives an alien of the right to operate a moving picture machine, no matter how competent he may be. After that he went and hired a hall.

An immense gathering of some three hundred alien operators was the reward of Mr. Solomon's unselfish work. The meeting, while large, was not quite as successful as had been hoped, because, as stated before, the new leader had neglected his early parliamentary training, and a few slight omissions on his part were more to be regretted than censured. For instance, he had overlooked the matter of providing any speakers to address the assembly. He had also not considered the advisability of having a chairman to preside, and moreover, did not seem to realize that no meeting can accomplish much without a block and gavel.

The sponsor for this well attended meeting had a vague inward assurance that the speakers would bob up of their own accord, somehow or in some fashion. He had felt from the beginning that, given the main essentials, namely, the time, the place and the boys, that something was sure to happen and in this feeling he was right. After a dull sickening silence of about twenty minutes, someone with good lungs wanted to know what in ——— they were all there for, and why in ——— something wasn't said or done. At this point Mr. Solomon arose to explain that it was the same sentiment that had prompted him to print the placard that had brought them all together. He tried to make it clear to them that his idea in bringing them together was to have an informal discussion.

The informal discussion began at once. But instead of discussing the rights and wrongs of the alien operator, they began to discuss Mr. Solomon. While they were discussing him they were also cussing him. Perhaps the only reason that can be given for the leader not losing heart at that critical time, is because with all of them talking at once he could not understand what they were saying. They were filing out of the place indignantly, one by one, and at last the leader was left alone, talking to the naked air.

The operators had not even given their leader the credit of having good intentions, but he still remained stout of heart. More placards were printed and another meeting was announced. This time Mr. Solomon was not to be caught with his overalls at half mast. He had seen his mistake, and for the second meeting had promised to have prominent speakers and plenty of them, and he kept his word. In fact there were more speakers than listeners. By the strange perversity of fate the second meeting was the exact reversal of the first. The previous session was all operators and no speakers, while the later one was all speakers and few operators. Well might the dauntless leader pause and scratch his head. Once more he arranged another meeting, which proved worse than the other two. And then at last, he did what he should have done at first. He came to the Moving Picture World and asked for our advice.

To us it appears that the psychological moment was allowed to slip by at the first gathering. The first indignation meeting is usually the best, no matter what the trade or trouble may be. That is the proper time for a "touch," as it were, and, speaking broadly and roughly, money is the only thing that is going to do any good in this case. The horse is stolen, so there is no good in locking the stable door. The only thing for the alien operators to do is to put up some money and hire an expert cowboy to go out and lasso the horse and bring him back to the barn.

The alien operators cannot expect the citizen operators or the operators' union to get all worked up over this thing because the shoe doesn't pinch them at all. The best you can expect from outside sources is moral support or apathetic approval; don't expect any money because you haven't any good reason to expect any from anybody but yourselves, and if you can't get together and hand up for your own protection you don't deserve much help from others.

Mr. Solomon has done all he can, and we consider him a brave, self-sacrificing young man. He is not qualified to handle a movement of this kind by himself, but he deserves a lot of credit for what he has done and has tried to do. Our suggestion is for the alien operators to make another try. Get together once more and don't leave it all to one man. Form an Alien Operators' Protective Association. Get all you can at the first meeting and then get the rest by good sized weekly dues. Remember you have to hire a lawyer, and a good one. You have to give him enough money to make it worth his while to bother with the case—$50 won't do it, neither will $250. The lawyer who is able to do any good is one who must be paid for his time and his brains, and $500 is no more than right if he wins out. Only, for goodness sake, don't hand that to some shyster who will stall you for a couple of years telling you the case is coming on fine. Make him do the work first.

Our experience with nullifying unjust laws is to have them declared unconstitutional through the chancery court. This is a simple case, the only hard part being the long wait. In the meantime don't be "pikers;" this case is like a bad tooth, you may let it go for a while, but sooner or later it must be pulled out, so you may as well start saving at once to pay the dentist.

It is to the efforts of Samuel Solomon that the alien operators have obtained the concessions in the following letter:

CITY OF NEW YORK.
Office of the Mayor.

October 5, 1910.

Gaetono Garafalo, Esq.,
426 East 110th street,
New York City.

Dear Sir—Referring to the communication of September 22, signed by yourself and others, the Mayor directs me to state that he has been informed by the Commissioner of Water Supply, Gas and Electricity that it has been decided that all 1910 cards which were issued to moving picture machine operators prior to the enactment of the law requiring a license would be good for one year from the date of issue. It is stated that this will in some cases extend the time of employment for some of the operators who are not yet citizens, from one to six months. Respectfully,

(Signed) ROBERT ADAMSON,
Secretary

"Lo! the poor Indian!" or, I should say, "Lo! the poor operator!" Before me as I write is a little letter from an operator with whom, it seems, your Lux Graphicus is not popular. This gentleman suggested that instead of writing about the things that I do on this page, I should devote at least some attention to the operator. He seems disgruntled with me for writing about Bohemia; moving pictures of sport; Broadway and the theaters; the Vitagraph girl; and other things that have recently figured on the screen. I will gratify my operating friend's desire and say something about the operator this week, though possibly what I have to say may not be all honey.

* * *

Operators are an unorganized and an unorganizable class. The reason is not far to seek. They are neither fish, flesh, fowl, nor good red herring: that is, professionally or industrially regarded. Operating is neither a business nor a profession, like bricklaying, bread-selling, or law. An operator is an indefinite and an indefinable kind of worker, a casual unit in the great army of more or less unskilled workers; hence the difficulty that I have hinted at in organizing them. But I am pleased to see that efforts more or less successful are made to conduct operators' unions for mutual and co-operative purposes. I wish these movements every success. They mean well, but if they fail to accomplish much, it is for the reason I have given, namely, that in the cosmos of labor and industry, the operator is a kind of wandering atom.

* * *

What is the genesis of the average operator? How does he originate? Who made him an operator? Where did he acquire his knowledge? True, municipal authorities demand that he shall have a license, but does that make him proficient, skilled, and qualified? Does that make him a mechanic, a tradesman, a professional man? What **does** it make him? These are a few questions that I would like intelligent operators to reply to, if they think fit, through the pages of this paper.

* * *

I have more sympathy with operators than my correspondent seems to credit me with. I realize the difficulties of their position. But those difficulties are inherent. The ordinary moving picture exhibitor or theater manager has not yet reached that stage of sympathy when he looks upon an operator as in a category parallel to that of a plumber, a bread-seller or a lawyer. He does not regard him as a mechanic, a tradesman, or a professional man. He treats him as a casual atom. There lies the difficulty and the crux of the position. How is the lot of the operator throughout the country to be improved? His calling made more remunerative and put on a plane as satisfactory as that of other artisans? The answer is: By union, of course If there were a union of the operators of the various States or groups of States, or cities or groups of cities, if the world of operators were organized or in perfect agreement, something might be done to better their lot.

* * *

But before this can be done, we must arrive at a certain standard of knowledge which all operators should possess. They must be qualified, and the qualifications must be vouched for by competent authorities. Inefficient men must be excluded from their ranks. This goes without saying. A skilled operator is the making of a picture show; a bad one mars the show.

* * *

I know something of the difficulties of organizing or attempting to organize unskilled labor. In Great Britain, for a long time, I devoted my time, thought, and energies, to endeavoring to organize photographic operators for purposes of mutual advancement. The scheme failed, because the men failed—they did not rise to the level of their opportunities. The consequence is that the photographic operators of Great Britain, like those of the United States, are still unorganized. Then I organized, or rather attempted to organize, four or five thousand professional photographers in Great Britain into a solid body. Six or seven hundred of them only joined the association. Result: professional photography is still far from being a profession in public esteem.

So my operating correspondent will see that whatever is disagreeable in his position can only be remedied by himself, either individually or collectively in association with others of his kind. Writing to Lux Graphicus and saying unkind things to me, won't alter matters. I am Lux Graphicus, because I am Lux Graphicus. I have devoted years and years to study of scientific work, to chemistry, physics, optics, photography, literature, newspaper work and many other things. That has made me Lux Graphicus. If my operating friend will work as hard as I have done, and do, and live like me, that is be still open to learn, I am convinced that he won't write me any more absurd letters. He will be too busy at work. Work, after all, is the panacea for many ills in this life.

* * *

Work makes the man, and want of it the inefficient man. Nothing in this world is accomplished without work. Work made the world what it is. It will make the world better. There is not a single operator who reads this page, or who writes to my friend Mr. Richardson, week by week, who possessing the necessary health, strength and brains, cannot make himself a better, a more efficient operator, by work, by assiduous study of the mechanics, the optics, the electricity, the manipulation of his projector. Let him use his brains: and **work.** If he will do this he will make himself a better operator and a better man; the Trouble Department will cease to be Trouble Department. It will be the Information Department—a department contributed to by men so interested in their work that they are constantly making new discoveries, giving their brother operators useful hints and generally doing something towards the uplift of their calling. At present the operators are taking all from the Moving Picture World, and giving very little in return.

* * *

I am not an operator! But I have had considerable experience in working the oxyhydrogen lantern in England, not professionally, but in an amateur way. So I know at least some of the conditions to success. Then I have unequalled opportunities of observing operators at work in this country. And I have no hesitation in saying that in ninety cases out of a hundred, where bad pictures are shown, the fault is due to inefficiency on the part of the operator.

* * *

How, then, generally speaking, can one enthuse over operators when there are so many indifferent workers in their ranks? From what class in the community are operators drawn? During a few months' stay in the service of the Cameraphone Company, I had opportunities of observing scores if not hundreds of would-be operators who went to that company for instruction. Frankly, not more than three or four per cent. of these hundreds of men had sufficient intelligence to acquire the rudiments of the work they applied for. They had mistaken their vocation. 'Tis true, tis pity; pity 'tis 'tis true.

* * *

If I wrote for months on this subject, I do not think I could say anything more that has a profitable bearing on the matters. I do not think anybody else can. But from the purely personal point of view, I would like to say that I am not a socialist, not a communist, not a collectivist. In my philosophy, everything depends upon the individual: the man, in the circumstance in which he is placed. Where an operator has the opportunity and the ability to make himself proficient and does not do so, he is deserving of reprobation; where he seizes his opportunity and succeeds in improving himself, he is deserving of commendation. I hope these paragraphs have convinced my operating friend that I have his interests, and the interests of his class, at heart. I would like him and them to feel that I am in thorough sympathy with them, wish them well and would do anything in my power to help them.

* * *

But, with one part of my operating friend's letter, I join issue: He wants more space in the World devoted to operators. I think there is too much already. There were three pages last week. There have been four some weeks,

which in my opinion is quite enough, if not too much. The readers of the Moving Picture World are drawn from many classes. These pages are read by men of science, manufacturers, exchanges, many thousands of exhibitors, and others, besides operators, besides enormous numbers of the general public, theatrical people, vaudeville people, even little children. So, it will be seen, that as a class the operator gets his proportion, if not more than his proportion, of space and attention. The operator is, to a very large extent, a spoilt child in the moving picture field, whom I and others would love much more than we do, if he did not so often spoil his employers' pictures and disgust the public. When the operators cease to do this, it will be time enough for any one of their number to write unkind things to me and assume to dictate what subject I should discuss on the screen. So, now be good boys!

THE PATHE PASSION PLAY UNDIMMED IN POPULARITY.

It has never been the privilege of the writer to pass a more profitable evening or one which has left a more enduring impression in a moving picture theater than it was his good fortune to spend last Sunday at the T. N. F. Theeater in Flatbush. Pathe's beautiful sacred pictures of the life of Christ, accompanied with a lecture that was nothing short of a sermon, and sacred music, occupied the whole evening for one exhibition. The beauty, sweetness and pathos of these pictures can only be imagined and is as impossible to describe as to portray in our humble language the transcending beauties of the life of the great Master. You must simply see it to appreciate it. William Robert Goss, who renders the accompanying lecture or sermon, has a voice of ministerial quality and sympathetic tones and his words flow on in harmony with sweet music and the beautiful scenes. As you sit there the spell of the great Life is cast over you. You forget the workaday life out of which you have stepped and which will engross you on the morrow, and for the moment you are far away in the sunny East. Time, too, has turned backward and retraced his steps some nineteen hundred years. Now you are in the peaceful hills of Judea with the shepherds tending their flocks. The Bright Star appears and then you journey with the shepherds to Bethlehem. In a humble manger you behold the Christ-child looking very much like a real baby as he kicks his dimpled little legs and tosses his tiny arms.

From this point you follow his life course into the land of the pyramids, back again to Bethlehem, in the carpenter shop among the doctors, working miracles, entering Jerusalem in triumph, on the road to Calvary as He reels under the weight of the cross, and last of all the Resurrection and Ascension.

The settings are beautiful and there is no lack of proper background or local color. The part of the Master is played with a dignity and grace that have made the Passion Play at Oberammergau famous. As you take your leave after the conclusion of the performance you carry with you the same feeling as on leaving your church after a beautiful and impressive service. Let the maligners and libelers of the moving picture go and see Pathe's "Life of Christ" on the screen, and if they have a spark of Christianity and love of their fellow-men left in their hearts they will fall upon their knees before closing their eyes that night in sleep and utter a prayer for the moving picture that it may live forever.

A. H. MILLER.

PRIVATE PICTURES.

The moving picture has become a valuable addition to private functions and in private life. Not only are wealthy people entertaining their guests by exhibitions in their own homes on a generally extensive scale, but they are also having pictures made of themselves, their surroundings and their children. While there can be without doubt many interesting private scenes and subjects of great value to those people who can thus enjoy this new reproductive pleasure, the chief value lies in the living portraiture of the children. The Kodak, a most handsome and valuable friend in its day is to be superseded in this particular. The early days of the children of the home as recorded by portraits are one of the most valuable possessions of almost every family. The new and great advantage of the animated picture can readily be appreciated and it is not surprising that where the opportunity can be afforded there will be an ever increasing use of the private moving picture preserving alike for the young as the old faithful life pictures of the family and friends.

SAMUEL S. HUTCHINSON.

S. S. Hutchinson, the president of the American Film Manufacturing Company, is known throughout film circles as an exceptionally capable and shrewd film man. He has been identified with the motion picture industry virtually since its inception. For a period of two years he was the president and general manager of the Theater Film Service Company of Chicago and San Francisco. He is now, and has been for over a year, the president and general manager of the H. & H. Film Service.

Upon the formation of the Motion Picture Patents Company and their announced policy in connection with the exchanges and the exhibitors, Mr. Hutchinson, on account of his prominent connection and his known executive ability, was considered as being one of the strongest allies of the Patents Company and he informs us that he was offered franchises in several locations. Upon a consideration of the situation, and the monopolistic tendencies of the new faction in the field, Mr. Hutchinson deemed it advisable to confine his attention to his own interests.

At the inception of the General Film Company, Mr. Hutchinson sold out to the powers that then were, his interest in the Theater Film Service for a cash stipulation which is still talked of by film men in the Central States. He retained his controlling interest and took active charge of the H. & H. Film Exchange, which he has voluntarily taken over to the Independent side.

Mr. Hutchinson's advent in the Independent field is hailed by the Independents as an acquisition. His knowledge of the film business, his appreciation of the wants and necessities of the exhibitors, and his personal knowledge obtained directly from the exhibitors as to what they require, will prove to be one of the greatest assets of the American Film Manufacturing Company.

P. A. POWERS LAID UP FOR REPAIRS.

We regret to learn that P. A. Powers is in a St. Louis hospital, where he is slowly recovering from a serious accident. Mr. Powers, accompanied by his secretary and Mr. and Mrs. Talbot, of St. Louis, were in an automobile that overturned en route to the aviation field. Mr. Powers was the most seriously injured of the party and had a very narrow escape from death.

Mark M. Dintenfass cannot understand how his advertising man left out the name of his October 26 release in his advertisement last week. Exhibitors soon advised him of the slip and he desires to say that the title of the film is "Doings on the Ranch"—a 950-foot comedy.

Good Dope from Kansas.—Winfield, Kan., writes as follows: "I note in the Moving Picture World of October 1, an article from Leroy Bickel, Ardmore, Okla. A most excellent program indeed was that of friend Bickel, but I was certainly amused when I read your answer to him. There are altogether too many who overlook what might be called the main spring of the whole works. I was reading to-day an article by one Clyde Martin who goes on to tell about how bad the music is in most of the houses, what small salaries are paid piano players and others, etc. I quite agree that good music of the right kind is the proper thing. Let the music, however, be the best the world can produce, put just exactly the right kind of a man at the door and the most attractive girl in town at the box office, don't allow anyone to look for a seat but have plenty of ushers that are courteous and know their business. Having done all this, go and pick up most any kid who can turn a grind stone, put him in the operating room and **see what kind of a show you have.** On the other hand, secure a really good and competent operator and your show is complete. Now supposing after the first reel is run your operator for some reason walks out of the booth—quits. The show stops right then and there, doesn't it? But supposing, on the other hand, the ticket seller and the ticket taker and all the ushers and the piano player quit and go home, but the operator sticks around. The manager could sell and take the tickets, the operator would put on the show and the dimes would keep right on coming in. There are too many managers who overlook the relative importance of the piano player and other employees and the operator. I have seen them fairly tear their hair when the piano player and singer quit, but if the operator quit they only say, 'Well, let him go.' Maybe the reason they do not say any more than that is because he is such a poor one and they hardly think it worth while to say anything."

Friend Winfield's letter is just a trifle mixed and he hasn't the best possible way of putting the thing, perhaps. But his ideas are correct. Given an A No. 1, first-class operator and good films, it would be quite possible to put on a show that would satisfy the public temporarily at least, if the piano player, singer, ushers and everybody else but the manager and operator quit. That is absolutelly true, and that it is so is proven by the fact that right here in New York City, within five blocks of my own home, there is a ten-cent house running with absolutely nothing but pictures and a piano player, and nothing very extra in the way of a piano player at that. But they have an operator that is par excellence, and the house is jam full all the time. It is neither right, fair, nor just on the part of the manager to praise everybody else in the house and practically ignore the work of his operator, provided, of course, the operator's work be worthy of praise. The sooner managers themselves wake up and attach the proper degree of importance to the matter of good projection, the sooner will good projection become a fact in the photoplays of America.

* * *

San Francisco Has a Blow-out.—The editor of the Trouble Department is in receipt of a neatly gotten up invitation card from the San Francisco Moving Picture Operators' Union, No. 162, reading as follows:

"You are cordially invited to attend a

PRESENTATION SUPPER AND JINKS
given by the
Moving Picture Operators' Union

In honor of the Trophies presented by Messrs. Carroll & Tilton, and Messrs. Chas. Brown & Sons, and won by this Union in the Labor Day parade.

The Time.....Midnight, Wednesday, October 5.
The Place .....Chutes Cafe.
The Girl .....In Moving Pictures."

Many thanks for the invitation, 'Frisco. I would really like to be present. I am quite sure I would enjoy the supper and know I would simply dote on the "Jinks." (Whatever that is!) But inasmuch as you overlooked the matter of a railroad ticket and my aeroplane chauffeur has the gout, I guess you will have to excuse me this time.

Lighting the Interior.—El Paso, Tex., writes as follows: "I have seen considerable in the public press here lately about light theaters and I understand that pictures are being successfullly projected in some houses where it is 'light enough to read a newspaper.' Will you kindly tell me how this is done? Please be as explicit as possible in the matter, as I am contemplating installing a house in San Antoine before long and I want it to be strictly up to date in every way. Is it necessary to use one of the patent screens in a light auditorium?"

No, El Paso, it is not necessary to use one of the patent screens in order to have a light auditorium, although, of course, with the mirror screen the picture will naturally show up to better advantage. The lighting of the auditorium of a theater without having the light affect the projection is a very simple matter, yet one that seems to be but little understood by theater managers. The writer ventures the assertion that he can light any moving picture theater so that a man seated within 10 feet of the screen can read an ordinary newspaper with comfort, provided he has reasonably good eyesight. In lighting an auditorium, there are two problems to be considered and two only. First, the keeping of all direct light rays from the screen; second, the shading of the light so that it will not shine in the eyes of the audience as they look forward toward the curtain. This may be accomplished by the use of metal screens, such as those shown in the appended sketch. These screens should be four to six inches in diameter. They may be either cone shaped or shaped like an inverted tin bucket, types of both being shown in the diagram. They should have considerable depth and be painted white on their interior surface. The light is hung within the metal screen and placed up far enough inside the screen so that the light rays from screen (A) will meet the light rays from screen (B), about four to five feet from the floor. The type of lamp to be used is the broad, flat globe with a silvered top. That is to say, the globe is of the shape shown at "X" in the sketch, the top or shaded half being covered with silver which reflects all the light straight downward. The shield must be so shaded and the lamp hung at such distance within it that it will not be visible to the eyes of the audience as they look forward. This means, of course, that they cannot be placed too far apart on the ceiling, say not to exceed 6, 8, or possibly 10 feet, according to the height of the ceiling. Lights thus shielded will amply illuminate the auditorium without in any appreciable degree affecting the picture, nor will it interfere with the audience, as is the case where ground glass or plain white globes are set in the ceiling behind cross beams. I think that a few minutes' study of the sketch will enable anyone to understand exactly what I mean. I also believe that by just a little bit of experimenting as to the shape and size of shield best adapted to the individual house, anyone can apply this system of lighting successfully. The shields may be made of polished brass, enameled metal or any other suitable opaque material.

* * *

Wants to Go South.—New York City writes as follows: "I am a constant reader of the 'World,' especially the Trouble Department, and write to ask your advice. I am an operator who believes he knows the business fairly well. Would like to know what chances are in the South for getting a position, as I am compelled to go south for my

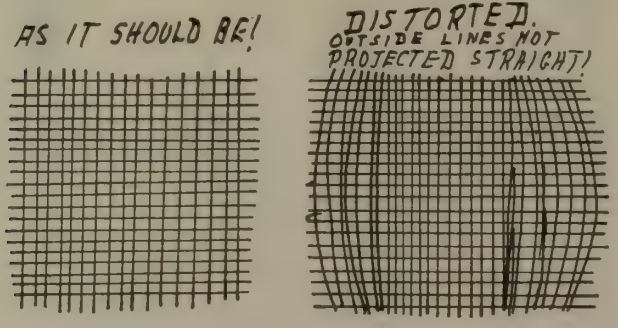
health some time within the next month. Not being a millionaire, I shall have to work when I get there. Also please let me know which states in the Southern group require an examination."

It would be entirely puerile for me to attempt to give you advice in such a matter as this, New York. There is altogether too much depends on the individual. In this I do not refer altogether to the matter of ability. One man will go into a strange town and "land a job" immediately, whereas another having the same, or perhaps superior ability, will be a long time catching on. However, should any of our Southern readers wish to employ a Northern operator, I shall be glad to hear from him and forward your address. I do not know which of the Southern States or cities require operators to pass an examination.

* * *

A Splendid Letter.—Alfred S. Cory, Somerville, N. J., contributes the following: "Friend Richardson: a word about why a picture will be out of focus on one side when the machine is located to one side of the screen and yet not out of focus either top or bottom when the machine is much higher than the screen, shooting downward.

"A motion picture projecting, or objective lens, is practically the same as the photographic lens, called rectilinear lenses, in that they possess, in a considerable degree, the fault of astigmatism. Now to bore a little further into this matter, let me say that astigmatism in a lens renders it unable to portray both vertical and horizontal straight lines perfectly straight at the same time. Neither would a rectilinear take a true picture of concentric circles. From the definition above, it would seem that you could never tell whether the lens was going to err on sides or top and bottom, since it may be set in any position or in various positions from time to time. Exhaustive experiments, however, made by far more able men than I, have proven that the rectilinear almost always errs on the sides. (See diagram.)



"Now, Mr. Richardson, a lens of rectilinear type does not err enough to be noticeable except to the initiated, or unless compared with work done by a corrected lens, except that by improper use undue strain is put upon it. A machine placed to one side of the screen puts a strain on the lens at the weakest point of its defining power.

"And, now, for a remedy: As the lack of refinement in the rectilinear style of lens (any ordinary projecting lens) is chiefly in the edges, the outside of both front and back combination should be slightly diaphragmed down by cutting two accurate rings about 3-32 of an inch wide, of black opaque paper. The outside diameter of the ring should be such as to fit the lens mount tight. These rings pasted around the edge of the front or outside surface of back and front glasses will give you a glass of smaller diameter, but truer defining power. It would then throw a picture too big for your screen in some cases, but by moving the screen closer to the machine (a matter for experiment) the size of the picture, of course, could be reduced to its original limits with added refinement in definition and greatly improved definition on the otherwise 'off' edge.

"I am afraid there will be many unable to grasp this proposition but I have done the best I could to make it plain."

The thanks of myself and the readers of The Column are certainly due you, Friend Cory, for your very lucid explanation of this proposition. There is just one thing about it I do not understand and that is why the lens should give a larger picture at a given distance because of the diameter of the lenses having been reduced, and I think you are mistaken there. I frankly confess I do not know anything about this proposition myself, but as this matter of the picture being out of focus on one side seems to be a very common fault concerning which many letters reach me, I would recommend all those suffering from this particular trouble to experiment along the lines laid down by Neighbor Cory and report results.

* * *

Explanation of film Trouble.—Samuel Acri, proprietor and manager of the Central Hall Moving Picture Theater, Marietta, Pa., writes as follows: "I read with pleasure the Trouble Department every week and find same very interesting and instructive. In the issue of the 15th instant I note that Delhi, N. Y., has trouble with certain films which continually get in and out of focus. I have had the same trouble with some Biograph and Edison subjects and would like to give my poor opinion as regards the trouble and its remedy. I would run a Vitagraph or a Pathe and the focus would be as good as could be desired. I would then put on a Biograph or Edison, either one of which was simply awful in that the middle of the film never laid even with the slides, so that the entire picture could never be got in focus. I was sure it was due to the film being too hard, so that it would spring back and forth in the center of the aperture. My remedy is simple, but it proved effective. I cut out two pieces of asbestos the size of the reel and dampened the same with water (vinegar is better) and placed these on either side of the reel and put the whole business in a box for a few hours. The result was the film was flexible and laid perfectly straight over the aperture and I have had no trouble of any kind since. Whenever I get a film that buckles in and out over the aperture I proceed to moisten it as above set forth and that settles it. No more trouble. I hope this will benefit Delhi and possibly others. But care must be had that they do not get the asbestos too wet."

We are obliged to you, Friend Acri, for the solution of what has been a very puzzling proposition. I have had many complaints in this respect, particularly concerning the Biograph film, one or two as regards the Essanay, and none involving the Edison film. Of course, if this is what is causing the trouble, the remedy is simple. I would, however, advise those applying it to be very careful and not overdo the matter of moisture. I would also recommend managers and operators to examine the operating room moisture box described and illustrated in the Trouble Department issue of October 1. Such a contrivance should be in every operating room and if it was the film would be flexible and pliable instead of hard and brittle as much of it now is.

* * *

From Pittsburg, Pa., comes the following, which I have taken the liberty of toning down considerably and still it is bad enough: "Friend Richardson: I hope the following information will find space in the operators' Column, and that it will cause some of the brother operators to meditate. There was an ordinance passed in this city after the president of our local union went before the Board of Electricity and Bureau of Explosives insisting on a rigid examination. The authorities were supposed to make the examination strong enough to knock sixteen-year-old kids off the projection field. Well, after a considerable delay, Pittsburg operators were invited to appear and take the examination, each being given an application blank, in filling out which it was necessary to state age, nationality, etc. The examination consisted of questions made up from the following:

1. Why does a fuse blow out?
2. What is a magazine used for?
3. Why do they put films and slides in upside down?
4. What size wire would you use on projection circuit??
5. Why don't the authorities allow film cement in the operating room?
6. How should the operating room be wired to pass inspector's approval?
7. What is the lens for?
8. What causes condensers to crack?

These and a few more equally silly questions made up the examination. Several of our members appeared for examination and while waiting heard Mr. R. J. Dalley inform an applicant as to the nature of some of the questions. Moreover, it seems to be quite certain, at least in the case of a theater near the downtown section run by a woman, that this same Mr. Dalley helped get the operator through, although informed that he was under legal age of twenty-one. Moreover, it is a fact that while in most of the houses of the city section (downtown section I suppose Pittsburg means. Ed.) the operators have licenses; still there are a number of theaters running without licensed operators, with never an inspector around to see whether the operator has his card or not."

And thus the writer proceeds at some length and in considerable detail, winding up with, "Projection is very poor in Pittsburg, except in downtown houses. The Olympic is

the house for good projection. This theater shows Independent film, while the Lyric, Family, Cameraphone and Civic (?) run licensed films, the latter house being the only one paying the union scale to the operator. Other places are doing nicely, but it is the same old story: Poor films and worse projection."

Naturally, one questions a letter of this kind and wonders whether or not it is the case of "man with a grouch" or bona fide. Careful reading of the letter in question, however, makes it appear to be the latter. If the Pittsburg Board of Examiners pretend to pass upon the qualifications of operators by asking a set series of question,s they might better go out of business, and do it real soon, too, for in that event their usefulness would very quickly end, if ever they had any. The Board of Examiners perform a very serious duty, in that it is up to them to say whether or or no a man shall have the right to earn his daily bread working at his profession. They have it in their power to deprive the bread winner of the family of the right to labor, and this power should be exercised only for good and sufficient reasons. Boards of examiners should, in the writer's judgment consist of (1) one expert moving picture operator; (2) one expert electrician; (3) may be either an operator or an electrician, preferably, however, the latter. Presumably the gentleman spoken of in the letter is one of the examiners, and if the charges made against him are true he should be put off the Board forthwith. Personally, the writer does not think this matter of examination has much, if any, effect one way or the other. His experience has been that in every city where examinations are held the thing is very largely a farce in that the examination does little to determine the applicant's ability in the field of projection, or even to determine anything more than the fact that he knows **something** about the electric current. If the Pittsburg Board has been wronged in this letter, they are welcome to space in this column to set themselves right. On the other hand, if conditions are as set forth, something should be done at once. This week there is a letter from President Woods of the San Francisco Local Union, which I would strongly commend to the careful perusal of all operators and managers.

* * *

Candle Power.—Brooklyn, N. Y., writes: "As regards the article 'Candle Power' in October 8th issue, I am of the opinion that you will remain up the stump for some time to come. On looking into this subject, it is easily discovered that it would take a pretty wise man to help you. There is no known rule that can be applied to find the exact efficiency of the C. P. of an arc lamp, since so many things have a bearing on the matter. The quality of the carbon, length of arc, position of crater, diameter of carbons, temperature, ventilation for escape of gases, etc., all have a direct bearing on the result. Since the Board of Electrical Engineers of America have failed to set any fixed standard, I believe it is a question far beyond the wise ones."

It was not designed, Brooklyn, to discover the exact candle power of the projection lamp. What I had in view, and I presume the writers of other letters had in view, was the approximate candle power delivered under ordinary conditions with the consumption of a given amperage. This could be determined with a fair degree of accuracy in several ways, one of which was illutrated and described in our last issue.

Film Trouble.—Delphos, O., contributes the following; "I am having trouble in getting my picture focussed on one side. One side is as sharp as could be desired, while the other is blurred. I think it is caused by the tension springs. Kindly tell me how to set the springs, and should they be stretched to make them tighter? I have an Edison machine and the picture jumps and sways sidewise. Have had several arguments about condensers, have a 50-foot throw, but do not know how to figure the lens. I am using one 6½ and one 7½. Some say the 7½ should be behind and some say it should be in front."

Your tension springs should set squarely on the tracks of the aperture plate, and they may be tightened by bowing them out slightly with a screw-driver. Be sure that the tracks of your aperture plates are not worn. If they are, get a new aperture plate at once. If your machine sets to one side of the screen, that, no doubt, is the reason of the fault, and I refer you, in that event, to another article in this issue and recommend that you try the experiment as set forth therein. If your machine is square with the screen and your aperture plate and tension springs are all right, then be sure that your projection lens is clean. Take it apart and examine it carefully to be sure that there is no dirt inside the lens. A finger mark or a bit of oil on the lens will produce a blur. Be sure also that the machine sets square with the condenser. In one of these things you will probably find the fault. As to the condensers, you do not say what size picture you are throwing, and I can therefore offer you no advice except that if you are throwing a tolerably large picture your 6½ and 7½ ought to be all right. And I should use the 7½ next the lamp, although so far as projection is concerned I do not know that it makes any difference. The thin lens, however, is less liable to break under action of excessive heat than is the thick one. On the other hand, if you are throwing quite a small picture your objective lens will be very long focus and you should have two 7½ condensers. Very likely, however, your 6½ and 7½ are all right. In asking questions of that kind the length of throw and width of picture should always be given. Be sure there is no gum or dirt on face of your intermittent sprocket, as that will cause film to jump and that there is no side motion in intermittent sprocket since that would allow film to sway sidewise.

FROM PRESIDENT WOODS.

Mr. H. G. Woods, President Local No. 162, I. A. T. S. E., San Francisco, Cal., writes:
Mr. F. H. Richardson:

Dear Sir: For your article headed "Organization" in the last issue of the World, "hands across the continent," for "them's my sentiments, too."

The World is the only paper devoted to the moving picture interests that has ever admitted that the operator is even human, let alone trying to assist him, and well may the craft rise up and bless the name of Richardson.

In direct controversion to your ideas on unionism read the ideas of our English friends as editorially expressed in the Bioscope of September 8, this article having been inspired by the fact that the Operators' Union of San Francisco has found it necessary to appeal to the San Francisco Labor Council for protection against "fake" partnerships, wherein incompetent, inexperienced men, and even boys of sixteen, were calmly introduced as partners, therefore eligible to operate the machines to the exclusion of reliable men of mature years, and to the utter disregard of all that is due the public as to safety and a show that is worth, the price paid for admission.

The editorial is as follows, and embodies the old stock phrases of those opposed to organizations of the common people for protection against the organized "interests," such as "blind interference," "power over its members," "paid officials," "freedom to work and be paid what one desires," and "freedom"—FREEDOM, forsooth—better the word SLAVERY.

"It appears that some of the proprietors of picture theaters in San Francisco recently inaugurated a plan, by means of which operators employed in the respective theaters would be given proprietary interests. In no fewer than 16 theaters the scheme works well, and all concerned are very pleased with themselves. But now comes the trouble. The Operators' Union, seeing in the new arrangement a wicked design on the part of the employers to 'sweat' their men, and perhaps employ non-unionists, declares against the scheme, and is ready to forbid its members to work at the theaters where this scheme is established. Here is yet another case of blind interference and wilful misrepresentation. What the Operators' Union really fears is lest its power over its members should be weakened, and they begin to think for themselves instead of getting paid officials to think for them. It's the old, old story—trade unionism versus freedom—freedom to think and work, and be paid what one desires. No matter how advantageous such a plan as that in force at San Francisco may prove to be, it is condemned without a trial merely because a few officials are afraid that if the scheme is a success their jobs have gone. This is not the explanation the union offers, I admit, but it is the real one; and the sooner the operators cut themselves adrift from the clinging bonds of the union, so much the better for themselves, for their occupation, and their interests."—(Bioscope, Sept. 8.)

What this party really intended to convey was "so much better for **the** interests instead of **their** interests." Therefore, I say this article won't do, Mr. Richardson. It is false and misleading to begin with, since this union has never interfered with ACTUAL owners, though it has protested and will continue to protest against the practice of the owner, who, claiming to be the operator, hires a small boy to do the work in the box, also against all false partnerships created to defeat the ends of unionism and do away with the services of a competent operator.

There are also no paid officials, the executive officers of the union doing their shift at the crank the same as all other members, using their spare time toward maintaining the conditions established by us, the principal ones of which are CAPABLE MEN of MATURE YEARS only to be employed as operators, and as such men can not be had at the salary of the BOY CRANK PUSHER, the wage question naturally follows. That these principles laid down by us SIX YEARS AGO were and are correct is plainly shown by the fact that they are now being adopted by the authorities of nearly all large cities under the name of LICENSE ORDINANCE FOR OPERATORS.

Our executive officers and members have long ago learned

that they must GIVE before they can expect to RECEIVE, and this principle has earned us the respect of the employers, who have seen that the union is quick to punish the operator who expects to receive without giving in return. In fact, I have always felt that our success is largely due to the fact that we have ever recognized that there are THREE interests to be consulted before conditions can be established, or in other words, THREE people have rights in the matter.

The right of the employer to faithful, conscientious service in consideration of reasonable compensation—BETTER service from the union man than he can obtain from the non-union man in consideration of higher salary demanded.

The right of the public to the best show that can be presented for the admission price paid, as well as the right to feel that life and limb are safeguarded by the presence of a reliable man—instead of a boy—in the operating room; also—my unionism will crop out—the right to spend his union earned nickel or dime where union conditions prevail.

The right of the employee who, provided he GIVES that which the other two demand, has the right to receive sanitary and comfortable surroundings, good tools to present the show demanded, together with reasonable hours and adequate compensation.

In order to carry out our idea of GIVING before RECEIVING we have for several years maintained a demonstrating room which has at the same time been a school for our members, and which has made better operators of us all. There have been many demonstrations both theoretical and practical, and many knotty problems threshed out, as well as much repair work done, particular attention having been given to new apparatus which has come upon the market, and, as whenever anything new is being shown, the owners and managers have been invited, I can safely say that much good has been done and a very friendly feeling created in thus bringing together the exhibitor who is ever on the watch for something new, the operator who will be expected to handle it, and the manufacturer or agent who desires to sell it. At least two picture machines and the Mercury Arc Rectifier, as well as numerous smaller devices, owe their start in this city to the Operators' Union, and if we had what is due us—which we haven't—we would have one of each of these permanently installed in our demonstrating room at the maker's expense.

To the operator I would say ORGANIZE, get a set of officers who will work honestly for you all the time, for nothing but the good of the cause, and who are willing to go without thanks when things are all to the good, and stand abuse when they are not; then SHOW the employers you are better operators than the unorganized, and AFTER you have shown them ask for your conditions.

It will take you some time and hard work, it has taken us SIX YEARS, to get the brass card UNION OPERATOR in the lobby of every place in this city where operators are employed, so do not get discouraged if you cannot do it in a few days, but KEEP AT IT and you will win in the end.

To you, Mr. Richardson, I am frank to say that I have had some doubts as to your sincerity in the past, but I am beginning to see that you have been working to a definite plan, and that the rubbing you have given the operators is just beginning to bring out the grain, so with my best wishes I would say, "GO TO IT, MORE POWER TO YOU."

W. G. WOODS,
Pres. M. P. Operators of San Francisco
Local No. 162, I. A. T. S. E.

Of such importance do I consider the foregoing letter that, lengthy as it is, it has been given space in its entirety. It must be clearly understood, Friend Woods, that the Moving Picture World, of necessity, serves the interest of all people connected with the moving picture industry. It is not and cannot be the organ of any particular class, either as pertains to manufacture, film service men, theater manager or operator. Personally, the writer is a strong believer in organization. He believes in some business organization as a controlling factor in the business as a whole. He believes in the organization of the film service men in order that they be in position to safeguard their interests. He believes in the thorough organization of the exhibitors to the end that they be able to conserve their interests, and last, but by no manner of means least, he believes in the thorough organization of the operator. He not only believes in the organization of the operator from the standpoint of the betterment of wages and conditions of labor, but he believes in it for the further reason that the history of the labor movement from the beginning has shown, and shown conclusively, that the standard of intelligence, the standard of morality, the standard of temperance and the STANDARD OF WORKMANSHIP have always and invariably been raised by the advent of the labor union in the field. This is true not sometimes, but always and all the time, provided, of course, the union exists long enough to become established on a firm, sound footing.

I am glad to know that the officials of the San Francisco union serve without pay. But it is very questionable whether such a scheme would be successful in a city like New York or Chicago, where there are between 500 and 600 theaters and something like 1,000 operators. The task would be too large for any man to successfully handle without giving it his whole time, in which case it would, of course, be necessary that he receive salary. The effort the San Francisco organization has made to educate its members in projection, and things pertaining thereto, is to be most highly commended. And it is along those lines that the union will do its greatest amount of good, in my humble judgment. Wages and working conditions will easily follow when the union has established the superiority of the work of its members.

I am glad also to see that President Woods recognizes the right of the public to be enabled to view good projection in return for their money. I am endeavoring to the very utmost of my ability to stir up operators and imbue them with a desire to know more about their business, to the end that the projection of moving pictures in America can be vastly improved over the crude work of the past, and to the further end that moving picture machines be placed in charge of capable, competent men of mature years, or at least of years sufficient to give them some sense of their responsibility to the public and to their employer.

I propose to keep hammering away in the future just as I have in the past, and I am sure I shall have the co-operation and good wishes of all men worthy of the name of operator; for the others, or their opinions, I care nothing.

In closing, I would recommend President Woods' letter to the most careful perusal of every operators' union in these United States, and would suggest to them the phrase, "Go thou and do likewise."

NOTES FROM SAN FRANCISCO.

Sacramento, Cal., will have a new picture show on the 15th. A. J. Stone is opening a new house on K street. The house will seat six hundred and be up-to-date in appointments.

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C. B. Kaiser, secretary and treasurer of Local No. 152, I. A. T. S. E., Los Angeles, is visiting friends in this city. He reports that conditions are constantly improving in the Southern city since all operators are required to pass a city examiation

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B. Mulvaney has resigned his position as traveling salesman for the Acme Film Exchange and will go on the road as advance man for the Jeffries-Johnson pictures. His position with the Acme will be taken by Mr. Craycroft, formerly in charge of the city booking department.

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The Silver Palace Theater at Market and Third streets has been showing the Jeffries-Johnson fight pictures the past week. Contrary to expectations, they were not bothered by the police department.

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The Electric Theater on Union street has been remodeled in the past week, new opera chairs, a Pathe machine and a mercury arc rectifier having been installed. Dan Reardon now has one of the most up-to-date places in the city. He reports that business has improved about 100 per cent. since the changes were made.

* * *

Local No. 162, I. A. T. S. E. held a banquet at the Chutes last Wednesday night, the occasion being the presentation of the silver cups donated by Brown Bros. & Co. and the Carroll & Tilton Co., and won by the Local in the Labor Day parade. After the feed all adjourned to the Chute Theater, where stunts were indulged in till a late hour in the morning. Among those present were President Kelly and Vice-President Rosenthal, of the Labor Council; Messrs. Cohen and Alexander of the Department of Electricity; Chas. Brown, of Brown Bros.; Mr. Newman, of the Carroll & Tilton Co.; Mr. Kaiser, of Los Angeles; Mr. Lavega, president of the Oakland (Cal.) Local; Mr. Cassasa, president of The Musicians, and other prominent labor leaders.

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The Exhibitors' Association are making plans for the publication of a little paper called Pictureland and devoted to news of nickelodeons and advance bulletins of films, to be distributed to their patrons.

San Francisco, Cal., October 10, 1910. F. R. C.

"Abraham Lincoln's Clemency": A War Story of More than Usual Merit.

The sentiment of the picture has received considerable attention in the pages of the Moving Picture World and occasional reference has been made to photoplays calculated to stir the emotion of the audience as in the spoken drama. In "Abraham Lincoln's Clemency" the Pathé-American Company have achieved this distinction to a marked degree. We were privileged to see this drama in the making and prophesied that it would be one of the strongest war plays ever produced. It is, and should be equally popular in North and South. The poetic sub-titles and the realistic scenes and excellent action make an ensemble well calculated to advance the power and potency of the photoplay.

The wearied sentry found asleep at his post is sentenced to death.

Pardoned, he finally loses his life on the battle field while saving the flag.

THE STORY OF ABRAHAM LINCOLN'S CLEMENCY.

Without a murmur, he endured a service
new and hard;
But, wearied with a toilsome march, it
chanced one night, on guard
He sank, exhausted, at his post, and
the grey morning found
His prostrate form—a sentinel asleep
upon the ground.

And this poor soldier, seized and bound,
found none to justify,
While war's inexorable law decreed
that he must die.

'Twas night. In a secluded room, with
measured tread and slow,
A statesman of commanding mein paced
gravely to and fro;
Oppressed, he pondered on a land by
civil discord rent,
On brothers armed in deadly strife—it
was the President.

And yet, amid the din of war, he heard
a plaintive cry
Of that poor soldier, as he lay in prison,
doomed to die.

'Twas morning. On a tented field, and
through the heated haze,
Flashed back, from lines of burnished
arms, the sunlight's golden blaze,

The most noble of Presidents—Lincoln—revokes the death warrant

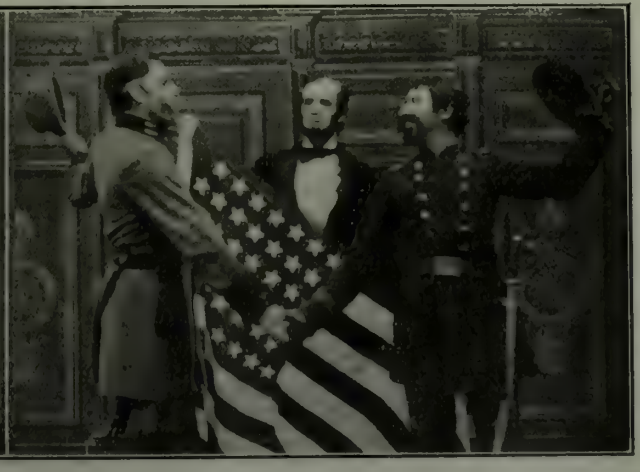
A youth—led out to die; and yet, it
was not death, but shame
That smote his gallant heart with dread
and shook his manly frame.

He slowly raised his head and saw,
Twelve comrades, sternly set apart to
execute the law.
Then suddenly was heard the noise of
steeds and wheels approach,
And rolling through a cloud of dust, appeared a stately coach.
The pardoned soldier understood the
tones of jubilee,
And, bounding from his fetters, blessed
the hand that made him free.

'Twas Spring. Though all combined to
cheer a sylvan solitude,
Two threatening armies, face to face,
in fierce defiance stood.
A sudden shock which shook the earth,
'mid vapor dense and dun
Proclaimed, along the echoing hills, the
conflict had begun.

The fallen: And of the first who fell
in that unequal strife,
Was he whom Mercy sped to save when
Justice claimed his life.
And in his last expiring breath, a
prayer to heaven was sent,
That God, with his unfailing grace,
would bless the President.

After peace was declared the generals of the opposing forces are summoned before Lincoln.



He rolls the two flags together and unrolls them as one, and North and South clasp hands.

"The Broken Doll" (Biograph).—The usual thing, but dished up with a dainty flavoring and artistic touches that whets the appetite for more of the same kind. Who would imagine that a film bearing such an innocent title would contain all the glamor of the wildest West, with bloodthirsty redskin bucks, dusky squaws, war dances, murder and pillage? It is all there to thrill the gallery gods; but—unusual thing—through it all runs a thread of human sympathy, delineated by the cleverest of child actresses and appealing to the sentiments of the most intelligent audience. The story is strong in its simplicity and has been handled with great dramatic power. It tells of a frontier settlement that was saved from annihilation by the gift of a doll which won the affection of an Indian child. Resenting the ill-treatment she receives from the members of the tribe, the Indian child warns her friends in time of a hostile attack. She is mortally wounded by a stray shot during the conflict and as she lies down to die beside the grave she had prepared for the doll which had been destroyed by a cruel Indian, one cannot restrain a feeling of exultation that she has passed beyond the cruel life she was compelled to lead. All through the piece the acting is convincing and the realism of some of the scenes is impressive. It is a film which will please any audience.

"The Chuncho Indians" (Edison).—An excellent picture of such little known country and people that it has all the charm of novelty, while conveying information in a very emphatic way. The picture is one of the South American group and is quite as good in every way as any that has gone before. The Chuncho Indians were formerly the most savage of all the known South American tribes, and inhabited the Parene valley in Peru. But in recent years, by a careful process of training, they have become civilized and are now cultivating coffee plantations and doing other useful work. All this is shown in the picture, together with picturesque scenery and beautiful vistas which have been seen by but few white men. Then an Indian's home is shown, with all the curious utensils about it. Altogether it is an acceptable educational picture, deserving careful study as the audience has opportunity.

"The Stolen Father" (Edison).—Here is a story that is out of the ordinary. It is not the usual thing by any means, and if one can see it without wanting to see it over again he must be of a certainty lacking in discernment. It is common enough to see children stolen, but the novelty of actually stealing a father is so great that one's interest is aroused. The little girl who nurses the sick man back to life is worthy of more than passing notice. And then comes the mental struggle, in which her goodness triumphs and she writes the letter to the old man's friends which will probably cut her off from her new found friend and force her back into the fruitless search for work. But events do not shape themselves that way and the little girl is accepted as one of the family and away in the dim future the wedding bells are faintly chiming. The picture is so much better than the hackneyed subjects, the acting is so sympathetic and withal so natural, that one feels constrained to place this film well in the forefront of the series for the week. It proves conclusively that originality and good treatment of worthy subjects is possible and that the motion picture can become the charming photoplay it should be.

"On Her Doorstep" (Vitagraph).—A novel and graphic representation of a lover's quarrel. It all began over his attempt to assert his authority and tell her she couldn't smoke a cigarette. Then she gets real mad and gives back the engagement ring among other interesting things. He conquers by sitting down on her doorstep and staying there until she succumbs, invites him in and apologizes. It was a tough vigil, and in the rain, too; but he stayed on the job and was eventually winner in the unique contest. It is a good comedy and illustrates the oft-repeated assertions that good subjects are not exhausted. There are many others yet.

"A Cowboy's Mother-in-Law" (Essanay).—A good comedy which may contain a hint for other unfortunate wives who suffer from neglect. Where no real mother-in-law is available a made up one will do, and if the cure is effectual what difference does it make about the fake? The funny part is where the supposed mother-in-law makes the husband perform all sorts of stunts in the kitchen. There is almost a dangerous clash when the duped husband learns the true state of affairs, but he isn't quite quick enough and can't do what he would like. The film ends with the assurance that they probably lived happy ever afterward as the result of the husband's agreement. The picture is lively and never fails to make a favorable impression upon the audience.

"The Romance of a Necklace" (Gaumont).—In this picture are presented the most striking incidents in the life of Benvenuto Cellini, a sculptor, whose principal work, "Persee," is a masterpiece. The romance affects the daughter of a count of that time, who has other ideas for the girl. But through a series of vicissitudes the artist succeeds in winning the favor of Pope Clement V. and escapes the machinations of his enemies, instigated by the former lover of the girl, and their union is finally blessed by the Pope himself. This brief description does not do justice to the elaborate picture. Staged with skill and a thorough appreciation of those times, the film becomes not only interesting as a drama, but is a valuable teacher of history. Undoubtedly it is a faithful reproduction of the life of the times, since intrigue, murder and the tramp of marching men occupied the principal part of the attention of the men of the time. The acting is quite in keeping with the subject, and the photography has reproduced with much fidelity the excellencies of the staging.

"Werther" (Pathe).—A tragedy such as might come into the life of any man. Perhaps not all would commit suicide; yet in this instance suicide seems to be the only thing left for Werther to do after he discovers that his great love can never be reciprocated. Accordingly, he sends for pistols and probably goes upon the long journey from which there is no return. The film is tragic, as has been said, but the staging reaches a condition of perfection not always touched in these films, and the acting is in sympathy. The result is a finished picture which touches dramatic heights in its simplicity not often reached in the photoplay. Those who appreciate the highest type of acting and understand those subtleties which go to make up a dramatic picture of unusual power will accept this as one of the best pictures of the week. The writer is disposed to call it the best, but that is a personal opinion which may or may not be sustained by the opinion of others. It is out of the usual run, and for that reason deserves careful consideration from audiences wherever it is shown.

"Aeroplanes in Flight and Construction" (Pathe).—Many pictures of aeroplanes in flight have been given, but this is the first in which the building of flying machines has been illustrated. The picture reproduces the construction of the machines, and does it so clearly that the various processes can be understood, even by those not familiar with the building of machinery. And after watching the machine built the audience is treated to another unique exhibition, seeing it taken to pieces and packed in four trunks ready for transportation. This in turn is followed by a flying exhibition in which the aviators perform some interesting and startling feats for the delectation of the crowds.

"The Aviation Craze" (Pathe).—This might with truth be called the stunts of a crazy airship. It would be quite impossible to describe all the things the machine does. But it can be said with exact truth that seldom does a film produce such hearty laughter in New York audiences. Generally New Yorkers look on with much stolidity while the funniest things are being done, but in this instance they laughed as heartily as the unsophisticated country audiences. This is an achievement of which the producer may well feel proud.

"The Legacy" (Vitagraph).—A very human story, purporting to detail the experiences of an old couple who suddenly fall heir to a town house on Fifth avenue. The unsophisticated way in which the old people look at things and the strangeness of it all will appeal strongly to anyone whose heart beats responsive to the real comforts which are to be found in the simple life. It is all shown so life-like and seems so real that it is difficult to believe that it is only a picture. The way the old people escape from the grandeur has its human side, and one wonders if those who occupy these stately mansions, waited upon by people hired with

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money, but wholly without emotion, are really living. Almost involuntarily one goes back to the old home with the old people and enters with them into its pleasures, and perhaps its sorrows. The little old farm house, with its simple furnishings and its homely surroundings, may house more of the realities of life than all the stately mansions along the avenue of the wealthy.

"A Lucky Toothache" (Biograph).—A good bit of comedy, but it is to be feared that should the toothache cure here indicated become general all men would turn dentists. Who was the lucky one, aside from Tom, the butt of everybody's jokes, no one seems able to determine. Anyhow the toothache stopped. Tom succeeded in implanting a resounding smack where you can see for yourself it did the most good, since the pain ceased and the sufferer made things jingle for a few minutes. And now the bells will shortly ring, proving conclusively that a girl seldom actually kills a man who has the effrontery to kiss her. Perhaps she considers another method of getting revenge more effective, and the punishment, if it is a punishment, longer continued.

"The Masher" (Biograph).—Here is a mixed comedy, illustrating the misfortunes of Hiram, who is taken for a masher, and through a long series of misapprehensions appearances are decidedly against him. He is arrested and locked up, and even his wife won't believe a word he says. He is, therefore, left to his fate, the really innocent suffering for the guilty. Well might poor Hiram declare that it is tough to have the name without enjoying any of the game.

"Liz's Career" (Lubin).—A novel conception well carried out. To have a country girl appear on the stage at an amateur night and be so exquisitely bad that she seems really good is a conceit that makes a good picture. Anyhow, Liz fools them for two months and is all the rage. Then she goes home and successfully raises the mortgage when the good deacon comes in his Christianlike spirit to foreclose. She also escapes being the third Mrs. Slocum, an alternative not altogether pleasant to contemplate. The picture is funny. It is a study in losing jobs, for instance. It would puzzle one to lose them any faster. But the denouement is such a surprise that the unpleasant things attending the opening are easily forgotten.

"Out for Mischief" (Melies).—One more story of two kids who start out to liven things up a bit, and with paint and brush infuse a bit of color into otherwise dull surroundings. If you can conceive all the pranks you ever undertook you can form some idea of what these youngsters do.

"In the Golden Harvest Time" (Selig).—Young men have a habit of becoming infatuated with dancers and actresses, in motion pictures at least, and this excellent film presents one more instance of this malady. But happily the man's eyes are opened early and he returns, repentant, begging the forgiveness of his old sweetheart, which of course is granted, and the mellow chime of bells can be heard in the distance. The setting for this picture is attractive. It is the golden harvest time, and the scenes are reproduced with fidelity. The pictures alone, without considering the story, are worth seeing. The two together make a combination which it would be difficult to surpass. While the story emphasizes the folly of some young men, as it offers this heart interest, it is not particularly strong, merely carrying one from place to place on its thin thread.

"Hearts and Politics" (Lubin).—With battles for supremacy at the ballot box going on almost everywhere a picture of this sort should be popular. Here is an instance where reform is nearly defeated by means of a woman who almost induces the leader to withdraw from politics, leaving the way clear for his rivals. The girl's oversight, in writing a note to the boss on a pad with a carbon sheet in it is responsible for the failure of the plan. This incident is new. A blotter was used not long ago to prove a marriage, but this carbon duplication is very new and very modern, but the way it is handled makes it an important feature of the play. And, of course, that disturbs the course of love which was going so smoothly. The leader does not withdraw and reform wins. While, perhaps, no incident ever occured exactly like this there are many political games which are quite as subtle and quite as effective as this love affair promised to be. This picture should be popular between now and election. It should be illuminating to both sides in the contests wherever they may be and whatever the contest may be about.

"One on Max" (Pathe)—A comedy which offers a novel situation in sending a young man to see his girl with roller skates on. Of course all sorts of comical and disturbing things happen to him on the way, and after he arrives. But the skates are fastened to his shoes and it is difficult to prescribe a remedy until some genius suggests that the shoes be removed. Happy thought which solves the difficult problem without further complications. Puerile comedy, but it evoked laughter.

"Jinks Wants to be an Acrobat" (Pathe).—An ambition of this character may be reasonable enough under ordinary circumstances, but when the would-be actor practices in the street to the detriment of everything within his reach it produces a series of amusing complications. The smashes that Jinks causes in performing his acrobatic feats create no end of merriment, as this sort of thing always does. Unquestionably the audiences occasionally enjoy a mix-up like this.

"The Foreman" (Selig).—A Western ranch picture of excellence, like all the ranch pictures that have come from the Selig studio. A new foreman wrongly accused and arrested escapes and with the aid of a girl succeeds in establishing his innocence and recovers the stolen money. The strength of this firm's ranch pictures lies in the fact that they reproduce what appear to be homely and actual scenes. They do not appear as though they were posed especially for the occasion. The stories work out as though the scenes were actually transpiring before the audience and so graphically are they presented that the spectator seems to have a part in whatever is taking place as an interested party. Acting and photography are alike beyond criticism, contributing their share toward producing an excellent picture.

"The Copper and the Crook" (Yankee).—To any one who knows New York this picture comes almost as a benediction. New York with its gangs, its hazing of new cops, the chases, the rough work and scores of other features that actually abound in New York's everyday life. It is all here, presented with an intelligence and sympathy which mark it as a production out of the ordinary. Not all ex-convicts get a chance like this one, but it makes men better to see something of this sort and it is a valuable suggestion. More ex-convicts could be helped in the same substantial way. And the cop. He is worth studying. He comes up from the life of that great, teeming East Side, one of the young fellows who have made modern New York. He makes the most of his opportunities and while his desire is an appointment to the police force he is typical of thousands of others who have done quite different things well. The entire picture is well worth seeing, and if one sees it with something of what it means in mind it will be all the more attractive. It is an intensely interesting human document.

"Grandmother's Plot" (Gaumont).—A pastoral which tells a pretty love story in a gentle way and shows how a grandmother intervened and saved the young lovers from lifelong regrets and sadness. The little girl, under the direction of the wise grandmother, who remembers her own youth, falls ill. The doctor, who has been instructed by the grandmother, recommends a prescription that will cure her; and the objecting father acquiesces with what grace he can summon. It is a pretty picture, with a bucolic setting and of excellent photographic quality, pleasing in all its details.

"Phantom Ride from Aix-les-Bains" (Gaumont).—A travelogue, taking the audience from Aix-les-Bains to Mount Revard. Some of the scenery is of remarkable stereoscopic quality, particularly the snow-clad hills. The film gives views of some of the loveliest points in Savoy. In the distance are glimpses of Aix-les-Bains and Lake du Borget, both familiar to very many American tourists. One has only commendation for the film. The photographic quality is as good as one sees in outdoor films and the operator selected his view points with unusual appreciation of the picturesque features of the scenery.

"Auld Robin Gray" (Vitagraph).—Beautifully adapted from the Scotch poem, and putting on the screen a simple love story which has charmed the hearts of thousands. Poor Jenny, believing her Jamie lost, yields to importunities and marries Auld Robin, only to have Jamie return to claim her. The parting scene between the two young people is dramatic in its simplicity. Moreover, the picture teaches a salutary lesson in these times of considering the marriage vow lightly. Though her heart goes with Jamie, Jennie sends him away with a last kiss, declaring that Auld Robin is a good man and she will try to be a good wife to him. Unfaithfulness to the point of separation is such a curse of modern life that this picture, emphasizing the virtue of constancy, even under circumstances which might appear to justify faithlessness, seems almost like transition to a different world. The Vitagraph Company has acted it with sympathy and the operator has secured excellent photographic quality. The picture will arouse the emotions and lead one to consider. The company deserves commendation for the excellence of the interpretation.

"Hank and Lank" (Essanay).—Once more the favorites appear, this time they haven't eaten as heartily as they might wish for a considerable time, consequently anything

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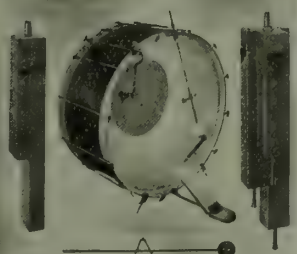

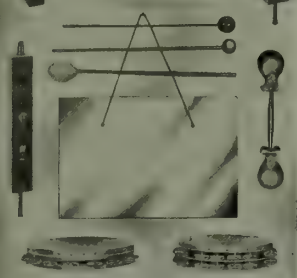

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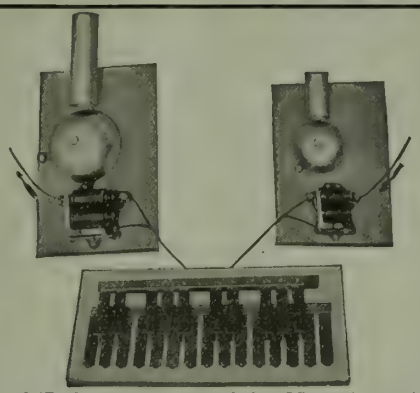

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that indicates the presence of a meal is scrutinized with care. When they discover that the Summerford residence is closed they begin immediate investigations with a view to visiting the larder, where, perchance, the family have left something. Their efforts are rewarded with a steak and some desirable accompaniments. But they did not understand the operation of the stove and their attempts in this direction result in huge volumes of smoke which pour from the kitchen. The fire department is summoned and Hank and Lank get thoroughly washed once in their lives. After the deluge is over they ruefully gather up the remnants of their meal and depart, wetter, if not wiser. The humor in this picture cannot be described. It is in the action and the facial expression of the comedians and is of the character which precludes description. It must be seen to be understood and appreciated.

"Hiring a Gem" (Essanay).—A lively comedy based upon the current belief regarding the difficulty of keeping a cook. Younghusband succeeds in showing how smart he isn't, and to save him from disgrace at home he induces a friend to make up as a cook and go home with him. Then the fun begins, and before it is over Younghusband gets what is coming to him and the friend is nearly burned up. There isn't anything new in the piece, but the action is lively and the situations contain considerable humor of a rather rough sort. Of course this type of picture has its friends and the average audience will be apparently pleased with it, still they do not receive the applause which they formerly did. The humor in these films is scarcely the kind that takes best nowadays. The taste of audiences is changing and they appreciate humor which has less horseplay in its development.

"The Tyranny of the Dark" (Kalem).—A love story which has as its climax a scene in which a sister, blinded by an explosion of acid, learns that her fiance has fallen in love with her younger sister and renounces him, giving place to the younger one. Perhaps the film is stronger in its suggestion than it is in what it actually represents.

"Outwitted" (Pathe).—A drama by the American company of this house. It is the story of a foreman who is in love with his employer's daughter and has a very dangerous rival. The foreman has occasion to knock down the scoundrel for making undue advances to the girl and after that it is open war. Robbery is attempted, but is foiled by the girl and the outlaw band escapes, but the ringleader receives a drubbing which he is likely to remember indefinitely. There is life and animation about the picture, yet it is decidedly melodramatic in its tendencies. The fact that sin is punished and virtue rewarded is sufficient, perhaps, to justify its existence, but it must be confessed that it is not quite what might reasonably be expected from the Pathe house. The acting is good, but the actors have little opportunity. The technical work is clear, yet it is better than the subject which it develops.

"Around Pekin" (Pathe).—An excellent scenic production, giving a good impression of the city of Pekin. The views include the great wall of China, together with views of caravans, views inside the city, showing its swarming life and the type of its buildings and inhabitants, and the impressive ceremonies at the funeral of a mandarin. Sometimes one almost feels as though the scenes were actually transpiring before one and that impression is true of this picture. One acquires a clear idea of what the city of Pekin is like from seeing this film.

"In the Shadow of the Night" (Urban-Eclipse).—A story which teaches a strong lesson of kindness. It represents a little fellow stealing a purse to give to a poor child whose poverty had excited his charitable impulses. But, unfortunately, the poor family are arrested upon proof that they stole it and were it not for the manly confession of the real culprit, would go to prison. The father is touched by his son's lesson in kindness and sees that the basketmakers are relieved. Fortunately there is human interest enough in the film to keep it from being dull, otherwise the lesson it teaches might be lost.

"Tunny Fishing Off Palermo, Italy" (Urban-Eclipse).—Since the times of the Phoenicians the tunny fisheries of the Mediterranean have been important industrial features. The best fish now come from the north coast of Sicily and the picture represents the tunny fishery as it is conducted to-day. It is an interesting addition to the industrial films and illustrates a pursuit which is not generally known outside the country where it is followed. Considering the difficult character of the subject this is a good picture and is clearly a triumph for the operator who made it.

INDEPENDENT.

"Mother and Child" (Imp).—Domestic difficulties in which elopements form a conspicuous feature are not altogether alluring, unless they present some unusual feature which this one does not do. When a mother goes away like that, leaving sorrow behind her, why reproduce it on the screen? Probably the producer would say that such a picture will act as a warning against such things. But it is to be feared that it will do nothing of the sort, and when such griefs are exploited, excepting when the scenes possess unusual dramatic features, they are scarcely worth presenting to the public.

"The Prayer of a Miner's Child" (Bison).—The prayer of a little boy, heard by the sheriff, secures the release of a father arrested for appropriating a horse to get a doctor for his badly injured little girl. The principal interest is in the acting of the children. The picture has a Western setting.

"The Mad Lady of Chester" (Cines).—Not a particularly attractive story, though based upon an interesting complication. However, the ending is good, even though the fire caused serious injuries to the unfortunate squire from which he will never recover. Whether it is natural that a young woman should marry an old man under such circumstances is a question which perhaps need not be considered.

"Delightful Dolly" (Thanhouser).—A picture that will please the little folks. It details the adventures of a little girl who acts the part of a doll. And she does it so well that she deceives even the little girl who supposed she had a new doll. The result is that she is rewarded with the gift of the big dolly she coveted.

"Tracked Across the Sea" (Columbia).—A story of blood-stirring adventure, with sufficient romance to add heart interest and enough self-sacrifice to indicate humanity. The scenery will charm with its excellence, and the photographer has performed his part with discretion. While the subject is considerably different from previous releases by this company, it is not too much to say that it has maintained its former reputation and has produced a picture that should be popular with those who like action and real life in their pictures.

"The Storms of Life" (Great Northern).—A strongly dramatic picture, containing a love story which appeals straight to the heart, and one's sympathies unconsciously go out to the pretty heroine. The story is realistic, in some places too much so to be comfortable. The acting is in sympathy with the subject and the photographer has done his part well. The combination has produced a picture which will unquestionably prove its value by its popularity.

"Saved by Bosco" (Great Northern).—Here is a story which will interest largely because of the intelligence displayed by a dog. The work of animals in a motion picture is always interesting and this one seems to be especially well trained. Such intelligent action on the part of an animal will often please more than the acting of men and women. The effect in this instance is all that the producers could expect.

"Willie Visits a Moving Picture Show" (Great Northern).—A lively comedy representing Willie at a moving picture show, a henpecked husband, and—well, why go into details further? One's imagination will be quite as accurate a guide in determining what happened as long descriptions would. The curtain may, therefore, be drawn, leaving Willie to his enjoyment and the henpecked husband to his troubles. These hints are enough for the present.

"A Woman's Wit" (Powers).—One more girl is captured by bandits and carried away to their rendezvous. She is quick-witted enough to escape by bringing her lover and the sheriff to the cave through sending her horse with a message. Just why bandits should permit a prisoner to perform such an interesting operation isn't entirely clear. But according to the picture it is done, and the bandits are captured and the girl restored to her lover. The reasons why pictures of this type belong to the past have been pointed out before. We cannot have too few films which depend upon abducting girls for their interest.

"The Tale a Camera Told" (Defender).—A snappy comedy, telling the story of a young man who marries and seeks in vain his father's blessing. But the young woman in the case has been a college widow, and she not only succeeds in inveigling the old man into buying books, but also induces some flirtatious actions which registered by a faithful Kodak result in the old gentleman's capitulation. There is no great strength of drama and no important novelty exhibited in the setting; but the picture is acted with an abandon and enthusiasm which makes it attractive and develops much interest before it closes for these reasons. There is

life and action, and these please, even if the story told is not particularly heavy or complicated.

"The Garden of Fate" (Imp).—An elaborate picture dealing with the human desire for fame, love and, what comes last of all death. Each in turn is presented to a sculptor by Time, but only death is permanent. The others flee away, wrecked by an enemy. One easily falls into a reverie when looking at this picture, and more than the author intended can be seen in it. Each individual sees himself, his hopes, his ambitions; and his purposes are all reproduced and one after another fades. Probably everyone realizes that only death is sure, and when Time presents that flower the end is near. There may be faults in this picture, but its conception is such a faithful reproduction of what occurs in each person's life in one way or another that its reality prevents for a time any criticism one might offer. This picture deserves a better fate than to be given the flower of death at the end of the first day.

"Bill and the Missing Key" (Lux).—The harrowing experiences of a young man who has his key put down his back to stop a troublesome nosebleed. All his troubles come from this, and after sundry difficulties and numerous forcible ejectments he lands in a cell where he is shortly joined by the friend who put the key down his back. Well, the key is found, explanations follow, and, misfortune still determined to pursue him, he is thrown out of the cell by the disgusted officers. It would be difficult to imagine a more cruel fate. To be thrown out of everything, even a prison cell, is an experience which would be sufficient to discourage the most persistent rounder.

"Runaway Star" (Lux).—The riotous escapade of an actor. The funny part is the long chase he leads them through the familiar streets of Paris, where he encounters all sorts of things in his mad career in a chariot, but is eventually captured and fined for his foolishness.

"The Lure of Gold" Bison).—Unquestionably the lure of gold has caused the wreck of more than one man's reason. And when the situation is intensified by the actions of a fickle girl it is all the more interesting.

"Sleepy Jones" (Powers).—This is presented as a comedy, but in places it approaches perilously near tragedy. Sleepy distinguishes himself at the start by being unsufferably sleepy and lazy, but at last he shakes off his lethargy and develops an alertness that saves the husband of his old-time sweetheart from being a party to a robbery. Perhaps the comedy is where the wife bangs Sleepy over the head with a rolling pin, or some equally murderous weapon, because he whips her husband for abusing her. But in the end everybody apologizes to everybody else and apparently they all live happy ever after.

"The Devil" (Powers).—Here is a comedy that is a live wire. It involves the experiences of a gentleman who goes to a masquerade ball dressed as his Satanic majesty. He gets rather too much of the cup that does something besides cheer, gets into an automobile and the fun begins. His sudden appearance in altogether unexpected places creates consternation, and practically everyone who encounters him labors under the impression, intensified perhaps by a guilty conscience, that the real thing has happened to him. The funniest of all is the German woman fainting away and then lambasting her innocent husband under the impression that he has perpetrated a joke upon her.

"Oh, What a Knight" (Thanhouser).—Here is a romantic girl determined to have a genuine knight, like the mighty and valorous men of old, to come and carry her away from her prison in the gloomy old castle. She dreams it all out, but when they attempt to carry out the same scheme in the present workaday world their plans go awry and they discover that knights of old are as foreign to this age as they can well be, and she is forced, by the very perversity of things mundane, to accept her lover in quite the conventional way. As a travesty upon useless romance this film is a great success.

"Tweedledum's Sleeping Sickness" (Ambrosio).—A comedy which presents this favorite comedian in a new role and one which has elements of humor different from any he has hitherto essayed. He has a bad case of this malady, there is no question of this fact, but perhaps what happened to him will be a warning to others who may be similarly afflicted. Anyhow, his adventures are quite worth seeing.

"Excursion on the Chain of Mt. Blanc" (Ambrosio).—A picture which presents some thrilling sights not acted in the dramatic world. There are, too, many beautiful outdoor views which reproduce faithfully the scenery which predominates in that vicinity. The picture has been made with care, the selection of the view points developing some extremely interesting features, well worth seeing. In some respects it is as good as anything of this sort which has been attempted. To adequately present such pictures requires more ability in the selection of proper view points than many operators seem to possess. Unless a mountain, for example, is represented large upon the screen it loses its effect as a mountain. Not all operators understand that, but when they do, the scenery which is supposed to mean mountains of height are adequately represented and an accurate impression is conveyed.

"The Cat Came Back" (Atlas).—Here is a travesty upon the usual Nick Carter type of detective story which is lively and will make your audience wonder until the denouement unfolds the real explanation. It is nothing out of the ordinary to lose a bracelet. Cats have before been known to devour hamburger and other edibles left within reach. Further, cats have often been deposited in a bag and the aforesaid bag sunk in the deep water. Cats, too, have come back from such watery graves, but never before, probably, has a girl detective rescued a cat from drowning and found securely fastened around its neck the missing bracelet. There is a detective story that is different, yet perhaps it possesses quite as much common sense as those others which develop so many strange and altogether impossible mysteries. The tramp got away. The cat got back, and also got the rest of the hamburger. The cook got back her temper. Mrs. Brown got her bracelet. The amateur detective got her reward, and Baby Brown, who put the bracelet around the cat's neck, got—well, never mind what He wasn't forgotten in the general distribution of favors.

"Imperfect Perfectos" (Atlas).—An imperfect perfecto is here represented that offers numerous comical situations, each one of which is certain to develop a laugh. It is one of the travesties which the Atlas people are offering regularly and succeeds admirably in its purpose to make the audience laugh.

"Stolen by the Indians" (Champion).—Another in the long list of Indian subjects which have recently come from the different studios. The usual story is reversed in this, however, since a white man is found as a chief and the call of the blood finally induces him to return to his people. There is a love story running through it, but it doesn't concern the boy stolen by the Indians, which is somewhat different from the usual thing. There are some interesting scenes, like the prairie schooner on its way and the Indian attack. Once both were common. Now they have passed away forever. Perhaps these producers are performing a service greater than is realized in putting these scenes in permanent form where they can be seen for many years to come. They cannot be seen any more on the plains. Sometimes one becomes rather tired of the great number of such pictures which are pouring from the studios, but if each one presents some feature which none other has shown it will contain something that will make its production well worth while. These phases of life are fast disappearing, or have entirely disappeared. To reproduce them is to put in permanent form for the instruction of future generations something which can never exist again.

"The Boys of Topsy-Turvy Ranch" (Nestor).—Any firm can be forgiven if it serves up a worn subject in such lively and altogether tempting fashion. The theme is the cookery on a ranch. It is rather rough on the unfortunate Chinaman who got too much salt in the soup, but it was worse upon the graduate of the cooking school who failed to make good. But through a succession of mistakes the cowboys lose the excellent repast they bought from the restaurant and later the Chinaman gets a share, as well as the tramps, upon whom the boys had foisted the cooking school results. There is fun enough in this, though of a rather boisterous type, to last indefinitely, yet the firm is to be congratulated upon succeeding in discovering something outside the ordinary run of affairs upon which to regale the audience.

THE MOVING PICTURE AS A FACTOR IN LAND DEVELOPMENT.

Picture Lectures a Big Feature at the Pittsburg Land Show. By Sydney Wise.

Moving pictures will form one of the big features of the National Land and Irrigation Exposition now being held at Duquesne Garden in Pittsburg and the projecting machine will prove one of the most important factors in the show. The Land Show has as its object the commendable effort of stimulating the "Back to the Soil" movement and will bring to the farmer, the homeseeker and investor authentic information concerning land openings and development and will give educational knowledge to the student and the layman regarding the wonderful progress now being made in the development and colonization of the vast tracts of re-

cently reclaimed land in the South, Southwest, middle, and far West. Millions of acres of once barren land are now being made fertile by the wonders of irrigation and drainage and the once uninhabitable swamps of Florida, Georgia and Alabama are now being turned into Arcadias of fertility and prosperity. The barren deserts of the West have been moistened by the efforts of the irrigation engineer and undreamed-of results have been arrived at in these sections. The United States Government and the industrial and colonization departments of the larger transcontinental railroads are making an effort to attract settlers on these lands, and the moving picture machine is playing an important part in this effort. The Land Show at Pittsburg will include in its features a spacious lecture hall where government lecturers and experts from the various State Boards of Agriculture will give illustrated talks upon the many subjects pertaining to the land. These lectures will be illustrated by stereopticon views and motion pictures and will include such subjects as modern agriculture, farm life in the West, irrigation and drainage, reclamation, soil restoration, fertilization, harvesting, good roads, forestry, botany, horticulture, etc. The moving picture is gradually finding its educational level, and its value from this standpoint is easily apparent. The Chambers of Commerce, Boards of Trade and Industrial Boards of the less densely populated regions of the South and the West are awakening to this fact and are beginning to take advantage of this important factor in land development. These commercial bodies are expending annually millions of dollars in the exploitation of their territories and many of them are beginning to make appropriations for the taking of moving pictures in their sections which will be used to advantage in connection with the lectures to be given at the various land shows and industrial expositions now being held all over the country. The city dweller, tired of the ceaseless struggle for existence in the crowded city, is casting longing eyes in the direction of the country, while the farmers of the crowded East are seeking more fertile lands in districts which have not been worked to death and where larger crops are attracting the attention of the entire agricultural community. There is no better method by which the possibilities of irrigated lands and recently reclaimed districts can be brought to the attention of the prospective settler than by the motion picture, which shows the situation as it really is and brings a vivid picture before the eye. The moving picture is playing a useful and important part in this direction and its value cannot be overestimated. The Chicago Land Show proved to be one of the most successful indoor expositions ever held in the country, and, judging from the Pittsburg Show, which opened to an attendance of nearly twenty thousand, the results there will be equally satisfactory. The Pittsburg Land Show, which is supported by the United States Government and the States of Pennsylvania, Maryland, Colorado, California, Louisiana and Florida, is being held under the auspices of the Pittsburg Gazette Times and Pittsburg Chronicle Telegraph, two of Pittsburg's most powerful daily newspapers. Its offices are in the Keystone building, Pittsburg, Pa., to which all communications should be addressed.

TO OPEN 17 THEATERS IN CITIES OF COAST.

A. S. Hyman to Erect Building Here as Headquarters of Big Enterprise.

Los Angeles is to be the headquarters for a new system of stock company theaters, comprising seventeen play houses on the Pacific Coast.

A. S. Hyman, formerly president of the Chicago Dramatic Club, president of the Western Film Company and owner of a moving picture theater at 246 South Broadway, is the promoter of the enterprise.

The local stock house of the company will be erected on the site of the old Walter Lindley Building, on Sixth street, on the east side of the alley between Broadway and Hill. It was recently leased by Blenkiron Brothers from Dr. Walter Lindley for fifty years.

Mr. Hyman expects to close a deal for a ten-year lease, and within six months to begin the erection of a four or five story theater and office building. Mr. Hyman says he will be able to get possession of the property within half a year. He already has concluded negotiations for theater buildings in a number of Coast cities. San Diego, San Bernardino and Santa Barbara will be included with Los Angeles.

Mr. Hyman now is having constructed what will be two of the finest moving picture and vaudeville houses in the United States. They will be located at Eighth and Broadway and on Hill street, adjoining the California Club. The theater at Eighth and Broadway will be named the Hyman, and it will cost $35,000.

The building on Hill street has been leased for ten years at a total rental of $100,000. Mr. Hyman has just returned from Paris, where he adopted as his plan for the Hill street theater that of the Renaissance.

CHICAGO NOTES.

The following were visitors at the new offices of the Moving Picture World this week: T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa; A. J. Diebold, Princess Theater, Cedar Rapids, Iowa; J. Rosenthal, Royal and Bijou Theaters, Dubuque, Iowa; Eugene Cook, Swastika Theater, Benton Harbor, Mich.; F. G. Gray, Swastika Theater, Benton Harbor, Mich.; E. D. Martin, African Film Syndicate, Johannesburg, S. A.; B. B. Risinger, Majestic Amusement Company, Memphis, Tenn.; P. Schuhmann, Geneva Theater, Geneva, Ill.

* * *

E. D. Martin, manager of the African Film Syndicate, Johannesburg, South Africa, stopped in Chicago on his way to Atlanta, Georgia, where he will visit relatives. Incidentally Mr. Martin is making arrangements with the manufacturers in this country so to better be able to handle his rapidly growing business. Mr. Martin informed us that the moving picture business is making wonderful strides in South Africa, and although the residents are living in a British possession, they greatly prefer American manufactured films.

* * *

T. A. Bryan, manager of the Lyric Theater, Cedar Rapids, Ia., was in the city last week for the purpose of purchasing a mirror screen. The Lyric has been running as a combination vaudeville and picture house, but according to the statement of Mr. Bryan the public demands exclusive pictures, therefore he has "cut out" the vaudeville, raised the standard of his film service, and made other improvements so as to be in position to give his patrons just what they desire, "high grade moving pictures."

* * *

That the public demand for high grade exclusive picture shows is general, is proven by the visit of A. J. Diebold, manager Princess Theater, also of Cedar Rapids. The Princess has been giving three acts of vaudeville, with moving pictures for "chasers" but commencing with this week the program will be reversed. High class pictures will be featured, and only one act of vaudeville will be given. Mr. Diebold claims that his patrons were so insistent in their demands for good moving pictures, that it necessitated his visit to Chicago to better his film service and procure higher class talent for his vaudeville.

* * *

The Independents in Chicago are greatly encouraged by the addition of many new supporters to their cause. On Monday, the Boston, on Madison street (Guy Morville, manager), commenced showing Independent releases. This is the first house in the Loop to take up the Independent cause, and rumor has it that others will soon follow. Any number of exhibitors throughout the country have expressed themselves as willing to go Independent, their only objection having been that they had no positive assurance of receiving good exchange service. This has in a large measure been overcome by the action of some of the largest exchanges resigning from the Patents Company, and no doubt the coming month will see a large number of recruits under the Independent standard.

Negotiations which have been pending for a period of several months, have been consummated during the past week between V. Gregory Linder, representing large financial interests in the Middle West, with headquarters in Chicago, and the Inter-State Vending Company, New York City, of which Max Spiegel, of the Spiegel Amusement Company, is president, whereby a contract has been made which contemplates the installation of 100,000 vending machines operating on the backs of chairs in theaters within the next five years. The territory controlled by this Western organization embraces the States of Michigan, Ohio, Kentucky, Indiana, Missouri, Iowa, Minnesota, Wisconsin and Illinois and contracts are already secured to install these machines in the various cities of these States, and installation will begin immediately. This machine operates with a penny and carries three varieties of gum and confections. It is a continuous machine essentially for the continuous show and is the only device made which applies thus directly to the moving picture field.

BOSTON, MASS.

G. F. Whalen is the third man to take up the managerial reins of Miss Lotta Crabtree's moving picture house on Washington street since its opening last Spring. Mr. Whalen has been lecturing on feature films for the Savoy since its opening day, and, from now on, will do double duty as manager and dramatic lecturer, Mr. Whalen lectured in the Star Theater, Tremont Row, Boston, for nearly one year, before going to the Savoy. He is a lecturer of great dramatic excellence with fine elocution and enunciation. This is Mr. Whalen's first attempt at managing a regular moving picture theater. Whether he has the necessary executive ability remains to be seen. At the time of this writing the Savoy is what is termed unsuccessful. A poor lobby, permitting of practically no posters or advertising is one of the greatest obstacles in this theater's way. The house has been running 5 reels of Independent film since the opening. Beginning Monday, October 17, the house changed the film service over to the licensed side. Whether this change plus the new manager will aid the Savoy can only be conjectured, as it is a most doubtful question. Harry Goldman will assist Mr. Whalen in his duties.

Frank Vine, first lieutenant to Mr. Maison of the General Film Company of Boston has recently made an exhaustive tour of the Western part of Massachusetts in order to look things over from a personal investigation. On his return, Mr. Vine stated that he found things very satisfactory, and that business was better than ever, with the licensed houses predominating in numbers over their Independent opponents.

Mr. Cook, New England representative for Mike Sheedy, was in Boston recently. "Just to look things over," was what Mr. Cook said.

William E. Greene's film exchange, 228 Tremont street, Boston, has recently enlarged its floor space by adding one additional floor. This exchange is the largest Independent house in the New England States. A policy of square dealing is the cause. It is amazing to note how Mr. Greene has enlarged his business. In addition to the film end of the game, Mr. Greene is also an exhibitor, being proprietor of a chain of houses, some large and some small

Ralph Pinkham, who has been in charge of the film booking end of The General Film Company's office since that company bought it from Mr. Howard, and for two years prior to that, has lately become a benedict. Mr. Pinkham was married to Miss Dorothy McMuny of Orient Heights. Ralph certainly "got his" from the boys at the office, when the news came out. He is now enjoying a honeymoon trip.

Arthur Johnson, for two years connected with the theater Comique and the Premier Theater, of Boston, as manager, resigned recently to take a position with a house devoted to photography in Allentown, Pa.

NEW ENGLAND NOTES.

Southbridge, Mass., will soon have one more moving picture theater on its list. The house will be managed by Blanchard Bros. It is expected that the house will be completed about November 15.

A show of moving pictures and illustrated songs was recently opened in the Norfolk House, Dorchester, one of Boston's nearest suburbs. Manager Toomey states he does not believe in vaudeville used with his films, and for the start, will use no acts.

The Jeffries-Johnson fight films were exhibited by Walter Preston in Sheedy's Theater, Brockton, during the week of 10th. These films are big business makers, and no race riots or other nuisance has been caused by the public exhibition of these films wherever shown in the New England States.

Fred Lovett of Providence is now assistant treasurer of the Scenic Theater. He formerly held a similar position at the Empire Theater of Providence.

James O'Neil and William O'Leary have purchased Mr. Edward's interest in the Lyric Theater, Northampton, Mass., and, after renovating the house, will use it themselves as a first-class moving picture theater.

Good sources state that the Plymouth Theater, Plymouth, which has been playing legitimate road shows will be leased in November to a Boston corporation, who will turn the theater into a straight picture house This new plan leaves Plymouth without any theater devoted to dramatic productions, but the Cinematograph will easily take its place as the entertainment for the people of that city. The proposition looks like a good one.

The Imperial Theater of Providence, R. I., has been closed recently owing to the illness of Manager Bradstreet. The house will be opened shortly, as Mr. Bradstreet is now well on the road to a full recovery.

Louis M. Boas, manager of the Bijou and Premier Theaters of Fall River, has assumed charge of the Savoy Theater of that city. Chas. E. Cook retires from that theater.

The Lyceum Theater of Marblehead, Mass., was destroyed by an early morning fire recently. The house will be rebuilt immediately.

IN THE MISSISSIPPI VALLEY.

Improvements now being made at the Bijou, 213 Eighth street, Cairo, Ill., include remodelling of the front and lobby and the installation of a new radio screen.

The Sand building, Main and Broad streets, Roanoke, Ill., is being remodelled for the Bodhaine & St. John electric theater.

Thomas C. German, of Springfield, Ill., proprietor of a moving picture show at Athens, and Miss Bessie Hough, of Springfield, were married in St. Louis.

Harley Snyder has opened a moving picture show at Mound City, Ill.

The new Grand Theater at Rock Falls, Ill., has been completed and with a nightly change of film is giving satisfaction to its patrons.

Fred Beck, outfielder with the Boston National League and one of the heaviest hitters in the National, has returned to Havana, Ill., where he is singing the illustrated songs at the 'Varsity, the moving picture theater owned by the Volunteer Fire Department of that city. His tenor voice has been an attraction at Havana picture shows for three Winters. Walter Davisson, who for over a year was singer at the 'Varsity, is now at W. W. Watts' Savoy, on North Sixth street, Springfield, Ill.

Buel B. Risinger, general manager of the Majestic Amusement Company, of Memphis, Tenn., spent four days in Chicago on business in connection with his theaters, making his headquarters at our offices. The Majestic Amusement Company operate three very high class exclusive picture houses in Memphis, and the management is always on the lookout for anything that will improve their service and please their patrons. While in the city Mr. Risinger purchased several musical instruments as well as a set of Orchestra Bells from J. C. Deagan, and engaged the services of two vocalists at a salary of $50 per week. The music for each of the Majestic theaters is furnished by an eight-piece orchestra, special music being arranged for each picture. Even in their advertising the Majestic Company use the best methods. The accompanying newspaper ad. illustrates their method, in which a synopsis of each release they run is given. This sort of advertising inspires confidence as well as creates an interest in the pictures, and the results are always very gratifying.

"TEN NIGHTS IN A BARROOM."

A Thanhouser Special.

Whoever suggested the above title for a photoplay in these days of "uplifters" and "reformers" should be sentenced to ten days' imprisonment. Let us hope that the makers of this film will use discretion so that the films will be used as a booster for and not a club against our common interests.

A feature film which the Thanhouser Company announce for release on November 4 will doubtless appeal to a great number of exhibitors and be shown in theaters in every part of the country. "Ten Nights in a Barroom" is full of great possibilities in picture making, and the Thanhouser Company can be depended on to get the best out of its varied situations. While such a name might suggest possible scenes that one would just as soon not see, the fact that all the Thanhouser releases are submitted to the Board of Censorship insures a picture that can be shown to any audience. We understand the picture is from the original book, the dramatic moral teaching of which has been well known and much used. As a moving picture the moral of the book will appear in its most telling manner and this Thanhouser release should become a classic among moving pictures.

CONVICTS SEE PICTURES.

With amazement, enjoyment and interest, nearly 100 prisoners at the penitentiary, for the first time in their lives, saw moving pictures which were exhibited in the State prison on September 25.—Columbus (O.) Journal.

"DRUMSTICKS": A Vitagraph Thanksgiving Life Portrayal.

Johnnie is presented with a young turkey by a kind farmer.

The cruel landlord takes the turkey on account of his rent.

Johnnie's estranged grandfather buys the fowl, bringing about a family reunion.

THE STORY OF "DRUMSTICKS."

Thanksgiving brings with it a season of good things and "Drumsticks" is one of them. The actors are well chosen and their acting is adequate, and everything about it seems to be seasonable and well done. The little boy who takes the part of "Johnny" is a clever youngster and has a winning way and presence about him, and even the turkey acts his part satisfactorily, making his entrance in the third scene as if he knew his business.

A kind-hearted farmer gives a poor boy a young turkey and he calls it "Drumsticks." The little fellow occupies all his time looking after little "Drumsticks" and soon it grows to be a big bird. "Drumsticks" is the pride and joy of Johnny's heart and his devotion to him is amusing and pathetic.

The landlord who has demanded the over-due rent from Johnny's mother, lays covetous eyes on "Drumsticks" and demands him in lieu of the money, and the poor turkey is made a sacrifice to avarice and greed. Johnny tries to hide his grief from his mother as he writes a note asking the one who buys "Drumsticks" for Thanksgiving dinner to let him know if he is as tender as he was good; then he fastens the note under the turkey's wing.

Johnny's grandfather happens to buy the turkey and it leads to a reconciliation with his daughter and makes a real Thanksgiving in which Johnny has his full share.

This whole "photoplay" breathes an atmosphere that is distinctly Thanksgiving and will doubtless prove a very acceptable and popular exhibit.

IMPROVE YOUR PICTURE

Our Improved **METALLIC** Curtain

GIVES -
- 100% Brighter Picture with one-half the currrent.
- Lighted houses.
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We furnish materials and simple directions for only **$7.50**

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"THE MINISTER AND THE MOVING PICTURE."

There was a large attendance at the Baptist church, Mansfield, Mass., on a recent Sunday night to hear Rev. J. A. Wood preach on "The Minister and the Moving Picture." Those who expected to hear a sensational sermon were doomed to disappointment, for Mr. Wood delivered an interesting address, free from allegations and filled with helpful, valuable and suggestive ideas.

He believed a pastor of a church was pastor of the community, and if he found that there was crime being committed, deceit being practiced, or harmful influences being operated anywhere in the town the minister should raise his voice against them. His talk on the moving picture was a fair, impartial presentation. He believed motion pictures were educating an uplifting, capable of depicting the highest motives; but when they descend to the portrayal of crime, infidelity, murder and vulgarity, then there should be a determined opposition, for the contamination of the minds of the boys and girls is too serious a matter to be allowed. His praise for the way Pastime Theater is conducted was a compliment to the proprietors, but he did take exceptions to a picture shown containing a murder scene. Mr. Wood believed the general public would be better served and entertained if pictures of that nature were eliminated.

SIXTY OWNERS IN OHIO CITIES FORM THE EXHIBITORS' LEAGUE OF OHIO.

To war on undesirable features of the moving picture show business, to put it on as high a plane as possible, to establish closer business relations between exhibitors, 60 moving picture show men organized the Exhibitors' League of Ohio. If 1,300 exhibitors in Ohio can be organized, the plan is to associate exhibitors of the country at large.

CANNED DRAMA.

If the moving picture show has made inroads on the profits of the legitimate it is possibly due to the commercialism into which the art has fallen. Here is a suggestive paragraph that should tend to give pause to those who purvey the real drama for the edification of the public:

"Canned drama" is a good term for it, as we have fallen on times when genius must give place to the rule and plummet of physique—to color, abundance, and wave of hair—in short, to "type," which is to say, that if the actor can "look the part" it matters not how he butchers it. What would the great Hazlitt say if he were reincarnate, and with that mighty pen of his he were set to discuss the subject? He could only conclude that pelf is triumphant and art a scullion in the kitchen of Mammon.

"Tpye" has supplanted genius; looks have displaced talent. Notoriety, especially if there be a strong tinge of the salacious clinging around it, is in the limelight. Unheralded, what would Garrick, the greatest actor the world ever saw, do in New York in 1910? He would "walk Broadway," for his was not the "type." A mannikin would supplant him. The same is true of the matchless Kean, who, a pigmy in stature, could be the giant on the stage.

If the moving pictures have hurt the legitimate the men in chargé of the legitimate are at fault for it.—Editorial, Washington Post.

Insist on Getting the Genuine BIO CARBON

It is the standard of the "man who knows."

We take pride in the fact that our great business has been built up purely and solely by an appeal to the **reading, thinking,** operator and exhibitor.

We would rather have **one** customer of the "go-ahead," "up-to-date" kind than a hundred of the "good-enough-for-dad," "good-enough-for-me" variety."

BIO CARBONS are used by the **best** men in the **best** theatres in America.

We make quality carbons for quality people.

Pin your check for $1.50 to this ad, and mail to our nearest office for a sample 50 prepaid.

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MIRROR SCREEN

A Revelation to the Moving Picture Business

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Equipped with a Mirror Screen

HYMAN BROS., Props. and Mgrs.
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WHY the use of the Mirror Screen in theatres is increasing. The progressive Manager wants to show in detail the costly and wonderful reproductions the manufacturers are releasing weekly.

The progressive theatre owner or manager does not figure the original expense of an article of equipment such as the Mirror Screen is. It is always the biggest asset of any theatre, at the same time the cheapest investment you can possibly make.

The Mirror Screen is the greatest light economizer in existence, if you wish to use it for that one purpose alone. It increases your light 100 per cent., while it decreases the cost 50 per cent. We can show 1000 other ways to improve and reproduce your pictures in detail.

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SHELBYVILLE - - - - INDIANA

HARRY F. BRYAN, General Manager
Room 307-160 Washington St. - CHICAGO

BIOGRAPH COMPANY.

WAITER NO. 5.—"For ye have the poor always with you." Matt. 26, ii. Because of this we are reminded of the Corporal Works of Mercy—feed the hungry, clothe the naked, harbor the harborless—which acts always bring reward. Still there may be occasions when that reward comes tardily, but there is logical reason for the delay, for in the end our reward is more complete. The wife of the Russian Chief of Police being a woman possessed of a noble heart, is much touched by the tales carried to her of the tyrannical oppression bestowed upon the poor. After some persuasion on the part of a Russian artist socialist, she makes a round among the poor of the city, and the sight that greets her almost freezes the blood in her veins. She sees them huddled like cattle, more dead than alive, slowly but surely dying for want of nourishment. So moved is she with the truth, that she becomes an ardent sympathizer and consents to become a member of the secret society to oppose the government in its present treatment of the poor. The meetings of this society are held at the artist's studio, a fact the police have long suspected. On the night of the admission of the wife as a member, a raid is planned by the police, and you can imagine the Chief's amazement as he enters to find his wife just taking the oath of allegiance. What a shock! At first he is at a loss to know what best to do. Finally dismissing his men with their captives, he, alone with her, asks what it means. She tells him in a word, and he, realizing her fate will be death, determines to join her in an effort to fly from Russia. Disguising themselves as peasants, they succeed in evading interception and arrive safely in America. In this country he finds it impossible to obtain congenial employment, and is forced to accept a position as waiter in a swell restaurant, which he keeps secret from all but his wife. Being a gentleman born, he is successful, and when his American-born son is old enough he is able to send him to college. Later, when the boy returns home from college, he is apprised of the engagement between the son and the sister of his college friend. The son is still in ignorance of the nature of his father's employment, and is warned not to marry for the present at least, the father intending to resign the waiter position as soon as possible. The young folks refuse to wait, and elope. After their marriage they receive the blessings of the girl's parents but the boy's parents are not to be located, so the party goes out to have a little wedding dinner, selecting by singular coincidence the restaurant at which the father is employed. Amazement and embarrassment seize the entire party, and the father then tells his son why he asked him not to marry. The excitement attending this unexpected meeting arouses the notice of other occupants of the dining room, and one of their number approaches, recognizing the waiter. This man proves to be the Russian's old friend, who after a tireless search is now given the opportunity of bestowing upon his former Chief the Czar's pardon, which restores his social standing. So culminated his troubles.

TWO LITTLE WAIFS: A MODERN FAIRY TALE.—There is nothing worldly that makes a stronger appeal to the human heart than the grief of the little child. Children are so seldom made to feel the weight of woe, that when they do suffer real sorrows we are sure to weep with them. One of the most important of God's lessons is taught by the child—sincerity, and the child's tears will wash from our soul the stain of indifference, selfishness and artifice. The child is the real sunshine of life, and when Mrs. Weston lost her only little one, she, though a widowed mother, experienced her greatest grief. Her future seemed destined to be clothed in gloom. Her heart almost breaks as she views the empty crib in which her departed little girl formerly slumbered. About this time there are brought to a neighboring orphan asylum two little girls, whose mother has died and left them dependent. The poor little tots cry incessantly for their mama, but the good sisters tell them that their mama has gone to Heaven and is now at God's house. They then cry that they want to go to mama, indicating that they will surely go. The next day during recreation hour on the asylum grounds, they take advantage of the excitement attending a quarrel between two of the children and slip out through the gate. Once outside, they start off to find mama in Heaven, asking passersby, "Which way is Heaven?" After a long and tiresome journey, they come to the mansion of Mrs. Weston, which is a veritable paradise. Its grandeur convinces them that they have at last reached the goal. Through the broad flower-lined avenues the little ones wander until they come upon Mrs. Weston seated on one of the verandas. Approaching her they ask: "Please, mam, is this Heaven, and is our mama here?" Mrs. Weston, of course, does not understand their query at first, but it suddenly dawns upon her when she sees them clasp each other weeping. Also, their asylum garb indicates where they came from, and what they are—waifs. It being late in the afternoon, she decides to keep them overnight at her home, placing them in the empty crib. The sight of these two little darlings sleeping in the little crib dispels the gloom that has enveloped her and she makes up her mind never to part with them, hence she writes to the asylum the following letter: "Dear Mother Ignatius: The two little waifs that came to me I have decided to adopt legally, and take this opportunity to bestow a regular endowment in the support of your great charity as a memorial to my lost child. Sincerely yours, Helen E. Weston."

EDISON MFG. CO.

THE HOUSE OF THE SEVEN GABLES.—There is a carpenter by the name of Maule who owns a pretty little cottage in the historic town of Salem. A great man of the village, Col. Pyncheon by name, fancies this place as a site for a great house for his own family. He makes an offer of purchase which Maule refuses. He then insists upon buying whether the poor man will or no. When he meets with a stubborn refusal his wits set to work, and the days of witchcraft being at their height, he soon sees a way of accomplishing his purpose. Maule is accused of witchcraft and is arrested in his own home and dragged away from his wife, daughter and son. Then a startling scene is shown in which the carpenter is being led to the stake to be burned. The fires are lighted, and as the flames leap toward their victim we see the unfortunate man pronounce a curse upon Colonel Pyncheon and upon his house and children and their children's children.

The next scene shows Maule's son, a young man, engaged upon some finishing touches in the work of the great house which Colonel Pyncheon has built upon the site of father Maule's dismantled cottage. Being left alone in the room, the son notices a grant from the king to a vast territory in the East—a grant which means the fortunes and affluence of the whole Pyncheon family. He secretes this document in a niche in the wall in the very room where he finds it, behind the great picture of Colonel Pyncheon's father. When the great man returns and misses the document he flies in a passion and would pursue the young man, but at that moment he finds himself confronted by a vision of the older Maule at the stake, his clenched hands upraised as he again seems to hurl the awful curse at the cringing rascal. The sight is so terrible that the old man falls back in his chair dead, and is found there by the villagers when they come to see the great house for the first time.

Then the scene shifts to the fortunes of the family two hundred years later. The descendant who occupies the house is an old maiden woman, whose circumstances are so reduced by the lack of this wonderful grant from the king that she opens a little shop in the lower part of the house. She is not a very successful storekeeper and takes a lodger, a young man who bears a great resemblance to the Maule family of preceding generations, and who watches her unsuccessful business efforts until a young niece of hers, an embodiment of youth and buoyancy, comes to help her with the shop. Trade immediately picks up because of the young girl's fascinations, and the fortunes of the family mend a little, while the lodger becomes interested in the Pyncheon family from an entirely new point of view. It is evident, too, that the interest is mutual.

One day, while he and the young girl are away for the day, Judge Pyncheon, a miserly relative and an exact prototype of the original Pyncheon, comes to the house and insists upon the family's right to have it razed to the ground and a thorough search made for the missing grant. In his search he almost stumbles upon the button which would open the space behind the portrait, but just as his finger rests upon it the ghostly figure of Maule at the stake appears above him and warns him away. The shock is too great for the old man, and like his ancestor he drops into the same antique chair and breathes his last.

When the young people return to the house they find the man dead, and that the aunt has been frightened by the happening and stolen away. She returns, however, in time to hear the young man announce his love and his right to speak of it even in the presence of death. He tells the whole secret of the story of "The House of the Seven Gables," which is that the curse pronounced upon the Pyncheons is operative until the mighty force of love overrules it. His love for the young girl and hers for him can remove the curse; and as evidence that it is gone he steps to the old portrait, pushes the button, and as it swings out, shows them the long lost grant from the king, and, raising it, places the fortune in the hands of the girl.

A WEDDING TRIP FROM MONTREAL THROUGH CANADA TO HONG KONG.—In any event a honeymoon ought to be a chapter in life long to be remembered, and we are sure that the sweet bride and the big groom of the Edison picture will never forget their honeymoon trip from Montreal, Canada, to Kong Kong, China; for many were the mishaps which befell them—mishaps which somehow or other seemed to furnish a lot of fun and amusement for everybody except "Dearie" and "Lovey."

After a rousing send-off from their friends, who follow their gaily decorated cab to the depot, they reach their train and the trip begins—and with it a chain of accidents to the "Newlyweds," which will tickle the ribs of any audience. "Lovey" starts the ball rolling when he insists upon taking a snapshot of "Dearie" as she poses on the rear end of the train while it stops for a moment at a water-tank station. While he gazes at her fondly through the lens of his camera the train pulls out, and fond hearts are soon separated by miles of distance. Thanks to a hand-car and a good fat tip, however, "Lovey" gets a "lift" after he has counted a few weary miles of railroad ties, and his forlorn little bride soon weeps tears of joy on his manly shoulder. When they get into the train the fun begins in earnest with their first meal together, which, with the other passengers and the train attendants, we are permitted to see. This time "Lovey" is to blame again, and it's all due to his too great solicitude—well meant but disastrous.

And so the fun continues until, with the amorous pair, we reach the Hot Sulphur Swimming Pool at the Banff Hotel, where "Lovey's" inability to swim results in his spoiling a suit of clothes—whereast "Dearie" actually seems to be just the least bit amused!

From here we follow them, our interest divided between the ludicrous actions of the pair and the magnificent scenery along the way, until they board the great Pacific steamship, "The Empress of India." They are hardly on board before "Lovey's" curiosity overpowers him and he tries to find out, perhaps for the purpose of impressing "Dearie" with his knowledge, the purpose of the great air funnels on the deck of the ship. He finds out after he makes a "shoot-the-chute" drop into the coal bunkers in the hold of the ship, from which he is rudely hoisted, a mass of dirt, soot and coal dust, into the waiting arms of his terrified bride. We leave them on board, confident that if a poor beginning guarantees a good ending we may safely wave them a hearty bon voyage as the big ship fades in the distance.

ESSANAY FILM MFG. CO.

THE BOUQUET.—George Harris and his pretty wife have ceased to care very much for each other. George is indifferent and his wife sensitive and when the young husband realizes their strained relations he endeavors to revive the old love. However, his overtures of peace and his evident willingness to "make up" are not accepted and with a sigh he takes his hat and leaves the house.

In the park he seats himself dejectedly on a bench, endeavoring to think of some plan through which he can win back his wife's love. Brooding over his troubles he does not notice the approach of two ladies, apparently mother and daughter, who sit down on the bench beside him. Through a slight accident, when the girl drops her book and Harris returns it, he starts a conversation, and the meeting ends with the young lady and he exchanging cards.

Harris sets out to walk to his office, recalling pleasantly the happy meeting and wishing his wife were as sweet natured as the little lady he had just left. A desire to see the young girl again takes possession of him, but he resists the temptation to return to the park and compromises with a resolve to send her a box of flowers.

At the florist's store he orders a great bouquet of roses and attached to the box a card bearing the name and address of the young lady. A messenger boy is hurried off to the address given and Harris goes on to his office.

On the way the boy meets a few other young street Arabs and joins them in a game of "craps," but they are interrupted by a policeman and in the hurried getaway the boy loses the card.

He returns to the florist's, but neither of them can recollect the name and address, when the florist seems to recall that the flowers were for Mrs. Harris.

The petulant wife is surprised when she opens the flowers and finds they are from her husband, and at the end of the long day, when her husband has returned, she has made up her mind to give him more of her love.

He finds her smiling and pleased and upon her explanation about the flowers, which, to him, is at first a mystery, opens his arms and takes her to his heart.

HANK AND LANK.—Hank and Lank have had some unusually strenuous experiences since we saw them last, and wandering lazily about town they stop before a furniture store in front of which are displayed two large, commodious Morris chairs, which look particularly inviting to the two tired hoboes.

With the air of prospective buyers they stop to casually examine the chairs, and upon looking about to make sure the proprietor is not in sight, Lank throws his tired form back into the cushions and shortly Hank follows his example. Presently both drop off to pleasant dreams.

In the meantime a policeman and a nurse-maid with a go-cart pass by and stop a little way down the street for a moment's flirtation. As they talk two boys, bent on mischief, come on the scene, see Hank and Lank asleep and the copper busy at love-making. One of them suggests they have some fun with the hoboes and incidentally "get even" with the neighborhood terror, the police officer.

A handy awning rope is slipped from a hook on the furniture store, a loop made and slipped over Lank's lank calf, while the other end is deftly

tied to the leg of the policeman. One of the boys then awakens Lank, excites his anger, and Lank indignantly rises to give chase. With his long legs, Lank would have easily overtaken the youngsters were it not for the rope and 250 pounds of the law attached to the other end. Lank falls sprawling and so does the policeman.

The following scenes are extremely funny. Lank, encouraged by his little partner, drags the policeman across two lots and dashing into a barnyard closes the gates, unties the rope on his own leg and securely ties the officer to the fence. Hank and Lank then make a hasty getaway while the poor copper is left to his own resources in extricating himself.

THE SILENT MESSAGE.—Jeff Sanders, outlaw, has been captured by the sheriff, who is taking him by rail to the nearest lock-up. Jeff is desperate and when the train slows down to a curve he makes a leap through the window and, despite his handcuffs, escapes serious injury. Before the sheriff can leave the train and pursue him Jeff has taken refuge in the gulches of the rough country and the officer's only hope of recapture is to notify the sheriff of the next county, who makes a fruitless attempt to get the outlaw.

Up in the hills, Jeff breaks the handcuffs over a stone, and so is free, but hungry and unarmed. His opportunity of securing a weapon comes when he sees Cal Evans, a cowpuncher, dismount to tighten a cinch. Stealing up behind the unsuspecting cowpuncher, Jeff jerks the revolver from the man's belt, and at the point of a gun forces him to give up his horse. He is now mounted and armed and is sure he will be able to get a good start before the cowboy can give the alarm.

Soon he comes to the lonely ranch house of the Lazy K outfit, where Gladys, the ranchman's daughter, is alone except for Prairie Flower, a deaf and dumb Indian girl. Gladys has taught the squaw the white man's finger talk, and the girl repays her benefactor with a strong devotion peculiar to her race. We see Gladys despatch the squaw on an errand to the spring, instructing her in the sign language, and the squaw takes the bucket and goes out.

Scarcely has she gone when Jeff enters the house, and threatening Gladys with the revolver, orders her to prepare a meal for him. She has no fear of him so long as she complies with his demand and sets food before Jeff, who eats ravenously. His appetite satisfied, the ungrateful outlaw makes advances to Gladys, who now realizes that she is in a dangerous position.

However, she is a resourceful girl, and in seeking for some way out of her predicament she remembers Prairie Flower. Concealing her resentment of Jeff's love-making, she so manoeuvers as to place herself between him and the window, and glancing out sees the Indian girl returning from the spring.

She gives no sign of this to Jeff, who is unaware there is another human being within miles of the ranch house. Carrying out her pretense of a flirtation with the outlaw, she seats herself coquettishly on the window sill, and while talking and joking with him she slips one hand out of the window and attracts the attention of the squaw. In sign talk she tells the girl of her plight, and that she will hold the man there until the Indian girl can bring the boys or the sheriff to effect the capture. The Indian girl obeys the silent order and after a wild ride finds and notifies the sheriff, who gathers a posse and follows her back to the ranch house.

Here matters are reaching a crisis. The girl's mild responses to Jeff's attentions no longer satisfy him, and in desperation she makes an attempt to get the revolver from him. She tries to escape into the open, but he blocks the door, and then believing her entirely cornered and at his mercy, he again attempts to take her in his arms.

But in his pursuit of the girl he has grown careless, and does not hear the approaching horses outside. The door is flung open, and before the surprised outlaw can make a move in his defense, he is in the hands of the posse, whom the deaf squaw has brought to the rescue of her mistress.

KALEM MFG. CO.

INDIAN PETE'S GRATITUDE.—A halfbreed Indian is befriended by a settler and in addition is given a job in the settler's family where he becomes the devoted servant of the settler's daughter. As time progresses the girl's father becomes interested in some recently discovered mining claims and decides to buy one which has not yet been registered. Some claim jumpers who by chance learned of the deal started to get possession of the claim by getting to the registry office first and in order to accomplish this, one of them holds up the girl's father while the other rides to town to make the entry. The halfbreed gets wind of the conspiracy and is able to warn the girl who mounts her favorite pony and races with the claim jumpers to the registry office. She is enabled to win out through the pluck of the halfbreed who holds up the claim jumpers until she gets a good lead but in his efforts to help the girl the young halfbreed is mortally wounded and thus gives up his life for his white friends.

THE STRONGEST TIE is centered in a lumber camp where two young lumbermen are working and incidentally are suitors for the hand of the same girl. One of them wins and is betrothed to the girl, but a turn of fortune takes him to another job in a distant lumber camp where he meets with an accident which destroys his memory. The girl waits for him faithfully until she is convinced that he is dead and then marries the other suitor. Several years later the first man suddenly recovers his memory, comes back to claim the girl. She in the meantime has settled down to domestic life and has a little girl four or five years of age but the return of the man to whom she was betrothed in former years, naturally revives her love for him and after a great struggle with herself she finally resolves to run away from her husband. The climax of the story takes place when her husband acknowledges the rights of the former lover and gives up the wife. As she is about to leave, the little child toddles in and the theme of the play at once becomes apparent, namely, that mother love is "The Strongest Tie" after all.

GAUMONT.
(George Kleine.)

THE FIRST GRAY HAIR.—A young fellow goes during his vacation to visit with relatives. Two of these, his cousin and his niece, are in love with him. He, being rather a flirt, is flattered by the attentions of both although his heart tells him that the younger is in possession of his affections. One evening, while sitting with his cousin, he proposes, but is refused, for she, with a woman's insight into these matters, knows he is only fascinated for the time being. She sends him away to find her niece, and the following day she sees that her premonition was correct, for the man has proposed marriage to the younger girl and has been accepted. Then the elder, when retiring for the night, finds a gray hair, the first of the many she knows will follow.

THE AMAZON.—Amazons, or fighting women, passed into legend many years ago. In fact, some centuries have passed since the last was lost from history, but the name has come down to us as symbolic of all that is perfectly manly in a woman.

The Amazon of our film, socially, has climbed no higher than the position of servant, but physically she has achieved wonderful results. Her muscular development is so great that it interferes with her every duty. All her tasks are overdone. much to the amusement of the auditors.

Her excess vitality applied to the work of one day succeeds in ruining most of the furniture and part of the dwelling she is paid to improve.

THE CHEAT.—A strong film, but not too dra-

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matic. A young woman has a great affection for a man residing in the same hotel. Her affection is much misplaced, however, for the feeling is not returned. Thinking he has been playing with her, she determines to revenge herself, and finds for this a ready helper in a man also staying at the hotel. He places in the young fellow's pocket some playing cards, and that same evening at the Casino, when these two are playing cards with a party, the young fellow is accused by the man of cheating, and the cards being found on his person, he is shown out. From that date his life is a misery, but his uncle, certain of his innocence, offers a reward for information as to who placed the cards in his nephew's pocket. The real culprit being in want of cash comes forward, gets the money, and confesses his guilt, and is compelled by the angry old man to accompany him to the Casino and publicly announce the fact.

URBAN-ECLIPSE.

(George Kleine.)

THE SIGNET RING.—Prince Walter, having heard of the beauty of Princess Bertha, sends an envoy to ask her hand of her father. The proposal is accepted and the envoy gives to Princess Bertha an engagement ring.

The chief adviser of Bertha's father, who wishes a brilliant marriage for his own daughter, Rosamund, plots to substitute her for the princess.

The Princess Bertha leaves her father's castle, en route for her new residence, accompanied by the adviser, Wilfrid.

When they are a long way on their journey, Wilfrid abandons the princess in the wood and substitutes his daughter, Rosamund. He takes her on to Prince Walter, who greets her as his fiancee.

Meanwhile, Princess Bertha has been given a home by woodmen and has caused them to marvel at her skill in weaving silken cloth. Bertha now embroiders a beautiful shawl which the wife of the woodcutter offers for sale at the castle. Prince Walter demands an audience with the person who embroidered the shawl and, led by the woodcutter, is soon in the presence of Princess Bertha, who still wears on her finger the wedding ring offered by the prince. Wilfrid's plot is then discovered, and while he and his daughter are imprisoned, Prince Walter solemnly recognizes Princess Bertha as his wife.

THE LIFE OF MOLIERE.—We first see Moliere at work in his father's shop, when a boy. All the employes are busy at their appointed tasks, except the youthful playwright, who snatches time to re-read one of his earliest efforts. The door opens and the Italian comedian, Scaramouche, enters in quest of a particular style of chair. Moliere tenders his play for perusal; but, just as Scaramouche begins to be interested, Poquelin, the father of Moliere, comes in unexpectedly and the play is hastily thrown out of sight. Again the boy poet places it in the comedian's hand, and some clever work is done by Scaramouche, as he tries to read the manuscript without being detected by the stern upholsterer.

The next scene shows Moliere at the Louvre palace, where he meets Louis XIV. for the first time. Here we see the scorn of the courtiers for the actor-dramatist and the consideration shown for him by the King. This scene will be remembered for the delicate beauty of the interiors shown.

Next we view the stately splendor of the festival at Versailles, where hundreds of courtiers, ladies in waiting and great nobles attend on Louis XIV. The beauty of the court costumes, which set the fashion for all the royal houses in Europe at that time, and the courtly air and demeanor of every individual in the royal pageant, have been faithfully reproduced. One cannot but marvel at the excellence of the training of this vast throng, every one of whom acts his or her part as if manor-born. We must take off our hats to this Gaumont producer.

As Moliere comes into the scene, the acting of the King, the courtiers and of the great actor himself, is faultless. When the King places his arm around Moliere's shoulders and walks off with him, it is a delight to watch the faces of the surprised and jealous train of followers. And when next we see Louis seated at table with Moliere, serving him with his own hands, the cup of the courtiers is full.

The scene showing the distraction of Moliere over the desertion of his wife is a pathetic picture and displays talented emotional acting. Then, when she appears before finally leaving him, and we watch the play of coquetry on her witching face and note her charm of manner and grace of deportment, we do not wonder at poor Moliere's abandonment to despair. The attempt of the faithful maid servant to arouse Moliere from his apathy and melancholia is a brilliant specimen of silent acting in both roles.

The last appearance of Moliere, and his first in the role of Malade, is a fine depiction of the stage of the tennis court theater and of the French manner of acting a part in the seventeenth century. Then follow his sudden illness and death.

LUBIN MFG. CO.

ROMANCE IN THE ROCKIES.—Dick Sterling, young miner, defends Red Fox, an Indian, from the wanton attack of a trio of Mexicans and wins Red Fox's gratitude. The Mexicans, Juan Mendoza in particular, swear to get even and opportunity for revenge with reward comes when they learn that Sallie Barton, Dick's sweetheart, has located a placer mine. Dick is working the claim for her and they plan to rob him. Sallie has seen them coming through the woods and climbs into a tree to evade them. They halt under the tree to complete their plot and she overhears their scheme and hurries to warn Dick. In her haste she slips on the rocks and hurts her ankle. Her pistol shots are heard by Red Fox, who takes her in his canoe to the camp, where the cowboys are warned and set out in pursuit of the trio of desperadoes who have stolen horses on which to make their getaway. Meantime Red Fox hurries back to the mine and traces the trail of the greasers to the tree to which they have bound Dick, and with Dick on the Indian pony they head for camp, reaching there as the boys return after having captured the three offenders. At first a lynching was intended and the ropes are already about the necks of the horse thieves, when the minister interferes and induces them to turn the captives over to the sheriff. He rides back to camp with them and his presence suggests the marriage of Dick and Sallie as a fitting termination to the day's adventure.

FALSE LOVE AND TRUE.—Disgusted by the very evident attempts to win her fortune rather than her heart, the heiress decides to go in search of true love and finds employment in a store while she rooms in a cheap boarding-house. The boarder in the next room is a manly young mechanic, very different from the fashionable idlers and fortune hunters she has encountered, and a treat of ice-cream after the day's work means more than did the opera in the olden days. The little heiress finds not only happiness but love, though her sweetheart is slow in making his declaration. Things come to a head when the heiress is warned that one of her most persistent suitors has discovered her address and he tries to force his attentions upon her. He gets very demonstrative when the young mechanic answers the call for help and throws the schemer out in no gentle manner. Then he makes his own declaration of love and is accepted. They are wed in the boarding-house parlor where love had its birth, and the groom has no idea of his bride's wealth until she leads him into her handsome home and explains her deception. He is taken aback, but, after all, love is what counts and the discreet servants, who blunder upon a tender passage, arrive at the same decision.

EDITH'S AVOIRDUPOIS.—Edith was fat and was geting fatter all the time. Then she ran across a book on physical culture that hinted that fat was fatal to love. Edith wanted to hold her husband's love, so she started training but said nothing to her husband about it. It was bad enough when she lunched off excelsior and dined on baled hay, but when she donned sweater and short skirt and started to do some road work the real trouble commenced. Almost as bad were the facial gymnastics prescribed by the book to eliminate wrinkles. When Edith's husband saw those horrible grimaces he was certain that she had gone insane, and the doctor inclined to the same opinion. It looked very much as though it would be a nice, quiet, padded cell for Edith, but in the end she produced the book and explained that it was to hold her husband's love. Then hubby told her that he loved her best when she was her own fat self and not an imitation of a jack-in-the-box, so Edith threw the book away and decided that there were worse things than too much flesh.

G. MELIES.

UNDER THE STARS AND BARS.—A soldier is always subject to his country's call, therefore it is with a quick response that the young officer of the Confederate army, fighting under the Stars and Bars, answers the call of duty and tells his wife that he must join his regiment and meet the enemy. Bidding his weeping young wife and child a hasty good-bye, we next see him with the cavalry en route to the military camp.

His superior officers trust him with an important message and he immediately starts on his way to deliver the document. Passing over many perilous obstacles through a wide stretch of country, he reaches the outposts of the Union forces, where he is captured and made a prisoner of war.

Under close guard he tries to send word to his wife, but can get no one to take the letter to her. The poor wife knows nothing of his fate and it is not long before the Federal troops are attacking old Vicksburg, the bombs and shells crashing into the houses, and she is driven from home.

When the war is over in 1865, the husband, who has lost an arm and is suffering from fever, returns to his home to find it deserted. Unable to learn the whereabouts of his family, he goes to the hospital, where he is ill, and constantly grieves after his wife and child.

Convalescent, he is wheeled about the city park by an attendant in an invalid's chair. His wife and daughter, now a good-sized girl, are in the park. A peddler of fruit passes by and the little girl buys some oranges from him; at the same time she sees the sick soldier, for whom she feels very sorry, gives him one of her oranges, and he kisses her in return. The little girl tells her mother about the incident and insists upon her mother going to see the sick man.

To humor the child she goes with her and soon discovers that the man is her own husband and father of their child. This happy reunion of the three loving hearts presents a picture that impresses itself deeply on one's mind and we cannot resist the rising sob and the sympathetic tear.

PATHE FRERES.

ANOTHER'S GHOST.—Tony, a variety artist, by his clever impersonations pleases the manager of a travelling circus, and is engaged as one of the troupe. After the show is over that night, the old showman, with the proceeds of the day's performances in his pockets, sets off in search of fresh talent. Overtaken by a severe storm, he takes refuge at a lonely country inn. Getting a glimpse at the contents of his wallet, the innkeeper's cupidity is aroused. His wife surreptitiously removes the wallet. The old man discovers his loss, and, in the act of accusing the guilty couple, falls dead. The innkeeper has secretly dropped a deadly poison into his glass of wine. The innkeeper afterwards hides the bag in a secret cupboard, and informs the authorities of the old showman's death. His identity is discovered, and news of his death is sent to the circus. Tony arrives, and questions the innkeeper as to the wallet, but he denies all knowledge of it. Tony's suspicions are aroused, and an idea occurs to him. The innkeeper is haunted by a vision of the showman. Suddenly the door opens, and the guilty pair are confronted by a spectre of the dead man. They are made to confess their guilt, and Tony then throws off his disguise and hands the guilty pair over to the police.

MOTOR FIEND.—Here is a film that will be appreciated by both classes—those who own automobiles and those who do not. They will all laugh and scream when they see it. The plot is so new, so fresh, so untouched, and the idea of it is so comic, that it is almost a mistake to even hint at the absurdly funny scenes the picture depicts. There is, however, one thing it seems right to tell—the story is the dream of a motor fiend. He dreams that his auto is fitted with a "joy meter," and that all speed limits have been eliminated. What is a "joy meter" you all want to know, and we suppose we must tell you this so that you can have an idea of what the picture is about. A "joy meter" consists of various dials or indicators arranged on an attachment that fits to the front of any motor, and that indicates the number of men, women, policemen, dogs, hens, or mothers-in-law that you may happen to run over. It is most accurate in its work, but in order to understand it properly you must see the film, which gives a most vivid and graphic idea of its operation.

BRUGES, BELGIUM.—Quaint old Bruges is one of the Dead Cities of Belgium, and after the canals the mediaeval aspect of the town is its most striking feature. Interesting specimens of Flemish architecture of the Middle Ages are to be met with at every turn. The canals, which both surround and intersect the town, are always picturesque and interesting, and often very beautiful. The Minnewater or Lac d'Amour, a beautiful sheet of water, upon whose scarcely rippled surface the reflection of the bridge which spans it is always clearly outlined, is well known to tourists, as also is the Belfry with its famous chimes. Other objects of interest are the Beguinage bridge, the Hotel de Ville or Townhall, the old King's Palace, and the Maison du France. A picture of one of the weekly markets held in the Grande Place beneath the shadow of the Belfry is included in the film, the lack of animation displayed being characteristic of the whole life of the town. The last picture of the film is a typical one of pillow lace-makers at their doors busily manipulating their bobbins in the manufacture of Bruges lace.

MAX IN THE ALPS.—Max has fallen in love with a pretty widow staying in the Alpine district. The widow is not at all certain that her light-hearted adorer will not soon turn to other loves. She proposes, therefore, as a test of his devotion, that he shall gather her a sprig of edelweiss, that rare flower that is only to be found on the tops of the mountains. Max starts out to execute his mission, and with his immaculate silk hat, light cane, and accurately creased trousers commences forthwith the ascent of an Alpine peak, evidently considering that the warmth of his passion will keep the cold out. He sights one of the blossoms through his telescope and heroically plunges through the snow, prodding his way with his stick and stumbling, slipping, and falling. Now he will disappear almost entirely beneath a mass of snow, with the top of his hat only to be seen, the next minute he has emerged and is struggling upwards. It is a hopeless task to attempt to describe the whole of the climb, which is rich in humor of the right sort. We will pass over the various incidents until the time when Max, having measurably decreased the distance between him and the longed-for flower, makes a false step and falls down the mountain. Luckily he is unhurt, but his spirits and his silk hat are both crushed. He screws his eye to the glass, takes a peep at the far-away flower which seems to mock at his misery, and decides to relinquish the task. He accordingly picks himself up and makes his way towards his hotel. On the way he meets an edelweiss seller, and in an instant makes up his mind what to do. He purchases a blossom, and bearing it away with

great care, lays it in triumph at the feet of his enchantress.

BUFFALO FIGHT.—This is a characteristic picture taken in one of the islands of Oceania, which includes besides the actual representation of the fight itself, a number of views of the preparations for the combat, and of the field of spectators. After the business of choosing the combatants has been satisfactorily concluded, the horns of a couple of the buffaloes are sharpened, and they are led into the field. The two buffaloes, finding themselves face to face, engage in a struggle which the excited crowd watches with vivid interest until the finish. The field is not kept clear, and the spectators are allowed to cross it in all directions, so that the sight of the two fighting buffaloes and the people persistently wandering from one side of the stretch of grass to the other is at times rather curious.

THE INDIAN AND THE MAID.—Ruth and Jack are in their teens and are sweethearts. Ruth having been invited out to her uncle's ranch to live, starts out, and is met by him at the little railroad depot. As they leave the station her uncle almost knocks over an Indian, Swiftfoot by name, whom Ruth prevents from injuring him. Swiftfoot is struck with admiration for Ruth, and noticing that she has dropped her glove, gallops after the wagon, and hands it to her. Two weeks later Ruth goes out riding through the rough Western country, and getting off her pony to admire the scenery, slips over a fifty-foot precipice into the boiling torrent below. Swiftfoot, coming by, sees the pony and quickly perceives Ruth's plight. Taking a rope from his saddle, he lowers himself from an overhanging rock and catches her as she sweeps along. With difficulty he climbs up the cliff with Ruth on his shoulder, and throwing her across his horse takes her back to the ranch, where under proper treatment she soon recovers. As a token of gratitude her uncle decides to have Swiftfoot educated, and before he leaves the ranch Ruth gives him a rose which he places in his pocket and treasures. Four years later Ruth, who has returned East, invites Jack to come and see her, and tells him to bring along that roommate of his that he has written is such a good fellow. What is her surprise to find that it is Swiftfoot who is at college with Jack. She tells Jack the story of the accident. While doing so, Swiftfoot sees through the mirror in an adjoining room the two sweethearts kiss, and sees that he has no chance to win Ruth's love, so decides to return to his people. His tribe, however, refuse to welcome one of their number who has become civilized, and he wanders off to the spot where he rescued Ruth. He pulls out the dried rose, and looking at it he sees a picture of Ruth struggling in the torrent for her life. Without hesitation he dives from the precipice deep into the roaring rapids, never to appear again.

SELIG POLYSCOPE CO.

BLASTED HOPES.—The gold-crowned fields of yellow, teeming with sparkling Autumn dew, furnishes a background for planning of life's young dream and with the too frequent result of blasted hopes. Sallie is a conventional country lass yet in her teens—who was fond of her childhood sweetheart, Jasper, but one night a hunting party, finding their auto short of gasoline, drew up to the little farm house and asked for accommodations until they could send to the city for gasoline. Jim, the spokesman of the party, being more friendly, as it was he who first met Sallie in the corn field and through her directions found the father and bargained with him to pull his machine to the farm house for the night. Sallie entertains her guests with the family organ and soon all repair to their rooms, except Jim, who had quietly arranged to meet Sallie outside, presumably to take a smoke before retiring.

They are seen strolling in the moonlight. A little band of gold is placed upon her finger and to the simple country girl a new life has opened up, and Jasper is no longer a serious consideration in her mind. On taking his departure the next morning, Jim presses firmly in her hand a note giving his city address and saying he would return and ask her father's consent for her hand. But Jim was an adept at making promises and equally so in breaking them and was in two months' time married to his fiancee in the city—and poor Sallie was to him as a page torn from the calendar of remembrance. She runs away from the quiet little home to the big city and tries to find Jim. Finding his address, she is informed he is not in the city. She patiently awaits his return, her money almost gone. Upon her return to the office, she finds him in and a smile lights up her troubled face, but only doomed to gloom, for she is confronted by his wife and faints from the shock.

Upon being revived she wends her way to the public park to seek solace in silence and solitude. Jim, joy riding, is attracted and hastens to aid the suffering woman, when he discovers it is Sallie. Remorse is plainly visible in his face as the poor confiding girl is borne away. The scene carries us back to the little farm, where ma and pa are sitting alone, waiting and praying for their little girl until restless slumber had closed their eyes.

OH, YOU SKELETON.—Now, girls, if you turned suddenly around and found a nice, gentlemanly skeleton seated comfortably beside you, would you scream or be too frightened to utter a sound? Now Martha, the new maid of all antics employed in a medical college, was content to juggle pans in the kitchen—but when brought face to face with the cold remnant of a past mortal, she lets out a noise that would fade the sound of a moving picture machine into insignificance, and rushes from the room only to be confronted by another and another, until Martha is a regular encyclopedia of all that is frightful. Composing herself long enough, she summons the officers, who are led to believe something bordering on a massacre has occurred, and hasten to the scene. The appearance of the skeleton cools their ardor and dampens the courage of the bluecoats and they join the merry stampede. Martha hits a street car for the tall and uncut, but our friend the skeleton bobs up again and a large hole in the car window marks the maid's hasty exit. Seeking refuge from her Nemesis, she lands in a room with no visible skeleton, but the news was too good to be true and poor Martha finds it necessary to imitate Halley's comet and on the window marks her course, landing on a steep roof, tumbles into the bathing tank below and is only rescued with difficulty. Poor Martha had a hard time and has never reconciled herself to the association of skeletons.

GHOST OF THE OVEN.—Hilda was the bakery girl, with a sweetheart who was not altogether welcome on account of Hilda's employer, who objected to his visits. In order to secrete her lover from the baker, who was coming, she hides him in a cold oven, but forgets to hide the tin pail that the beer came in, and a mouse is scented and poor Hilda lost the job and the boss baker hires Hans to take her place; also orders a fire built under the cold furnace. The boy helper, remonstrating, finally tells him there is a man hid there. The boss at once sees the situation and goes for material for the fire. The sweetheart, overhearing this, makes his escape to the flour bin. The fire is built, but upon examination he finds the bird has flown. Determined not to be outdone, a few old bones are gotten from the cast-off scraps and placed in the oven and Hilda sent for. The boss having had a good laugh at her expense, is just preparing to go fishing over Sunday and accordingly locks the flour bin and repairs to the country to angle for the finny tribe. Upon his return Monday, he finds the new baker on the job and prepares to fill up the bin. In a moment of their absence the lover escapes back to the oven, only to be compelled to confront his executioners, who are amazed and exit pell mell to the street. An excited chase ensues.

VITAGRAPH COMPANY.

AULD ROBIN GREY.—Young Jamie loved a lassie and she loved him. His love was strong but his purse was weak, and so he went to sea to make his fortune with which to claim the lassie as his bride. The good ship "Ben Lomond" bore him away, and while he was on the seas the lassie's father had his arm broken, when the gypsies stole their cow and the mother of the lassie was taken sick.

They were poor folk and the lassie was obliged to spin and weave, keep the house, care for her father and nurse her mother. "Auld Robin Grey," a friend of the family, generous and true, aids them in the time of their need and kindly bestows his beneficence whenever he can do so without pretension or obtrusion. He likes the father and the mother, but he loves the daughter.

He asks her to marry him. Her parents favor good old Robin Grey, but the daughter still loves Jamie, and she cannot give heart and hand to another.

Men must work and women must weep, but it seems the poor lassie must do both, for it is not long before there is great sorrow and excitement among the town folk. The ship "Ben Lomond" is announced as wrecked, with Jamie and all on board lost. They try to keep the news from Jenny, but bad news travels quickly, and despite Robin Grey's efforts to have the shock come to her as gently as possible she sees the bulletin posted on the outside of the ship chandler's and is supported from falling by her faithful friend Robin.

Giving up her Jamie as gone to a watery grave, she is urged to marry Robin Grey, while her heart is at the bottom of the sea. Robin proves a good husband and she tries to be a good wife to him, although she does not love him.

Like one from the dead Jamie escapes the wreck and comes back to claim Jennie's hand and heart. She can scarcely believe she sees aright, and she is not easily convinced that her Jamie is alive and talking to her, and when she does realize it she tells him she is the wife of "Auld Robin Grey," and he is a good man and she will do her best to be a faithful wife to him. Jamie and she kiss and then part from each other, to go their own ways as their consciences direct.

DAVY JONES' DOMESTIC TROUBLES.—Married to a "virago," Davy wishes himself at the bottom of the sea with his namesake McGinty. His wife possesses a comely personality, but, by the great horn spoon, she has a temper like a whirlwind that spouts up and swamps the whole matrimonial ship at the slightest provocation, and poor Davy doesn't have a leg to stand on.

Captain Bragg, an old friend of Davy's, calls to see him and finds Annie (Mrs. Jones) very attractive, and remarks that "she has a dem fine figger-head for any man's craft." Davy replies that's what he said, but he finds her to be an "unmanageable tub that no man can pilot."

After an absence of ten years Davy is mourned as dead by his wife, and old Captain Bragg comes cruising around until he takes the widowed Mrs. Jones in tow and splices up with her, and accordingly she becomes Mrs. Bragg. Poor Bragg! He gets all that is coming to him, and he wishes he could join Davy and the mermaids. He is seriously contemplating "flying the coop" when Davy, who has turned up safe and sound unexpectedly, secures a job as a painter to paint the very house in which Bragg and his wife are living.

Davy runs afoul of Bragg, and only averts a collision with Mrs. Bragg through the assistance of the "slavey." After they have swapped experiences as mates of the hoodoo Annie, meaning Mrs. Jones and Mrs. Bragg, they lay ropes to cut loose from their spouse and put the expansive sea between them as soon as possible.

The ladder! Just the thing to help them out of their dilemma. Down they slide, followed by the half-witted and caricature of a "slavey," who insists upon going with them. They jolly her along a bit, give her the slip and make a dash for the first ship out of port.

In the cabin, under the protection of the Captain, an old friend, they are now started on the bounding billows, headed for a foreign shore, talking over their marital relations with Annie; they drink to their deliverance and a happy and safe voyage of the good ship which bears them away.

CLOTHES MAKE THE MAN.—"Clothes make the man, and you can't expect to make a good impression unless you keep up your personal appearance." This is the remark of one of the young fellows at one of our fashionable clubs as he is talking to another member. "You can judge a man by his coat, and appearances win every time."

"I wish to take exception," said the one addressed. "I believe a man's personality will assert itself every time, and people will take you at your real worth and recognize a man's a man for a' that."

"I am willing to wager a thousand dollars to one that I am right," said the pessimistic gentleman, "and stand ready to make good my assertion."

"I'll wager a thousand even that you are wrong," said the optimist. "I am ready to be shown."

The agreement is signed and sealed, and the pessimist immediately makes ready to prove "clothes versus the man," and the next day he starts out disguised as a tramp.

On his way he meets some of his old friends and acquaintances, who cut him dead, and even the dog with whom he has always been friendly will not recognize him. He goes into a restaurant, asks credit for a meal and gets "fired." He tries to make a "touch" from a friend—"Nothing doing." He goes to sleep on a bench in the park, and is roughly awakened by a policeman and told to "move on."

He is thoroughly disgusted and his optimistic friend is thoroughly satisfied he has lost and his opinion is contradicted by facts. The test is not finished; he must now prove that the clothes make the man.

He outfits himself in a swell suit of new clothes and goes over the same scenes, meets the same friends and people, but is treated with the greatest respect and courtesy; the best is none too good for him, and he thus establishes his assertion that clothes make the man.

Back to the club once more, the pessimist wins, collects his thousand from his friend, while they make merry over the experiences of the winner and the loss of the loser.

AMONG THE EXHIBITORS.

Garden, Kan.—Miles Rumgay and Harvey Jones have purchased the Edison Theater here.

Moscow, Ida.—Butler & Lunn have purchased the Crystal Theater here.

Colorado Springs, Col.—A. C. Cook has purchased a half interest in the Idle Hour Theater here.

Medford, Okla.—F. E. Shore is planning to erect a new moving picture theater here.

Houston, Tex.—David Simon proposes the erection of a new theater here.

San Diego, Cal.—M. Hall is making arrangements to erect a new moving picture theater at the corner of Third and B streets. Cost about $15,000.

Chillicothe, Mo.—Truoh & Cornue have purchased the Luella Moving Picture Theater here and have taken possession.

Milwaukee, Wis.—M. Baer has secured a permit for the erection of a new moving picture theater at the corner of Thirty-sixth street and Lebanon avenue.

Pekin, Ill.—Tony Sinclair, of Peoria, has purchased the Dreamland Moving Picture Theater, owned by W. O. McClelland, and has taken possession.

Orange City, Ia.—Fred Pahre, of Newton, Ia., has purchased the moving picture show here from Will E. Stoelk and has taken possession.

Saginaw, Mich.—W. H. Mason is contemplating the erection of a new vaudeville and moving picture theater here.

Hutchinson, Kan.—Walter Swanson has sold his interest in the Grand Picture Theater here to Policeman Lynde.

Sabula, Ia.—J. D. Fulrath, of Cavanna, is planning to erect a new opera house here.

LICENSED RELEASES.

BIOGRAPH.

Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466

EDISON CO.

Sept. 27—The Footlights or the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.)....
Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.) 1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).993
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.) 1000
Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990

ESSANAY FILM CO.

Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.) 372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000

KALEM CO.

Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.) 990
Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000
Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975

LUBIN MFG. CO.

Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375

GAUMONT. G. Kleine.

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Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
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Oct. 1—A High-Speed Biker (Com.).....401
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Oct. 4—Her Fiance and the Dog (Com.).....525
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Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 163
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965

URBAN-ECLIPSE. G. Kleine.

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Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132

G. MELIES.

Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....

PATHE FRERES.

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Oct. 17—One on Max (Com.).....531
Oct. 17—Jinks Wants to be an Acrobat (Com.).397
Oct. 19—Outwitted (Dr.) 783
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Oct. 21—His Life for His Queen (Dr.).....918
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SELIG POLYSCOPE CO.

Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000
Oct. 13—In the Golden Harvest Time (Dr.)....1000
Oct. 17—The Foreman (Dr.).....990
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....365
Oct. 27—Blasted Hopes (Dr.).....1000

VITAGRAPH COMPANY.

Oct. 11—Brother Man (Dr.).....
Oct. 11—Actor's Fund Field Day (Com.).....
Oct. 14—On the Doorsteps (Com.).....
Oct. 15—The Legacy (Dr.).....
Oct. 18—Auld Robin Grey (Dr.).....991
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Oct. 22—Clothes Make the Man (Com.).....665
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Oct. 25—Jean Goes Foraging (Dr.).....1000
Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335

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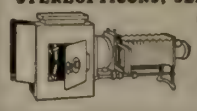

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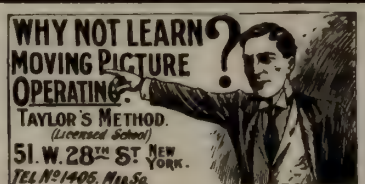

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Monday, October 24th.

Biograph—Message of the Violin (Dr.).....997
Lubin—Romance in the Rockies (Dr.).....990
Pathe—Another's Ghost (Dr.) 748
Pathe—Hagenbeck's Menagerie (Edu.).....203
Selig—The Ghost of the Oven (Com.).....585
Selig—Oh, You Skeleton (Com.) 365

Tuesday, October 25th.

Edison—His Breach of Discipline (Dr.).....1000
Gaumont—His First Gray Hair (Dr.).....654
Gaumont—The Amazon (Com.) 348
Vitagraph—Jean Goes Foraging (Dr.).....1006

Wednesday, October 26th.

Essanay—The Bouquet (Com.) 678
Essanay—Hank and Lank: They Take a Rest (Com.) 298
Kalem—The Strongest Tie (Dr.).....985
Pathe—Motor Fiend (Com.) 610
Pathe—Bruges, Belgium (Scenic) 370
Urban—The Signet Ring (Dr.) 868
Urban—In the Spreewald (Scenic) 132

Thursday, October 27th.

Biograph—Passing of a Grouch (Com.).....537
Biograph—The Proposal (Com.) 461
Lubin—False Love and True (Dr.) 600
Lubin—Edith's Avoirdupois (Com.) 375
Melies—Under the Stars and Bars (Dr.).....970
Selig—Blasted Hopes (Dr.) 1000

Friday, October 28th.

Edison—The Swiss Guide (Dr.).....990
Pathe—Max in the Alps (Com.).....610
Pathe—Buffalo Fight (Topical) 358
Kalem—Indian Pete's Gratitude (Dr.).....975
Vitagraph—Captain Barnacle's Chaperone (C.)..994

Saturday, October 29th.

Essanay—The Silent Message (Dr.).....1000
Gaumont—The Life of Moliere (Dr.).....965
Pathe—The Indian and the Maid (Dr.).....995
Vitagraph—The Telephone (Dr.).....665
Vitagraph—A Day on the French Battleship "Justice" (Scenic) 335

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AMERICAN.

ROMANTIC REDSKINS.—Two old chiefs, Eagle Eye and War Scar, of time honored tribes, and close neighbors and friends, had each a beautiful daughter, that of Eagle Eye being Minette, while the daughter of War Scar was called Folette. Now these old chaps were most jealous of their daughters, guarding them with rigorous care against the efforts of the lovelorn youth to capture the susceptible maidens. Two young braves of neighboring tribes came many miles in their bark canoes to ask for the daughters in marriage. Baptiste loves Minette and asks her hand of War Scar. Both chiefs are obdurate. The girls are heartbroken. The young braves determine to win the girls and depart. The old chiefs, after a conference decide to each marry the other's daughter and so keep them for all time. With threats and whipping they drag them before the mission priest, Father McCann, who, upon seeing the true state of affairs, sends them off about their business, refusing to marry them.

The wily old chiefs then conceive the scheme of taking their tents and belongings, including the girls, to a desolate island, and there, by starving, strive to force them into subjection. The poor girls are in an extreme state of suffering and despair when the young lovers discover the place of isolation and run to the old priest for counsel. They come upon him as he is striving with laudanum drops and whiskey to allay a jumping toothache. The youths tell their story. A merry twinkle dances in the eyes of the dear old fellow, as he thinks of a plan to help the love-sick youngsters. He puts the drops into the bottle of whiskey and, knowing the craze of the Indian for the fire water, gives it to the twain with instructions to see that the old men drink it and while they sleep insensibly to "steal the daughters and bring them to me." The boys depart full of hope and adventure, while our friend Father McCann forgets the agony of his sore tooth.

The lovers reach the island, surprise the girls, who soon enter into the plot. The old men get the bottle and without waiting explanations as to how it came there, are soon in a highly hilarious state followed by deep, unwakable sleep. The youngsters, to get doubly even, take not only their daughters, but their tepees, canoes, and all their possessions, leaving them marooned.

Father McCann marries them and gives them his blessing and then we see them happy in their own tepees living as they should live, in love and happiness, with the conditions reversed, the men caring for and waiting upon their wives. Upon the island the two old reprobate chiefs, having recovered from their debauch, are holding their heads and crying and sobbing and scolding, each accusing the other of being the cause of all their present misery.

ATLAS.

TURNING OF THE WORM.—Judith was the usual, the everyday type, that has always predominated—the trembling, cringing, pleading woman who humbly submitted herself in all things to her lord and master. Her husband, big, brutal and selfish, made her life one of abject misery and torment. He evinced a particular hatred of his mother-in-law and took every occasion to wound his wife's feelings in respect to her.

Judith worked hard all day tidying up the house, thinking to please John when he returned home in the evening. Once, strange to say, he entered the door with a smile, the first she she had seen in weeks, but only for an instant. His glance rested on a picture of Judith's mother which she had unconsciously placed on an easel in a conspicuous place. Stamping like an enraged bull he emitted a torrent of abuse, and tearing the picture from the easel demanded to know why he must everlastingly be confronted with that hated face. "Man must rule and not woman" he exclaimed, and suiting the action to the word he produced from the mantel a picture of his father and placed it on the easel instead.

Judith accidentally reads Ella Willow Wheelcock's "Advice to Abused Women"- and decides to follow it at the first opportunity. About this time, mother-in-law arrives for a long visit. She is met at the door by John and promptly kicked down the steps and warned to stay away. Judith seizes the opportunity she has been waiting for, and wades into her brute hubby with such fire and zeal as to literally take him off his feet with wonder and amazement. She teaches him a lesson he will not forget and he finally agrees "The new woman" in his household had come to stay.

THAT DOG GONE DOG. Willie is sent to the butcher to buy some dog meat for his father's pet mastiff. Two blocks away he came upon a crowd of excited urchins and stopped to whet his curiosity. It developed that a crap game was in progress, the youngsters eagerly trying to win marbles, pennies and other trinkets from each other. Remembering his father's admonition to "hurry back" Willie bravely marched on to the butcher shop and made his purchase, the butcher reminding him that the meat was not intended for human consumption but dogs only.

Returning by the same street, Willie forgets his good intentions of a few moments before and stops to watch the game which is still in progress. His interest waxes stronger and stronger until he finally takes a hand himself, depositing his package of meat on a nearby hydrant.

A hungry tramp, attracted by the confusion happens by and scents the meat. Cautiously he steals away with the package and uses a tramp's ingenuity to prepare a hasty meal.

Our knight of the road soon begins to cut capers under the influence of his canine diet. Through the streets he ran on all fours, whining and yelping like a dog. Pandemonium breaks loose and the town turns out en masse to capture this strange freak of humanity. Luckily, the dog catcher hoves in sight and is immediately pressed into service.

With the aid of his net a capture is effected and our dog-man is hustled off in the dog catcher's wagon.

CAPITOL FILM CO.

A SHOT IN THE NIGHT.—Nellie Dent lives in the country with her blind father. She is engaged to the young farmer at the next farm. A man from the city annoys her with his attentions and is punished by the farmer. As the girl and the blind man live alone, the farmer gives them his rifle, telling them that a shot from it will be heard by him and bring him at once—if they ever need help at night.

The city man determines to obtain possession of Nellie by force. He comes to the house, seizes the girl, who is sitting with the blind man, and puts her in his auto and speeds away. The blind man hears the struggle, calls to his child, knows that she is in danger, and is in despair at his own helplessness. He remembers the rifle, and, groping his way to it, fires a shot. The young farmer hears the shot that tells him he is needed, and leaping on a horse dashes to the blind man's home.

The blind man tells of the struggle he has heard and the farmer dashes down the road after the auto. The auto speeding along the country road breaks down. The young farmer arrives on the scene and there is a struggle between the two men. The farmer wins out, and putting the girl on the horse takes her back to the little home, where the blind man is anxiously awaiting them.

CHAMPION.

CAUGHT BY COWBOYS.—Mona Semple refuses Bob Thornby, the ticket agent, as gently as possible, for, though she does not love him, she rather likes him. The same disappointment is accorded John Wilbur, following his proposal to her upon her return to the ranch from the station.

With her refusal of John, however, she tempers encouragement because she likes John more than Bob. Still she doesn't say "yes" to either of them.

Bob and John have been chums, until the affair with Mona made them enemies; a natural frequency for two men loving the same girl, despite the strongest bond of friendship existing previously. Moreover, when the disappointment is keen, it will serve to ignite the latent spark of innate evil smouldering in the breast of the rejected one. Such is the case with Bob Thornby.

Ranchman Semple having sold a great number of cattle, sends Mona with the money to the express office to be placed in the safe until sent on to the bank. The station, usually filled with cowboys happens to be empty of all but the agent Bob, who again presses his attentions upon the girl. She refuses him so emphatically this time, that he grows threatening and surly; so much so that she becomes alarmed and endeavors to take up the money and leave the office.

But, Thornby, anticipating her move, and realizing that he is in for it whichever way the wind blows, seizes her, binds her to a chair, writes a note implicating John Wilbur, pins it to her waist, and then, grabbing up the money, mounts the girl's horse and dashes off toward the canyon.

Meanwhile John has seen Mona riding toward the station, and thinking she was going to see the agent, but not knowing her mission, he jealously presumes her visit is a friendly one. He mounts his horse and follows her.

Arriving at the depot he sees Thornby riding away on Mona's horse, and hurrying into the office, discovers the bound girl, releases her, and takes her home upon his own horse.

Leaving her in the care of her parents he hurries to the outhouse and soon a crowd of cowboys are on the trail of the fleeing agent. They find the horse returning riderless. Dashing on they discover Thornby climbing the rocks of a steep canyon. Firing into the air more to alarm him than to hit him, they endeavor to bring him down. In the frenzy of desperation the agent turns and empties his revolver at the cowboys who return his fire. One of the bullets strikes him on the arm, causing him to relax his hold whereupon he slides down into the arms of the cowboys below who immediately secure him.

Upon their arrival at the ranch they learn of the note implicating John in the theft but none give it credence. They are all for peremptorily finishing Thornby, but the rancher intercedes and gives him one hour to get out of town. Then he gives his daughter to Wilbur with his blessings.

GREAT NORTHERN.

WHO IS SHE?—A husband discovers his wife is unfaithful, and casts her off. One of the children is taken ill, and the wife tries to see the sick child, but her husband refuses to let her enter. Broken-hearted, she goes to America, where she gets into bad company. She shoots a man who wants to blackmail her son, now a rising man. She is tried for murder, and refuses to give any information regarding herself to the judge, as she is afraid it might get to her son's ears. Great is her horror when she finds that the man who is to defend her at the trial is her own son. She also recognizes her husband, who has come to the court to see his son conduct the case. The young barrister, without knowing that it is his own mother he is defending, pleads for her so well that she is acquitted. The husband relents, as his wife is dying, and tells his son that he has been defending his own mother, who dies in the arms of her long lost son.

ECLAIR.

THE MANUACTURE OF CHEESE AT ROQUEFORT.—We first behold the wonderful scene of thousands upon thousands of sheep, peacefully grazing upon the verdant hillocks. Led by their shepherds, we see them taken down into the valley where the great cheese dairy is situated. There the milking takes place, after which we see all the various manipulations to which the milk is subjected in the making of the famous Roquefort cheese. At the end of all the operations, the cheeses are triumphantly loaded on immense automobile-wagons, and taken to the station, where they are distributed to all parts of the world.

LITTLE MOTHER.—The child of a marquis breaks one of her numerous dolls, and is sent with a bank note to buy another. She stops to look at a Punch and Judy show, which is worked by a poor woman whom we have previously seen wearily making her preparations for the show. All goes merrily until the doll's actions gradually flag, and come to a full stop, and rushing behind, the crowd, the child included, discover that the old woman has fallen in a faint. In the poor woman's baby, the little girl sees a doll better than she ever hoped to have, and carries it off, leaving the note with which she was to purchase a new toy with the sick woman. At home the child attends devotedly to the baby, and sends a note to the poor woman in hospital saying that the baby will be well taken care of until she is well, by a "Little Mother." Convalescence leads to the discharge of the baby's mother, and she comes to claim the child. The little mother is not disposed to relinquish her charge, and the father offers to adopt the orphan for his daughter's sake, and engage the mother as nurse, and the offer is gladly accepted, much to the joy of all concerned.

CINES.

TONTOLINI IS IN LOVE.—Our delightful friend, Tontolini, makes his appearance once more! This time he is head over heels in love with a charming chorus girl, to whom Tontolini's ardent devotion is a source of much amusement. Our optimistic friend, however, refuses to give way to despair, and in order to be near the idol of his heart, he obtains employment as fireman in the theater at which the chorus girl is engaged. As ill luck will have it, a fire breaks out; poor, smitten Tontolini is so intent upon the performance of his lady-love, that when the call to duty comes, he loses his head entirely. Seizing a hose, he hurriedly proceeds to administer a chilly shower-bath to any one and anything in his immediate vicinity; even his own beloved does not escape. So ends the love affair of ill-fated Tontolini!

THE PRETTY DAIRY-MAID.—A young and pretty peasant girl forgets and despises the ardent and honest love of a young shepherd, having listened too much to the delicate phrases of love made to her by a rich and elegant gentleman.

The poor, neglected boy's heart is wrung by the girl's cruelty, and he shows his grief too openly; the servants of the young lord consider this a piece of affrontery, and they make this an excuse of handling the young shepherd roughly.

This act of the servants of the nobleman draws her attention once more to her former lover, and the pretty dairy-maid is smitten at the sight of her lover, suffering, despairing, insulted, and she repents of her unkind treatment of him; she nurses him and consoles him, and finally consents to be his wife.

The young lord becomes remorseful, when he sees the happiness he would have destroyed, and shows his repentance by taking under his protection, the newly married couple.

IMP

WILLIE.—William Hammond, a wealthy city merchant, receives a letter from his brother in the rural districts, introducing his son "Willie." Mr. Hammond's namesake, and requesting him to make a man of him, as he is very young and unsophisticated and has no chance to improve in the country.

The servant who brings in the letter, informing Mr. Hammond that "Willie" is waiting in the reception room, is ordered to show him in at once and the Hammond family, not having kept in close touch with their relatives and believing Willie to

be a gawky little boy in knee trousers laughingly prepare to receive him.

Then "Willie" is ushered in and gazes smilingly about him at his astounded relations—for "Willie" is over six feet in height and although wearing "store clothes" is not one bit bashful.

In shaking hands with his cousin, Jack, he gives his hand a squeeze that remains with him for some time and in conversation with his cousin Ethel, he gives her "a severe slap on the wrist."

Mr. Hammond soon supplies "Willie" with suitable garments and he and Jack start right in to give him a course of instructions in various manly accomplishments.

They teach him to play poker and he cleans them out; Jack gives him a boxing lesson and is taught several points in the game himself, and taking "Willie" out for an evening with Bacchus, is led home in a highly inebriated condition by his country cousin, who is none the worse for his sundry libations.

To cap the climax, this innocent country youth makes violent love to Jack's sweetheart, Clara, a young heiress, and when Jack "butts in" in defense of his rights, "Willie" rushes him out of the room and returns to his love making. The young couple finally elope and return to announce their marriage, "handing" the family the surprise of their lives and filling Jack's manly bosom with the most poignant, but vain regrets.

THE IDOL'S EYE.—A weird story of a large diamond abstracted from an image of Buddah and which is followed around the world by a Hindu in his efforts to recover it and return it to its rightful place.

The sailor who removed it from the temple in India is finally found in a dying condition in the United States and is conveyed to the home of a physician, who, with the assistance of another medical man, attempts to resuscitate him. By the side of the sailor had been found a bottle which contains an unknown poison, which the physicians attempt to analyze in order to procure a proper antidote, but being unsuccessful, the man dies. Before dying, however, he reaches in his bosom and brings forth a chamois skin bag containing the diamond, which he has had set in a bracelet. This he presents to one of the physicians.

The doctor, in turn, presents the bracelet to his young wife. The Hindu having failed to take the diamond from the sailor has lingered about the doctor's home and through a window has seen the sailor give him the jewel. He then, through letters of introduction, meets the doctor and his wife at a reception and observing the bracelet on her arm, tells her where it came from. Before he can tell her more, he is interrupted by the entrance of the husband an dhis physician friend, who are going home.

That night, as she is removing her wraps in her bedroom, she is startled by the sudden entrance of the Hindu through a large window. He goes to her quietly and informs her that he must have the diamond at once. She attempts to escape from him, but he prevents her and renews his demand. She, in great fear, removes the bracelet from her wrist and hands it to him. The Hindu then gives her, in exchange, a beautiful pearl necklace and is just placing it about her neck, when her husband enters unobserved by either of them. He is horrified at the sight and believing the worst of his wife, quietly withdraws and staggers away heartbroken. The Hindu then leaves as he entered.

The husband, seated in his study crushed by the blow he had just received, notices the bottle of poison left on his table after the death of the sailor and decides to use it as the means of escaping from his sorrow. He therefore makes his last will and testament leaving everything to his wife, and drinks half of the contents of the bottle which taking immediate effect, he falls heavily.

The noise of his fall brings his wife to his side, who summons the other physician. This doctor, who had suspicions regarding the Hindu and has been watching the house now appears with two servants dragging the Hindu with them, he having been captured in trying to make his escape.

Going to the side of his dying confrere, the physician noticing the half empty bottle and reading the will, comprehends the situation at once and rushing back to the Hindu, demands the antidote. The Hindu sneeringly tells him there is none. In order to test the truth of this statement, the doctor, with the assistance of the servants, starts to force the bottle between the teeth of the Hindu and thus compel him to take a dose of his own poison. This terrifies the Hindu to such an extent, that he begs for mercy and reaching into his pocket produces a small vial which he hands to the doctor with the necessary directions.

The poisoned physician's life is saved by means of this antidote and the Hindu is thrown off the premises. Of course, the wife explains to the husband the scene in her bedroom and the harmony between them is restored.

And the grim likeness of Buddah is again bedecked with its baleful eye.

NESTOR.

REV. JOHN WRIGHT OF MISSOURI.—At Rolling Forks, Big Bill reigned supreme. It was, therefore, with a feeling of admiration, not unmixed with awe, that Sadie beheld a stranger commanding Bill to leave her alone. The stranger proved to be a traveling evangelist, Rev. John Wright of Missouri, who was forced to knock the bully down ere Sadie could be permitted to lead her intoxicated father away.

Quickly scrambling to his feet, Big Bill demanded satisfaction. John Wright, however, declared himself unarmed; but the other eagerly proposed to fight it out with nature's weapons. So, realizing that this was the only way to hold his own with the boys, the evangelist consented.

The bully and his pal, Texas Joe, were jubilant—but not for long. Young Wright was an expert boxer, and, before the others had time to realize what was happening, Bill had been knocked out completely.

This was his first step. The next was to persuade Sadie's father, old man Allen, to sign the pledge; after which he made slow but steady strides with the others. All this was wormwood to Bill and his partner; something must be done at once!

At last the conspirators agreed upon what they deemed the quickest and surest way of ridding themselves of their enemy. They would spread disguise and declare that, in accidentally looking the report that the evangelist was a horsethief in over Wright's shoulder, Bill had seen a letter of warning sent to him by an old pal. For evidence this letter was to be slipped into their victim's pocket, or his Bible, and the boys, upon finding it, would do the rest.

Accordingly, the bully and his henchman hastened to the post-office to make sure that the evangelist called that day, and, seeing that he actually received several letters, Bill quickly penned the note and hastened after him.

The unsuspecting clergyman gladly handed over his Bible when the conspirator asked to see it; and, until the boys bore down upon him and snatched the false note, John Wright had been congratulating himself upon his latest convert.

Unfortunately for Big Bill and Texas Joe, so preoccupied had they been in planning the evangelist's letter that neither saw that Sadie was covertly watching them at the post-office. She, however, not only overheard the greater part of their conversation, but also secured the blotter which the men had used and the half sheet torn from the letter.

Running breathlessly to her home, the girl held the blotter up to a mirror, then, sending her father after the sheriff, she hastened after the bully, and arrived not a moment too soon; already the rope around Wright's neck was fastened to Andy's saddle; but just as he raised his whip to send the horse galloping over the hills, Sadie, Allen and the sheriff appeared to turn the tide.

When at last Big Bill and Texas Joe were released, they crept out of the State and were heard of no more in that part of the country—while Rolling Forks, with the clergyman as its leading spirit, settled down to peace and prosperity.

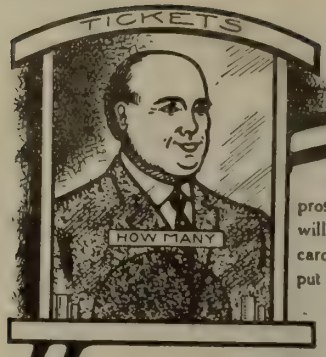
YANKEE

ITALIAN SHERLOCK HOLMES.—An Italian adventurer, posing as a nobleman arrives in New York accompanied by a beautiful woman who is introduced to society as the Countess Zingara. They are received in the most exclusive society circles and arrange to secure invitations to a grand ball given by a wealthy Italian banker in honor of a visiting foreign ambassador. When festivities are at their height, the banker's wife discovers the loss of a valuable necklace of pearls, valued at twenty-five thousand dollars.

Her husband, desiring to avoid a scandal and not wishing to mar the pleasure of his guests, quietly telephones the Central Secret Service bureau for a trusted man. Petrosio, the famous Italian sleuth is assigned the case and he immediately calls at the banker's home where he is introduced as a foreign Count. Meanwhile, Murrile, the adventurer, drops the stolen necklace to confederates outside, and in doing so collects a quantity of dust on his coat sleeve leaving the imprint of his arm on the window sill. Petrosio is quick to notice the arm of Murrile and detects an expression of alarm on the face of his beautiful companion.

Adopting various disguises, first as the cabby who drives the suspected pair from the ball, and later as an express man, Petrosio is successful in collecting a mass of damaging evidence against the suspects.

When about to arrest Murrile and the fake Countess, Petrosio is taken prisoner by them but his life is saved by an Italian girl in the confidence of Murrile, who falls in love with him and takes his place in the large gunny sack which is to be thrown into the East river. Petrosio arrives at the dock with a reinforcement of blue coats in time to save the girl whom he takes to his home and cares for.



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WOOD SYSTEMS FWEW FORT WAYNE IND C3

Meanwhile, Murrile and his accomplice are preparing to leave for Europe. Petrosio learns their whereabouts and manages to answer Murrile's summons for an expressman to haul away their trunks. The pair are captured and taken to prison and the necklace restored to its owner, the gallant detective refusing a handsome purse from the banker for the work he accomplished.

LUX FILMS.

BEWITCHED.—During a conjuring entertainment, the magician borrows a silk hat, and forthwith produces the usual conjuror's stock-in-trade—ducks, pigeons, rabbits, etc. With a bow he hands the hat back to its owner, who shortly afterwards, leaves. As he walks away his hat takes a leap and gently bowls off down the street. It is captured at last, and our friend's troubles begin. He meets various people and on each occasion, as he raises his hat, chickens, rabbits and pigeons—to say nothing of plants, spring out. Unkindly enough the gentleman's friends quickly depart, leaving him bewildered. The climax comes when visiting a lady's house and waiting for its fair occupant. As our friend, hat in hand, looks round, a small statue together with the hat, suddenly disappears, and the gentleman is not long in following its example.

SHE REQUIRED STRENGTH AND GOT IT.—An old woman, wheeling a barrow, comes across a vendor of patent medicines, selling "Lux" tonic which is guaranteed according to the "quack" to return strength and energy. The woman listens open-mouthed and quietly taking a bottle, swallows its contents at one gulp. The tonic acts suddenly. Wheeling the barrow round, the woman literally flies off, overturning everybody in her way, policemen, harmless individuals, articles of furniture—all are carried before her until she finishes her wild career by smashing in a wall of a house, and the film closes upon a scene of wild confusion.

WHERE YOU GO, I GO.—The partners in a firm are somewhat at loggerheads, and the younger one takes advantage of his corpulent partner's attention to his business to slip out and visit some friends. But his absence is quickly discovered, and to prevent the possibility of his again disappearing, the two partners' coat sleeves are sewn together. Soon the fun commences. A pretty client is shown in, and soon discovers that both men are practically inseparable—what one does so the other is also bound to do. As she leaves them the younger one slips through his coat and dashes after her. Determined not to be outdone, the other forces an operation upon his most unwilling partner, and now firmly joined the two wander off. At that moment the pretty client appears, and as she gets into a carriage she is quickly followed by the young man, and the carriage starting, the corpulent partner is forced to most unwillingly run by the side. After falling into a river and being rescued they are at length released by a collision, and the young man at once dashes off, leaving his partner disconsolate.

DEFENDER

A CLAUSE IN THE WILL.—Hiram Morton dies and leaves his granddaughter a legacy, provided she marries within a stipulated time. She is pestered by fortune hunters, all of whom she sends to the discard, until she receives a little note from her lawyer informing her that if she is not married by the next day her fortune is forfeited. Deciding to get anybody to marry her and later rid herself of him, she journeys forth in her touring car to find the "he." She does meets a chap with a tale in his eyes of departed refinement and manliness, one who has hit the down-grade and descended with it. She promises him $500 if he will marry her and then allow her to sue for divorce. They marry, he is given the money and with it a blow from which he never recovers—a dart from Cupid more fatal than his original stab from cupidity, and he resolves to take the $500, go West, make a man of only the semblance of one, and woo her who had sued him. He goes West, obtains a position as ranchman on a ranch, the daughter of whose owner he had saved from death. By sheer dint of effort and loyalty, he acquires an interest in the business. Then to the ranch comes a girl from the East, niece of the owner. She meets the cleanest junior partner, and proceeds to trip into love with him. And the self made junior partner recognizes in the girl—you've guessed it—none other than his wife and—a coincidence that is so rare in these enlightened days—his sweetheart. He reveals himself to her, shows her a photo of her which he had taken after their marriage, and under the old trees of an older earth two souls whom some great Director had destined to be joined, are reunited in deed as well as in form.

SOLAX

THE SERGEANT'S DAUGHTER.—A strong picture dealing with the Philippines, the Army and the Navy. A romance of two continents, beautifully told with the aid of the famous Solax photography. The opening scene of thousands of troops on a man-of-war makes for the success of this wonderful film. The romance begins between an officer of the Army and a Philippine girl. The scene changes quickly to the United States. The return of the officer to the Philippines effects this result: that the Philippine sweetheart of the officer and his American sweetheart are brought face to face in a wonderful climax.

A CHILD'S SACRIFICE.—A very naturally told story of an eight-year-old daughter of a workman who is on strike. The mother falls sick and has no money in the house to buy medicine prescribed by the visiting doctor. The little girl, discovering this, starts out to sell her doll, and by a strange coincidence meets the owner of the factory where her father is on strike. She finally sells the doll to a storekeeper, but the employer, seeing her sad face and winsome way, immediately purchases the doll and returns it to her. The closing scenes of the strike and the intervention of the little girl preventing bloodshed bring about a happy sequel to a pathetic story.

THANHOUSER COMPANY.

YOUNG LORD STANLEY.—Lord Stanley disinherits his only son, Jack, because he refuses to marry his cousin, the Lady Maude. Jack comes to America out of funds, and having no business training, accepts a position as groom in the establishment of a wealthy American.

Jack soon falls in love with Ann, the daughter of the house, and when his affection is discovered by Ann's father, Jack is ordered off the place. When his fortunes are at their lowest ebb, Jack receives news that his father has passed away, and just before his death, in a spirit of forgiveness, willed him his entire fortune.

Introduced by his lawyer, who happens to be an old friend of Ann's father, Jack once more enters the home in which he has been employed, but this time bearing his rightful title. Ann, who has been urged by her father to win the affections of young Lord Stanley, who is reputed to be very rich, is prepared to treat him coldly. Upon finding, however, that the young Lord is no other than the groom who won her heart, she gives Jack quite a different sort of reception.

THE FAIRIES' HALLOWE'EN.—Marie is the tiny daughter of a well-to-do farmer. On Hallowe'en her father, to amuse her, picks the pumpkin that she selects, and fashions a Jack O'Lantern out of it. Her new toy pleases the child immensely, and at once takes a place in her affections equal to that held by her dollie. So it is natural that she should be thinking about the two of them when she is tucked into bed and falls asleep.

Perhaps that was why the Queen of the Fairies came to her and invited her to a Hallowe'en party that her loyal subjects were giving in their woodland retreat. And so that Marie would be perfectly happy, and not feel embarrassed among strangers, the Queen asked Dollie and Pumpkin to be her guests also. And, as a further mark of favor, she waved her wand, and Dollie and Pumpkin could run around and talk as well as Marie could. This certainly made it more enjoyable for the little girl.

A Fairy Hallowe'en party is one of the finest things going in the amusement line, and only very nice and very good little girls are invited to them. As Marie filled these requirements, she had a perfectly glorious time, but was inclined to weep when she woke up later in her own little bed, and found that her toys had lost their miraculous gift of life. But it consoled her somewhat to have them, for they served as reminders of her wonderful evening. And perhaps the fairies will ask her to attend another party later. If they do, she has decided that Pumpkin and Dollie must have their share of the good times as before.

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HELP WANTED.

WANTED—Five intelligent young men as treasurers for travelling picture show who can furnish fidelity bond. Address IMMEDIATE, care Moving Picture World.

WANTED—Illustrated song singers. Must memorize three songs a week. Also piano players, read and transpose at sight. Long, pleasant engagement for those that can make good. State very lowest salary in first letter. C. H. SEYMOUR, Bijou Theater, Houlton, Me.

WANTED—Trap drummer with full line of drums and effects. Long engagement and good pay to right man. Must be good on effects. Also good singers wanted. No Sunday work. State lowest salary and references. MANAGER, Empire Theater, Ottawa, Ont., Canada.

WANTED—Partner for moving picture attraction. Paid in year's work abroad one hundred thousand dollars. New to United States. Answer if single and give bank reference. Write JOHN MINOR, Camden, Ohio.

SITUATIONS WANTED.

AT LIBERTY—Piano player and trap drummer. Both sing illustrated songs; three years in picture business. Members of A. F. of M. Address, TRAP DRUMMER, Armory Apartments, Brattleboro, Vt.

AT LIBERTY—Singer, experienced baritone. Popular songs. DAN DELMAR, Box 432, Tulsa, Okla.

AT LIBERTY—Manager or operator. Five years' experience. Desires permanent connection. Reference if necessary. E. W. BOOTH, 1029 Kelly street, Bronx, N. Y. City.

AT LIBERTY—First-class, reliable operator; 12 years' experience. Can furnish two best Power's machines, and 30 reels good film. Low salary. Address, MOVING PICTURE CO., 37 Fairmont avenue, New Haven, Conn.

AT LIBERTY—First class operator. Six years' experience. Strictly sober and reliable; best of references. Mass. and Conn. licenses. Age 33. E. A. HALL, 50 Columbia St., Swampscott, Mass.

THEATER FOR SALE.

FOR SALE—Well-established moving picture theater on prominent avenue in N. Y. City. Reason for selling, disagreement of partners. Inquire of SCHORSCH, 680 Union avenue, Bronx, N. Y.

FOR SALE—Modern vaudeville and motion picture theater in a thriving New England city; population 25,000. Opposition minimized because of superior location. Capacity 1,000. Practical business reasons for selling. "BONAZA," care Moving Picture World.

FOR SALE—New Motion Picture Theater. Must sell quick on account of other business. Best one in the city. SCENIC THEATER CO., 316 West 4th Street, Waterloo, Iowa.

FOR SALE—Vaudeville and picture theater; own electric plant; complete in every detail. E. C. SAWYER, care General Delivery, Dayton, Ohio.

FOR SALE—Fine moving picture house in Passaic. Good locality. Must sell on account of other business. Good guarantee. MANAGER, Union Theater, 187 Passaic street, Passaic, N. J.

FOR SALE—Two moving picture shows, well located in San Antonio, Tex. Good reasons of owners for selling. DIXIE FILM EXCHANGE, San Antonio, Tex.

FOR SALE—Two attractive modern moving picture theaters in Seattle, Wash. Good leases, best location in city and the very finest equipment. Will sell both to one party or each one separate. Price on one theater, $12,000, requires $5,000 cash, balance on time. The other theater, $8,000, requires $4,000 cash, balance on time. Reason for sale, owner has other interests and wishes to leave city. PHOTOPLAY, P. O. Box 347, Seattle, Wash.

EQUIPMENT FOR SALE.

FOR SALE—November 1st, 200 folding chairs. Cost 65 cents each; sell 35 cents. Good condition. T. F. KINIRY, Dreamland, Bellows Falls, Vt.

FOR SALE—A second-hand Lubin machine in good condition. Will sell cheap for cash. R. S. PETERS, 250 West 36th street, N. Y. City.

FOR SALE—Edison $50.00 Adjustable Rheostat and 12 x 15 screen and four sets of song slides. Rheostat used twice. All for $25.00. Shipped on receipt of $5.00. HAROLD BROWNELL, 353 West 56th street, N. Y. City.

MISCELLANEOUS.

WANTED—Double electric stereopticon. Must be cheap. State price and make. J. A. WRIGHT, New Bedford, Mass.

PANAMA CANAL—170 slides, 100 colored. Authentic lecture. Want managing partner with machine and capital. Address, PANAMA, White River Jct., Vt.

WANTED—Moving picture theater. Give location, population, seating capacity, weekly expenses and receipts, whether licensed or independent. Must stand strict investigation. P. O. Box 437, Syracuse, N. Y.

THIS WEKK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 24th.

Eclair—Saved by Her Dog (Dr.).....485
Eclair—The Absentminded Doctor (Com.).....515
Imp—The Count of Montebello (Com.).....1000
Yankee—Solving the Bond Theft (Dr.).....990

Tuesday, October 25th.

Bison—The Girl Cowboy.....950
Powers—The Plot That Failed (Com.).....
Powers—The Lord and the Lady.....
Thanhouser—Young Lord Stanley (Dr.).....1000

Wednesday, October 26th.

Ambrosio—Tweedle Dum Wants to Be a Jockey.503
Ambrosio—Launching of the First Italian Dreadnaught 462
Atlas—A Touching Mystery (Dr.).....
Champion—Doings at the Ranch (Dr.).....950
Nestor—Rev. John Wright of Missouri (Dr.)...970

Thursday, October 27th.

Defender—A Clause in the Will (Dr.).....
Imp—Mendelssohn's Spring Song 500
Imp—The Hobble Skirt (Com.).....500
Itala—Ruin 956
Lux—Bewitched (Com.) 270
Lux—She Required Strength and Got It (C.)...225
Lux—Where You Go, I Go (Com.).....367

Friday, October 28th.

Bison—A Red Girl's Friendship.....1000
Cines (Eclair)—Tontonl Is in Love (Com.).....480
Cines (Eclair)—The Pretty Dairy Maid (Dr.)..480
Solax—The Sergeant's Daughter (Dr.).....
Thanhouser—The Fairies' Hallowe'en (Com.)...1000

Saturday, October 29th.

Columbia—In the Web (Dr.).....
Great Northern—Who Is She? (Dr.).....
Itala—An Excursion on the Lake of Garda (Sc.)252
Itala—Foolshead Volunteer of the Red Cross...563
Powers—Adventures of a Millionaire (Dr.).....

Among the Exhibitors.

Buffalo, N. Y.—Plans have been filed for the erection of a high-grade moving picture and vaudeville theater which will be located at No. 919 Broadway and will cost about $30,000.

Medina, N. Y.—The New Cook Theater will open with moving pictures as the attraction.

Bloomfield, N. J.—The Olympic Theater has been leased by a large theatrical party and will be converted into a moving picture theater.

Redaway, Penn.—The Opera House in this town has been converted into a moving picture theater.

Far Rockaway, N. Y.—It is announced that the new motion picture theater on Central avenue, near Cornage, will be opened on Saturday, under the management of Edward De Costa, formerly of the Arena Theater.

Newark, N. J.—The property at 230 Market street has been torn down and a handsome moving picture palace built up in its place. The building will cost about $8,000 and will be under the proprietorship of Fred G. Agens.

Steubenville, Ohio.—The Palace Theater has opened under the management of Sinclair Graham.

Sayville, N. Y.—The Novelty Moving Picture Company made a hit at one of the local moving picture theaters in this section last week.

Newark, N. J.—A new moving picture theater is being planned for Central avenue near Warren street which will cost about $15,000 when completed and will be under the proprietorship of Frederick Kern.

New York City.—Plans have been filed for the erection of a moving picture theater to be built on the north side of Ninety-ninth street near Madison avenue for P. Wattenberg at a cost of $5,500.

Baltimore, Md.—Plans have been filed for the erection of a high-class moving picture theater in the northwestern section of this city for the Eureka Amusement Company. The exact location of this nickelodeon is at 1433-35 West Lafayette avenue.

New Orleans, La.—Algers is to have a modern moving picture theater near the Foto Market on Teche street which will be ready to open about October 15, and will be under the management and proprietorship of Philip Foto.

York, Penn.—The Scenic Theater here has opened and is receiving a good patronage. The seating capacity of this amusement house is 500.

St. Louis, Mo.—The new Nickelodeon which was recently being erected has at last been completed and will be ready to open in a day or two.

Wheeling, W. Va.—J. F. Dow will open a new moving picture theater in Bethany.

Monongahen, Penn.—Moving pictures are changed daily at the Ideal Theater, which is receiving a good patronage.

Cambridge, Mass.—Talk is being circulated to the effect that the Central Theater is to be converted into a high grade moving picture palace.

Greencastle, Pa.—A moving picture show has been erected in the building recently built by D. B. Kump on East Baltimore street.

Richmond, Va.—Ford Brothers have leased the lower floor of the Pythian Castle for a moving picture theater.

Duluth, Minn.—The Johnson-Jeffries Fight pictures were shown at a local moving picture theater and made a big hit.

Green Bay, Wis.—J. A. Speaker, owner of two moving picture theaters in this section, is planning to lease the Majestic Theater, the east side play house, and convert it into a moving picture theater.

Baltimore, Md.—Bernheimer Brothers will build a new moving picture theater in this city which will be situated at 417 North Paca street, which will cost them about $1,200.

Houghton, Mich.—A. L. Ludwig will open his new moving picture shows in the Lake Linden Theater next week.

New York, N. Y.—The Victor, a new moving picture and vaudeville theater at Intervale avenue and Dawson street opened last week under the management of a Bronx theatrical company.

McConnelsburg, Pa.—A new moving picture theater is expected to be erected in this city under the management and proprietorship of Frank Bollinger.

Lockhaven, Pa.—The K. G. E. Hall is being converted into a moving picture theater.

Sauk Centre, Minn.—H. A. Cushman has bought the Lyceum Theater here and has taken possession.

Huron, S. D.—Keeler & Connors have sold the Bijou Moving Picture Theater here to M. B. Balsinger of Chicago, who has taken possession.

Loveland, Colo.—Dick Penney of Boulder is making arrangements to start a new moving picture theater here.

New York, N. Y.—Architects Sommerfield & Steckler have filed plans for a new moving picture theater to be erected at the corner of Spring and Mott streets for John Gardner. Cost $10,000.

Negaunee, Mich.—C. S. Sullivan of Ishpeming is planning to start a new moving picture theater here.

Grand Forks, N. D.—A. C. Bailey of Minneapolis is planning to open a new moving picture theater here.

Aberdeen, S. D.—The Dakota Amusement Company will open a new theater on Main street.

Logansport, Ind.—Earl Rifo and Earl De Haven have formed a partnership, and will erect a new moving picture theater here.

Skidmore, Mo.—W. J. Skidmor and R. A. Walker are planning to start a new moving picture show here.

New York, N. Y.—King & Salkin will erect a new moving picture theater. Cost $10,000. Harrison & Sakheim are the architects.

Moline, Ill.—August Miedke and Lee Woodyatt are preparing to open a new moving picture theater here.

Dive, Mon.—W. J. Beynon will open a new moving picture theater here.

Hermosia, S. D.—Edward Stenger has decided to erect a new moving picture theater here.

San Francisco, Cal.—George H. Mayer is contemplating the erection of a new theater on O'Farrell near Mason street.

Clay Center, Kan.—Georg Bigler has leased the Bonham Opera House and will convert it into a moving picture theater.

Fargo, N. D.—W. J. Hawk has sold his moving picture theater here to W. D. Kirkman, who has already taken possession.

Chicago, Ill.—Fred Verd has secured a permit for the erection of a new moving picture theater at 5137 Lincoln avenue.

Apple River, Ill.—Mr. Estorf is preparing to open a new moving picture show in the Opera House here.

Hillsboro, Iowa.—Charley Connor has purchased the interest of F. I. Williamson in the moving picture show here.

Kendallville, Ind.—A. L. Helton has opened a new moving picture theater on South Main street. It is known as the Princess.

Lima, Ohio.—W. A. Fisher has been awarded the contract for the erection of a new vaudeville and moving picture theater on North Main street for Berger & O'Brien.

Everett, Wash.—Fred W. St. Peter has disposed of his interest in the Acme Theater here to E. P. Bersche of Seattle.

Moline, Ill.—C. C. Coyne is making arrangements to open a new moving picture theater at 2319 Fifth avenue.

New York, N. Y.—William H. Weissager will erect a new theater at 1321 Boston road.

Buffalo, N. Y.—The Buffalo Amusement Company has secured a permit for the construction of a $30,000 vaudeville and moving picture theater to be located at 919 Broadway.

Chanute, Kan.—V. F. Clark has opened a new moving picture theater at 217 East Main street.

Long Branch, N. J.—Benjamin Levine and Jacob Myers, of New York, are contemplating the construction of a new theater here.

Marengo, Iowa.—Clyde Raney has purchased the moving picture theater here of William Lillie, and has taken possession.

Cincinnati, Ohio.—M. C. Anderson and Henry Ziegler have purchased the Walnut Street Theater.

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INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Oct. 3—Through the Ruins of Carthage.....660
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480

GREAT NORTHERN FILM COMPANY.

Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....

"IMP."

Oct. 10—A Game of Hearts.....500
Oct. 17—Mother and Child (Dr.).....960
Oct. 20—The Fur Coat (Com.).....965
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song 500
Oct. 27—The Hobble Skirt (Com.).....500
Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995

LUX FILMS.

Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534
Oct. 20—The Tyrant (Dr.).....577
Oct. 20—Gilson and those Boys (Com.).....347
Oct. 27—Bewitched (Com.) 270
Oct. 27—Required Strength and Got It (Com.)..255
Oct. 27—Where You Go, I Go (Com.).....367

NESTOR FILM COMPANY.

Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970

NEW YORK MOTION PICTURE CO.

("Bison.")

Oct. 7—The Girl Scout.....969
Oct. 11—A Cowboy's Daring Rescue.....975
Oct. 14—The Prayer of a Miner's Child.....985
Oct. 18—The Lure of Gold.....982
Oct. 21—The Wrong Trail.....1000
Oct. 25—The Girl Cowboy 950
Oct. 28—A Red Girl's Friendship 1000

ITALA.

(By N. Y. M. P. Co.)

Oct. 15—Paid Boots and Stolen Boots.....608
Oct. 15—A Pearl of Boy.....281
Oct. 20—The Calumny 805
Oct. 22—Foolshead Between Two Fires.....500
Oct. 22—The False Coin.....500
Oct. 27—Ruin 956
Oct. 29—An Excursion on the Lake of Garda...252
Oct. 29—Foolshead Volunteer of the Red Cross.563

AMBROSIO.

(By N. Y. M. P. Co.)

Oct. 5—The Pit that Speaks.....620
Oct. 5—Tweedle Dum's Duel.....343
Oct. 12—The Betrothed's Secret.....645
Oct. 12—Tweedle Dum on his First Bicycle....269
Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532
Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462

POWERS PICTURE PLAYS.

Oct. 22—Hearts of Gold (Dr.).....993
Oct. 25—The Plot that Failed.....
Oct. 25—The Lord and the Lady.....
Oct. 29—Adventure of a Millionaire (Dr.).....
Nov. 1—The Sheriff and Miss Jones (Com.)..
Nov. 1—Mental Science (Com.) .....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....

THANHOUSER COMPANY.

Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.) 1000
Oct. 11—Pocahontas (Dr.) 1000
Oct. 14—Delightful Dolly 1000
Oct. 18—Oh, What a Knight! (Com.).....1000
Oct. 21—Their Child (Dr.).....1000
Oct. 25—Young Lord Stanley (Dr.).....1000
Oct. 28—The Fairies' Hallowe'en (Com.) 1000

DEFENDER FILM CO.

Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....

CHAMPION.

Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....980
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950

YANKEE FILM COMPANY.

Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.).....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....

ATLAS FILM COMPANY.

Oct. 5—When Cupid Sleeps (Dr.).....
Oct. 12—Curing a Grouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfectos (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.).....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)

COLUMBIA.

Oct. 1—Rip Van Winkle (Dr.).....920
Oct. 8—Jealousy (Dr.) .....
Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....

AMERICAN.

Nov 2—Romantic Redskins (Dr.).....
Nov. 5—The Lure of the City (Dr.).....

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When June rolls around with its roses, I'll roll around with a ring.
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Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.

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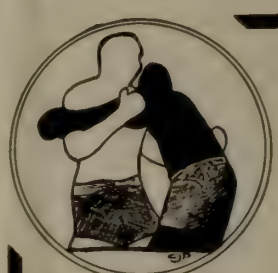

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Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

SAVE MONEY

Tickets, roll of 2,000, 16c.

CARBONS

Bio, 6 x ⅝, per 100, - - -	$2.15
Arco, " " - - -	1.95
Electra, " " - - -	2.10
Lugs, extra heavy, each - -	.10
Announcement Slides, each -	.25
Condensers, imported, - - -	.75
Noiseless Rewinder, complete, -	3.50

SPECIAL

All machine parts and other supplies at exceptionally low prices.

Send for Catalogue.

American Moving Picture Supply Co.
61 West 14th St., N. Y. City

Opera and Assembly Chairs

Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA

You've got Gen. Flimco looking in every direction at once, Mr. Exhibitor—so keep at him! The amount of business he has lost in the past few weeks reaches a staggering total, not only in dollars and cents but in the number of exhibitors who have asserted their Independence. And every dollar and every exhibitor adds just that much strength to the already powerful Independent Cause. If any of you are still on the fence, for heaven's sake let me show you the quality of films I am buying heavily from the Independent manufacturers. Let me give you a film service that will tickle your box office.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

The Finishing Touches

TO PHOTOPLAY ADVERTISING

ARE THE

"Business Bringing" Banners

OF THE

B. B. SIGN COMPANY

CLEVELAND

Durable, attractive cloth signs, made on muslin that won't crack when folded, or whip to pieces in the wind. Ready seven to ten days in advance. For either *Licensed or Independent Releases.*

$1.00 EACH ON ORDER FOR FIVE OR MORE ON WEEKLY SHIPMENT BY EXPRESS

SINGLE BANNER BY MAIL, POSTPAID, . . $1.35
WITH DATE TO ORDER, $1.50

We make to order and ship same day **Banners for Special Releases, Announcements and**

PHILADELPHIA = CHICAGO

World's Series Baseball Games

at following prices: 12 ft., **$1.50;** 15 ft., **$1,75;** 18 ft., **$2.00.** Other sizes in proportion. When ordering add 5c. postage for each 3 feet of sign and save express charges.

Write for Price-List of Card Signs, Card and Litho Frames, Etc.

Manufacturers are extending offers of co-operation with our line of Photoplay Advertising; film exchanges and exhibitors everywhere are arranging for our "Business Bringing" Service.

In Reply to numerous requests for "suggestions" as to a preferred display we say: USE LITHOGRAPHS AS SUPPLIED BY MANUFACTURERS AND A. B. C. CO. IN YOUR LOBBY—THEN USE A "B B." BANNER FOR YOUR FEATURE. THAT MAKES YOU "CATER TO BOTH SIDES OF THE STREET."

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

Film Service for All Classes

PRICES TO SUIT ALL

INDIANAPOLIS CALCIUM LIGHT & FILM EXCHANGE
114-116 S. Capitol Ave. Indianapolis, Ind.

$6.00 is all it will cost you to coat your curtain, to obtain the effects desired. Pictures true to Photograph. Plain, bright sky lines, shadows and light. If your supply house hasn't it we will send a can sufficient to coat 350 square feet, at $6.00 C. O. D.

KURTAIN KOAT CO., 2107 W. LAKE ST. :: :: CHICAGO

THE

Sergeant's Daughter

A big, strong picture, dealing with the Philippines and the Army and Navy.

The opening scenes of thousands of troops embarking on a man-of-war makes a grand introduction to this wonderful film.

RELEASE OF

Friday, Oct. 28th

EXHIBITORS INSISTED EXCHANGES FELL IN LINE AND OLD SOL GOT THE ORDERS. I'VE MADE GOOD PICTURES FOR YEARS, NOT STRIPS OF BLACK AND WHITE WITH A FEW TITLES, BUT FINISHED PRODUCTS TINTED AND TONED — YOU WILL SOON FIND THIS OUT."
UNTIL NEXT FRIDAY
YOURS OLD SOL
OLD SOL
Solax

To the Theatres:

YOU DO NOT KNOW YET, but you will in a few weeks, that the **SOLAX FILM** is made by people who have been years in the business and its quality is superior to the best American or European makes, bar none. **SOLAX** is the first American film to be completely toned, tinted, artistically arranged and finished. **Let us know if you cannot get it.**

147 Fourth Ave., New York

SOLAX COMPANY

Telephone 1864 Stuy.

SOLD THROUGH THE SALES CO.

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West — Broadway and 17th Street — New York City

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60
10,000	2.50	25,000	5.50
50,000	$7.50		
100,000	10.00		

Get the Samples — Stock Tickets, 6 Cents

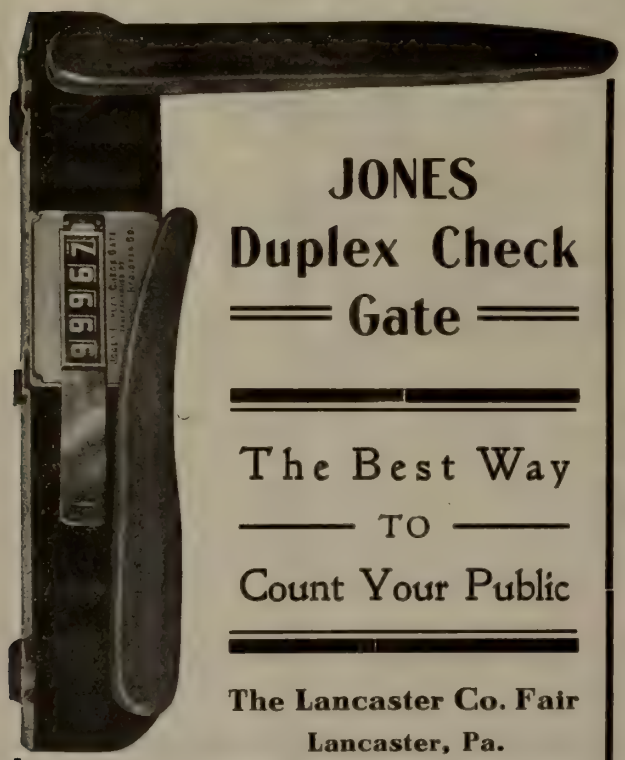
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BUFFALO BILL & PAWNEE BILL FILMS

New York City and State Rights having been purchased buy us, we invite enquiries for service, straight rental or percentage basis. Lithographs, Photos, Banners, Lobby Displays, &c.

COLLINS & COLLINS
Utica, N. Y.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.



JONES Duplex Check Gate

The Best Way
TO
Count Your Public

The Lancaster Co. Fair
Lancaster, Pa.

bought six gates for main entrance. Thursday, September 29th, more than 50,000 persons passed through these Jones Duplex Check Gates.

A PERFECT COUNT SMOOTH OPERATION

Manufactured by
JONES Change Register Co.
INC.
18 Broadway :: NEW YORK

LOOK! LOOK!
Ideal Economizer

Increases your picture light 25%.
Reduces your electric light bill 50%.
We can prove what we say.
Will not burn out.

PRICE - - - $30.00

WRITE FOR BULLETIN

J. P. Manufacturing Co.
328 BROADWAY - - ALBANY, N. Y.

Imperial Film Exchange
144 NORTH 12th STREET PHILADELPHIA

To the Trade:

WE have opened an exchange in Philadelphia, and we have a large stock of Association Films, which is good to you, Mr. Exhibitor, if they are in good condition. Our stock is A1, and if we are misrepresenting, you are invited to our exchange to examine our stock. These films have not seen the service, and that is the reason they are in good condition.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

THAT MAN LIES

Who tells you he buys **Champs**, unless his exchange is listed here. Look this list over and then ask your exchange **Why. Better** still, shoot us a line! :: :: :: ::

TESTIMONIALS:

1.

I wish to compliment you on your excellent Western releases. I can always feature Champion Films.—Geo. E. Chamberlain, Portland, Ore.

2.

Mr. C. E. Herbold of The Acme Theater, New Castle, Pa., is advertising Champion Day in the daily paper. He's not doing it for us either. He's doing it because he knows it will draw the crowd.

3.

Your Western pictures are well liked by all who attend this theater, and I will ask you to send me pictures of your players, so I can put them in our theater lobby.—George Wadsworth, Mgr. Star Theater, Hartford, Conn.

4.

Will say again "Champions lead them all."—Carl L. Buer, Duluth, Minn.

5.

Champion subjects always get the money.—Carl B. DeLong, Mgr., New Lyric Theater, Delphi, Ind.

6.

Well, the Champs are going fine. These boys are enthusiastic over your Western stuff. Keep on that Western track and your fortune is at hand. You will have them looping the loop pretty soon.—Eugene Cline, 59 Dearborn Street, Chicago, Ill.

7.

Your films are great. Kindly put my house on your mailing list.—H. C. Farley, Empire Theater, Montgomery, Ala.

8.

In your advertising you state, "What Did You Think of That Pippin, A Western Girl's Sacrifice"?

Say, old man, I can't help it. I must write and tell you I not only took in $20 more than I did the previous week, but am ahead so far to-day that I think I will break the record. Say, your Western subjects are simply great. My patrons speak of them as even better than the B——.

You surely are to be complimented on the finish of the film. That curtain effect is great, it gets a hand every time it goes through the machine. It is one of the cutest stunts yet pulled off by the manufacturers of Independent Films. Wishing you all kinds of success. Wm. G. Spurrier, Savoy Theater Co., Seattle, Wash.

9.

I wish to congratulate you for the high standard which your subjects have attained and assure you they have gained great favor with the exhibitors.—Arthur A. Schmidt, Mgr. Victor Film Service, Cleveland, O.

10.

We must advise for your credit that the films you are now issuing are receiving many comments and you may use this letter as a recommendation if you so desire.—C. H. Scherer, Bijou Film & Amus. Co., Kansas City, Mo.

CAUGHT

The whole country has caught the pass-word, that means increase in receipts. **"Champs,"** here's one for Wednesday, Nov. 2.

Caught By Cowboys

One, long, grand, sensational thrill that carries with it a charm, that is intensified by the most magnificent photography ever achieved. Spectacular settings that brought two pages of laudatory comments in European journals and we need not talk about our home papers—they're in ecstasy over it.

Unbeatable Champs

LIST OF BUYING EXCHANGES

Anti-Trust Film Exch.	Chicago, Ill.
Bijou Film & Amus. Co.	Kansas City, Mo.
California Film Exch.	San Francisco, Cal.
Chicago Film Exch.	Chicago, Ill.
Consolidated Amus. Co.	Baltimore, Md.
Consolidated Film Exch.	Atlanta, Ga.
Eugene Cline Film Exch.	Chicago, Ill.
Dixie Film Exch.	New Orleans, La.
Empire Film Exch.	New York City.
Eagle Film Exch.	Phila., Pa.
W. E. Green Film Exch.	Boston, Mass.
Globe Film Service.	Chicago, Ill.
Gaumont Co.	Montreal, Que.
Great Western Film Co.	Manitoba, Canada.
Hudson Film Co.	New York City.
H. & H. Film Service.	Chicago, Ill.
Independent Film Exch.	Pittsburg, Pa.
Indep. Western Film Exch.	Portland, Ore.
Paramount Film Exch.	Washington, D. C.
Pacific Film Exch.	Seattle, Wash.
Phila. Film Exch.	Phila., Pa.
Wm. Steiner Film Exch.	New York City.
Wm. Swanson Film Exch.	Denver, Colo.
Standard Film Exch.	Chicago, Ill.
Swanson-Crawford Film Exch.	St. Louis, Mo.
Texas Film Exch.	Dallas, Texas.
Toledo Film Exch.	Toledo, Ohio.
Victor Film Exch.	Cleveland, Ohio.
Exhibitors Film Exch.	New York City.
Miles Bros. Film Exch.	San Francisco, Cal.

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

MARK DINTENFASS, General Manager.

12 East 15th Street New York, U. S. A.

LABORATORIES AT COYTESVILLE, ON THE HUDSON

Sold only through The Motion Picture Distributing and Sales Co.
111 East 14th Street New York City

Live Men are on Our Mailling List—Are You?

ROUGH-HOUSE FOR

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

For Release Wednesday, October 26th, 1910

Rev. John Wright of Missouri

LENGTH, 970 FEET

A FILM NO EXHIBITOR SHOULD MISS!!!

EXHIBITORS!!!

Your letters to us are an index to what you are UP AGAINST. Many of you state that, not withstanding your ROUGH-HOUSING tactics to GET NESTOR FILMS, you do not ALWAYS GET THEM.

Are you quite positive your ROUGH-HOUSING is of the STRENUOUS BRAND!

If you must POUND YOUR EXCHANGE to GET NESTOR FILMS, be sure to POUND HARD. The HARDER you POUND, the more certain you'll be to GET THE FILMS that your PATRONS CRAVE FOR—NESTOR FILMS.

As a last resort—go to an EXCHANGE where NESTOR FILMS are given on DEMAND.

N. B. Perhaps you had better go to that EXCHANGE NOW!

READ full page LIST OF EXCHANGES BUYING NESTOR FILMS, and pick out the one nearest to you.

Scene from "REV. JOHN WRIGHT OF MISSOURI"

"Rev. John Wright of Missouri"

is a most lovable character; one of those manly men who do things worth while doing and do them well.

CAPITAL STAGING, SPLENDID ACTING, PERFECT PHOTOGRAPHY together with a DELICIOUSLY WHOLESOME STORY, all combine to make this a PICTURE that will have a WIDE POPULARITY.

GET "REV. JOHN WRIGHT OF MISSOURI" and you'll have a REAL FEATURE!

OUT OF MANY, ONE.

"I run all NESTOR RELEASES. Your films are GREAT and are MONEY GETTERS."

SAM. E. MILLER, Mgr.
Casino Theatre, Hanover, Pa.

NESTOR FILM are Sold through THE SALES CO. 111 E. 14th Street, New York

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

ALBANY FILM EXCHANGE	418 Broadway, Albany, N. Y.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E	228 Tremont St., Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO	61 W. 14th St., New York City.
PARAMOUNT FILM CO	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
SWANSON-CRAWFORD FILM CO	723-34 Century Bldg., St. Louis, Mo.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITIONS:

BIJOU FILM & AMUSEMENT CO., 1222 Grand Avenue, Kansas City, Mo.

EXHIBITORS FILM EXCHANGE, 203 E. 15th Street, New York City.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

SONG SLIDES

LIDE NON-BREAKABLE—NON-INFLAMABLE LIDE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

Don't Hobble

along from day to day, handicapped by a poor song slide service, when you can get our exclusive service at very little extra expense.

The numerous advantages resulting from our method of forwarding your week's supply in one shipment should appeal to you. Arrange for this service to-day.

FROM WHO? FROM US.

The largest slide exchange in the United States, hence the largest stock to select from.

WRITE FOR OUR LATEST PROPOSITION

Chicago Song Slide Exchange

Sixth Floor, Portland Block

107 Dearborn Street Dept. 1 **Chicago, Ill.**

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

THREE ON ONE

Talk about VARIETY in your programs. How about our release of this week ? ? ? ? ?

Bewitched

Comedy—270 Feet

Where You Go I Go

Comedy—255 Feet

She Required Strength and Got It

Comedy—367 Feet

Released, October 27, 1910

Order To-Day. Take No Other

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris

WORKS : : 25 Bd de la Chapelle, Paris

Cameras

Perforating and Printing Machines (NEW PATTERNS)

Cleaning, Measuring and Joining Machines

1,000 Reels of Film to Rent

$1 A REEL PER DAY

——ADDRESS:——

ALAMO FILM EXCHANGE

722 Maison Blanche Building :: New Orleans, La.

Louise M. Marion

announces she is now booking her attractive

——NOVELTY OF——

Illustrated Poems

Patriotic and otherwise, which made such a "hit" last season in Motion Picture houses. Miss Marion does her own booking and is open for engagement in or out of town. Terms reasonable.

Magnificent Painted Posters

Supplied Absolutely Free of Charge

Address

L. M. MARION, 321 West 23d Street, New York City

Partner With $1,000 Wanted

to introduce invention (patent applied for) which will enable Exchange men to always send rain-fall films to their Customers.

CHEMIST

Care of Moving Picture World

COWBOY AND INDIAN

Frontier Celebration, Held at Cheyenne, Wyoming
Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive State Rights

For Sale
And Going Fast

—o—

Three Reels
Biggest Feature Films
Ever Produced

Exclusive Motion Pictures

The
West as It Was

—o—

The Only
Western Frontier Films
Worth While

A Great Proposition for Showmen After BIG MONEY

We offer you **EXCLUSIVE EXHIBITION RIGHTS** for an **EXCLUSIVE SET of FEATURE FILMS** which will turn you in the **BIGGEST PROFITS** you ever earned. These reels contain **FEATURES** never before produced on film.

Did you ever see a **"Wild Horse Race"? A team of Buffalo broken and driven to harness?** A Calf Branding Contest?

Did you ever see any of these in any so-called Wild West Show? Certainly not, for the reason that these features are of the Real West and not the Imitation West. And these are only some of the features that make the **"COWBOY** and **INDIAN FRONTIER FILMS"** better than any other Western Films ever produced.

Besides—the pictures of **COL. THEODORE ROOSEVELT** contained in our reels are absolutely the best pictures of **AMERICA'S GREATEST CITIZEN** ever produced on Moving Picture Film and make this set of Frontier Films invaluable.

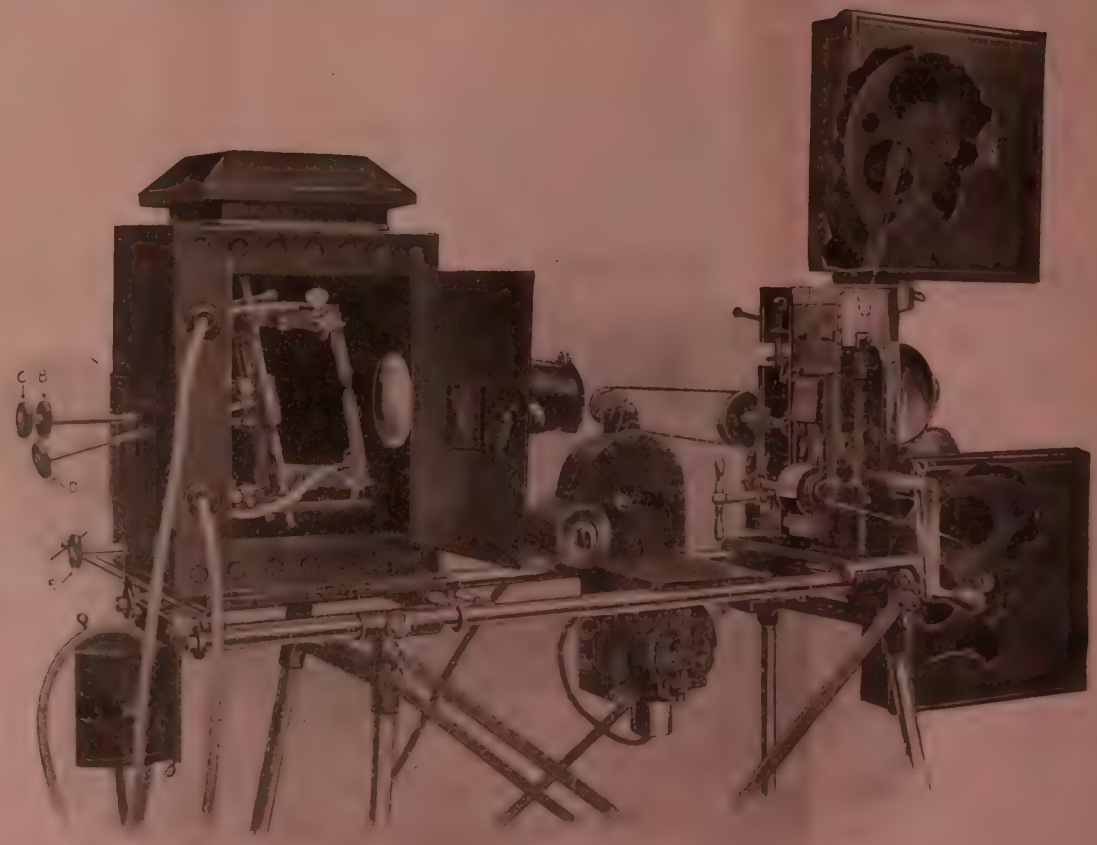
CAN YOU GET THIS FEATURE IN ANY OTHER WESTERN FILM?
You have your eye on some particular State. Don't hesitate any longer. Wire us at once for prices
WE EXPECT TO HEAR FROM YOU

EXCLUSIVE PROPERTY OF

The Tournament Film Company, Toledo, Ohio

N. B. We have requests for bookings from almost every State in the Union. These we turn over to the purchasers of Exclusive Territory.

The STANDARD



THE MACHINE THAT GIVES RESULTS

Fireproof—Flickerless

CARL F. MILLER, of Tremont, Ohio, says:

I put a new machine in every year, and have tried them all. Am now using a "Standard" and all I can say is, if others claim their's is good; YOUR'S IS BETTER.

Write for Illustrated Catalogue—Dept. W.

American Moving Picture Machine Co.

101 BEEKMAN STREET - - - - NEW YORK

Licensed by the Motion Picture Patents Co.

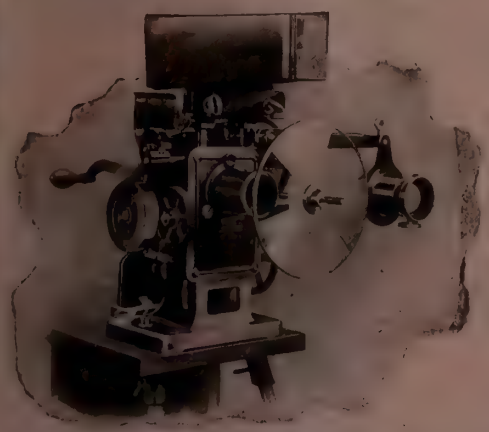
Vol. 7., No. 19. November 5, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Power's Cameragraph No. 6



The Perfect Motion Picture Machine

Wins in competition with the leading makes of the World.

Messrs. W. J. Morgan and J. A. Hayden, of the J. D. Williams Amusement Company, Sydney, Australia, came to New York for the purpose of securing the Australian agency for Power's moving picture machines. Negotiations were concluded and an order placed for fifty No. 6 machines for immediate shipment.

Heretofore, European machines have been in the majority in that country, with a few installations of American-made machines.

This order was not placed hastily, or without weighing carefully the mechanical features of the machine and the flickerless, steady pictures projected by it. When so far away from the source of supplies, a breakdown is fatal. Substantial construction and reliability count for much more than they do in this country, where supplies can be quickly obtained.

Six months ago, two Power's Cameragraphs No. 6 were shipped to them, and their wonderfully strong and enduring construction, especially the new and original form of intermittent movement which does away with the delicate star wheel and pin wheel, created a profound impression.

As soon as the machines could be carefully tested and given a practical demonstration in Sydney's leading theater, Mr. J. D. Williams cabled for the Australian agency, negotiations for which have just been concluded as stated above.

It should be a source of great pride to all American exhibitors and operators that the genius of Mr. Nicholas Power has produced a machine which is acknowledged to be the perfection of mechanical construction, and is the choice of particular exhibitors throughout the world.

We quote as follows from an advertisement of the J. D. Williams Amusement Company, which appeared in "The Referee," the leading newspaper of Sydney, Australia, September 21, 1910:

"We have the largest consignment of picture machines now on the water that ever came to Australia. We are the sole and exclusive agents for the POWER'S CAMERAGRAPH, a picture machine that has always been the best ever since the picture business has been in existence. We are positive of this fact, and to make good we will sell one of these machines on one week's trial, and if they don't give satisfaction in every way, return them, and they will not cost you one penny. After a competition in our exhibit room with five other picture machines, six of the best moving picture operators in Sydney pronounced the Power's machine to be absolutely the best machine in the world."

WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturers of Motion Picture Machines

Been Booked for "10 NIGHTS IN A BAR ROOM," Released Friday, Nov. 4?

THE THANHOUSER 2-A-WEEK

Say "THANHOUSER" to the Exchange Man and You'll Get

That Feature of a Fire Film!

RELEASED TUESDAY, NOV. 4

The Little Fire Chief

is assuredly a feature picture for it features a bunch of "smoke eaters," their daring young chief and his cute little friend "The Thanhouser Kid." THE COMBINATION IS A WINNER! In this you have a sure-fire hit that'll startle the grown-ups and simply stun the "kids." A GOOD story about firemen appeals to ALL. This will appeal SO HARD to YOUR patrons that you'll be but wise to repeat it.

App. length, 1,000 ft. No. 158. Code word, Chief

One of these "Thanhouser Patriotics"

RELEASED, FRIDAY, NOV. 11

The American and the Queen

is a ROYAL creation from an AMERICAN studio. But that should'nt reflect on our PATRIOTISM! The fact is that the picture AROUSES patriotism. Primarily its purpose is to make you yell for "Old Glory" AND THEN to entertain you. The entertainment feature is totally secondary to the patriotic part. This release will demonstrate that Fourth o' July is'nt the only day for a PATRIOTIC DEMONSTRATION.

App. length, 1,000 ft. No. 159. Code word, Queen

PAUL AND VIRGINIA

Release Extraordinary, a Thanhouser Classic

OUT TUESDAY, NOV. 14

Have You Positively Been Booked For That "Ten Nights In a Bar Room" Masterpiece?

If not, get busy. Remember the release date? Friday, November 4th. Get the reel as near to that as you can. It's an adorable presentation of the adorable play. Just the bare announcement of it on your "Coming Thanhouser" board will 'rouse the neighborhood. EVERYBODY KNOWS IT—EVERYBODY LOVES IT. Especially will it appeal to the temperance folk—and you have loads of 'em in your vicinity—AND VERY FEW GO TO PICTURE SHOWS. This Thanhouser will do yeoman's service in interesting 'em in uplifting moving pictures, and with the kind of strong advertising that you can certainly give an epoch-maker like this, you should make "Ten Nights In a Bar Room" night one long to be remembered at your theatre. Frank Crane and "The Thanhouser Kid" play the "leads"—the latter is Little Mary, of course.

GET THE "Exhibitor's Guide" THANHOUSER NEWS

Sent FREE OF CHARGE to all who can show connection with Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

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Run for Your Life

When an attempt is made to tell you **where** you must get your service, or the age of the film you must use, or the brands you must take,—turn around and make tracks for the Independent camp, barricade yourself behind the **Finest Film Service in the WORLD,** and laugh defiance at those who would put the collar around your neck which would eventually throttle you.

If you wished to destroy a competitor would you want anything easier than to select his films? **Independent** exhibitors run their own theatres, and select a profitable program from the following weekly releases.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company
SOLAX—Solax Company.

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, October 29th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 423 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 203 E 15th St., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

POWERS PICTURE PLAYS

Have you ever seen any dramatic pictures that hold the attention of your audience as Powers Dramas do?

Do any other comedies get as many laughs as the Powers Comedies do?

Released, Saturday, Nov. 5th

"A Russian Romance"

A thrilling drama in which a Russian noble-woman pursues the man suspected of having killed her husband, meets the man, falls in love with him, and when she discovers his identity, causes his arrest. The lover proves to her that he is innocent of murder; the woman secures his release by a clever ruse, and the lovers are re-united. Special scenery and costumes. Great acting.

Released, Tuesday, November 8th

"Moonshine and Love"

A drama of the Tennessee mountains. A young school-teacher accidentally enters a cave in which an illicit whiskey-still is in operation. He is held captive until a pathetic letter written to the school-teacher by the sick daughter of the chief "moonshiner" falls into the father's hands. The teacher is released and sent back to the girl he loves, and the still is destroyed by a "cave-in." Great scenic effects.

"When Love Is Young"

A Farce Comedy

May breaks her engagement with Dick because he kisses her beautiful widowed mother. Then May, to spite Dick, becomes engaged to his handsome father. Dick then engages himself to May's mother. Imagine the funny complications that follow. The end is the funniest of all.

New York City, October 20th.
Gentlemen.—I was glad to notice in your release of the 15th, "A Woman's Wit," a very decided improvement in subject over the great majority of pictures of the "wild and woolly." Permit me also to congratulate you on the fine work, photographing and acting shown in this picture.
—WESLEY ROSENQUEST, Mgr., Fourteenth St. Theater.

Siegfried, Pa.
We have nothing but praise for POWERS PICTURE PLAYS and must say that our audiences are always pleased when they see the heading Powers on our screen. LYRIC AMUSEMENT CO.

New Castle, Pa.
We ran the "Music Teacher" for which accept our thanks. If you have anything as good as this subject if you will send a cut, I will advertise same. —C. R. HERBOLD.

New Castle, Pa.
I am showing to-day "War" and "The Beechwood Ghost." Both crackerjacks. —C. E. HERBOLD, Acme Theater.

Brooklyn, N. Y.
Our patrons demand POWERS PICTURE PLAYS.
—MONTAUK ARCADE THEATER.

Muthen, Mass.
The Matinee Idol. I must say that I never saw a finer picture, especially the acting. HENRY POLLE.

Buffalo, N. Y.
I want to congratulate you on the good pictures you are turning out. —FRED HALE, Temple Theater.

Galena, Kansas.
I am running all of your releases and they are money getters. Hence I wish to feature them.
—O. Q. ELLIFRIED, Happyland Theater.

Ft. Wayne, Ind.
Yesterday I ran "The Pugilist's Child." Got tired saying thank you to the many patrons who when they went out said "Best show in town." —C. A. PRICE, Maumee Amuse. Co.

Congratulate you on your excellent pictures you are producing. I am always glad to show my patrons a POWERS PICTURE PLAY because they never disappoint. —C. J. KILLIAN.

Fondulac, Wis.
I am using a great many Powers. Last Powers ran was "War" and "The Beechwood Ghost." GOOD, well I should say so. People are looking for Powers as there is always something good in store.
—W. SMITH, Prop., The Bijou.

Upper Sandusky, Ohio.
Your films are great. Running "The Burlesque Queen." Everybody was pleased with it and it made a great hit.
—R. CUNEO, Star Theater.

Spring Valley, Ill.
POWERS PICTURE PLAYS are all O. K.
—CHARLES LYNCH.

Waco, Texas.
We get one POWERS PICTURE PLAY HERE A WEEK. Wish it could be two. IDEAL THEATER.

Norwood, Mass.
I ran "Baby's Shirt." I think if the rest of them are as good as that you will soon be ahead —GLOBE THEATER.

Regina, N. J.
I use your make of film and think them great.
—EDISON THEATER.

Fergus Falls, Minn.
I have shown several POWERS PICTURE PLAYS lately and they seem to please my patrons immensely. —STAR THEATER.

Poplar Bluff, Mo.
Have run several of your pictures and think them splendid. Our crowd seem to like them very much. From now on I am going to feature them. —LYCEUM THEATER.

Oxford, Pa.
Our patrons like Powers.
—GEM MOTION PICTURE THEATER.

Hartford, Conn.
Your pictures are well liked by the people who attend this theater.
—STAR THEATER.

Congratulate you on your "Matinee Idol." Powers are perfect in every way. Our patrons were more than pleased with this particular feature. —HAPPY HOUR THEATER.

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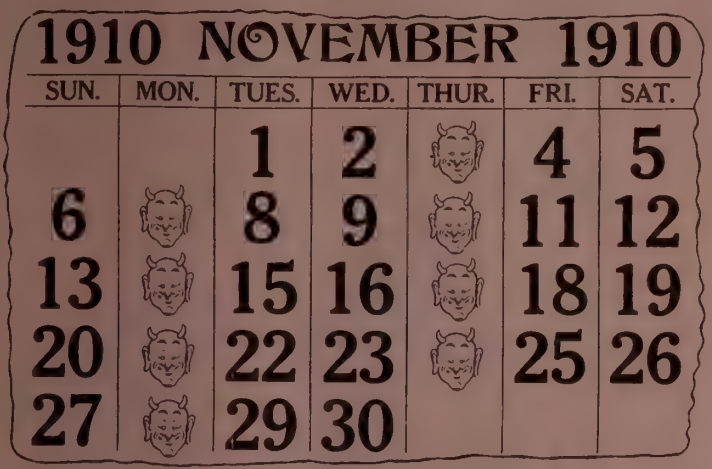

Notice!

There will be eight Imps in November

—one every Monday and one every Thursday! See that you get every blessed one of them. Why shouldn't you get them? Can you think of any valid reason why your exchange should not give you every Imp that is released? In your heart don't you know they are far and away the best money-makers you can use? Then why on earth shouldn't you get **TWO IMPS EVERY WEEK?** Think it over and quit being an easy mark. Get **TWO IMPS** or **GET BUSY!** We have already told you about "Willie," our release of November 3. Now we tell you about two more November pippins:

"KEEPING HIS WORD"

A great playwright once said, "Make 'em laugh or make 'em cry and you'll be successful in the play business." This picture will bring tears to the eyes of the hardest hearted old skinflint in your audience. And it will bring the women folks back again and again for another fine, moist weep. Take our word for it, and begin yelling for this film right away. It will be released Monday, November 7.

"THE MODEL'S REDEMPTION"

This is a corker. It comes out Thursday, November 10. It tells a rattling good story of a poor artist and his model. You'll see some acting, some photography and some staging that will make you prouder than ever of your Imps. If your exchange man can't give you this film, kiss him good-bye and go to an exchange man who will.

Independent Moving Pictures Co. of America.
102 West 101st Street, New York
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All "IMP" Films are sold through the Sales Co.
See that you get TWO every week.

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Hearts Are Like China

THEY ARE BROKEN NOW AND THEN!

and the burdened, bleeding heart of Cohen, who was nothing more than a Jew, storing in its depth the memory of centuries of oppression, persecution and the ridicule to which his race has ever been subjected, just crumbles into pieces when he learns the poverty and sorrow that has befallen Harry Burton, who in the dead past came to his rescue when beset and belabored by a band of rowdies.

OUR NEXT RELEASE

Cohen's Generosity

Released Thursday, Nov. 3rd

Tells how he came to the aid of a former champion and brought sunbeam and song where before were clouds and mourning,

---

It's Worth Getting. Get It and You'll

GET THE HABIT

DEFENDER FILL-EM

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"Champs" Are Tramping On to Victory!

They are making good, for themselves and for the Exhibitor.

They are hitting two or three marks at the same time, and they're all bull's-eyes!

Our Pictures Are Bully, But Not Bull!

OUR NEXT RELEASE

The Ranchman and the Miser

Released Wednesday, Nov. 9th

is a startling, thrilling, throbbing drama with the sway and pulse of the West.

If your business is booming you need

CHAMPS

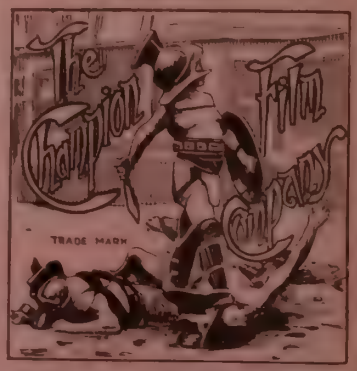
If it's running down, you need them all the more.

GET THEM!

UNBEATABLE CHAMPS

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP



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General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

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111 East 14th Street, New York City

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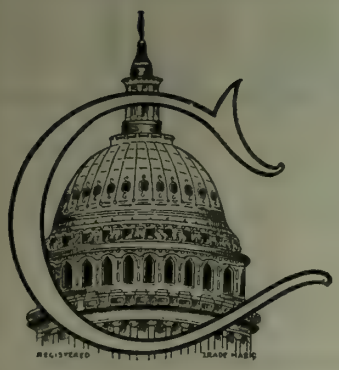

OUR RELEASE

For October 29th

Why They Signed the Pledge

IS ONE YOU WANT

Exchanges buying Capitol Films are doing the largest business. Are you one of them? If not, begin now and watch your business grow.

READ THIS

CATITOL FILM COMPANY,

GENTLEMEN—I received your poster of "All's Fair In Love and War" and have run your "Bill Mason's Ride" and "$5.98" with success. Would not know how to get along without your films. Yours truly, FRED DUPLECY.

STILL ROOM ON OUR MAILING LIST

Capitol Film Co., Washington, D.C.

SIG G. BOERNSTEIN, Gen. Mgr.

LUX FILMS

Foreign Leaders of the World

owing to the enormous alterations to our factory, and the increased facilities for manufacturing a higher class of film, we have decided to change our release day. Beginning FRIDAY, November 11th, and releasing every FRIDAY thereafter instead of Thursday, as has been our usual custom.

Our Next Release November 3, 1910

Fatty Taking a Bath

is a screaming comedy, 279 feet in length, and a sure winner; but is only one half of a two subject reel, being followed by

Her Diary

A pretty drama of 670 feet, beautifully staged and photographed. Remember November 3rd is the day for this split reel. Don't delay, order it now.

R. PRIEUR

10 East 15th Street Phone 3214 Stuy. **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

CLEAN MELODRAMA

We've told you about the plans of the Atlas Company and we here announce the first of our series of **Big Melodramas,** as promised. It's one of those tense, heart-gripping stories with a real plot, a veritable whirlwind of sensation without an offending scene or situation.

The King of Beggars

A Full Reel—Released, Wednesday, Nov. 29th

Picture a prominent broker leading the dual life of King of Beggars to save his family from poverty and you can imagine what a wonderful story we are able to convey in film.

Coming Nov. 16—The Hand of Providence
A Story of Life's Seamy Side

Coming Nov. 23—Cast Thy Bread Upon the Waters
A Story of Three Thanksgivings

Exhibitors, Get Busy and Book These Ahead

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

GREAT NORTHERN

Release for Saturday, Oct. 29th

WHO IS SHE?

A production similar in plot and story to that of the successful play, "Madam X." "WHO IS SHE?" is a splendid feature picture, artistically enacted by REAL actors. Every exhibitor should book this picture at once—it means capacity houses.

Release for Saturday, Nov. 5th

The Jewel Case

A Meritorious Dramatic Subject

A Fatal Picnic

A Mirth-Provoking Comedy

Many Headliners Coming! Watch for Them!

EXHIBITORS! We have a few more of our new "Time Table" to distribute. If you did not receive a copy, send for one at once.

All First-Class Independent Exchanges Handle Our Product

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

A Monumental Success in Every Way

To strengthen your conviction, we reproduce the following:

MANAGER ECLAIR FILM CO.,
31 East 27th St., New York.

Dear Sir:—Allow me please, to acknowledge receipt of your last release, and I wish to congratulate you upon same, and the beautiful posters you are now getting out.

I do want you to know that you certainly have our best wishes for the success of your business, and if, at any time, this office or myself can be of any service to you, I don't want you to hesitate in letting us know, as I consider Eclair film a class in itself.

Yours truly,
J. BRYSON,
Manager Laemmle Film Service.

These people ought to know something about the business.

For November 7th

Positively the finest film of the year.

"The Resurrection of Lazarus"

645 Feet

One of the Most Stupendous Miracle Films ever produced.

"Religious Fetes at Thibet"

330 Feet

A Marvelous Presentation, wonderfully unique in every phase.

Cines Films

For November 4th

"A WOODEN SWORD"

800 Feet

An interesting incident in the Life of an Old Grenadier—half Humorous, half Pathetic.

Excellent Acting, Wonderful Photography

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

Partner With $3,000 Wanted

to introduce invention (patent applied for) which will enable Exchange men to always send rain-free films to their Customers.

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Care of Moving Picture World

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THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

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INC.

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Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films If You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our production.

We Are Ready---Our Aim The Best

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FACTORY: Sugar House Station

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"Usual Thing" Western Pictures are to be seen on every screen. Some trifling incident is seized upon to form the basis of a commonplace story. Long rides and chases consume sixty per cent. of the reel. The real thrills are left to imagination—you don't see them.

WE'VE MADE AN EVENTFUL FILM

more unusual and exciting than **"THE WOMEN OF THE WEST"** which the trade is still talking about. We've taken a real story and whipped it into intelligent photographic action, every scene of which is a masterpiece of stage craft.

Issued Monday, November 7th

"SPIRIT OF THE WEST"

A veritable page from Pioneer history, replete with thrills of the real variety.

Read the Story on Another Page

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NEW YORK

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Telephone 6170 Madison Square

Columbia Film Co.

101 Ranch Productions

This is the Biggest Proposition on the Continent

We will produce pictures which will have the same standing in the Picture World as 101 has in the Ranch World.

1st Release of 101 Ranch Production, Saturday, Nov. 5, 1910

The Heroine of 101 Ranch

THE GREATEST OF ALL WESTERN DRAMAS

Release of Saturday, Nov. 12, 1910

OKLAHOMA BILL

A thrilling Drama of the plains, stampede of Two Thousand Cattle, thrilling riding and Western atmosphere on gigantic scale. Hundreds of real Indians, Cowboys, Buffaloes and Wild Animals.

Mr. Exchangeman—Order these and you will help to **Bust the Trust.**

Mr. Exhibitor—Insist on getting 101 Ranch releases and when you project them you will find the Trust houses playing to empty seats.

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

TELEPHONE, 2504 MURRAY HILL **CODE, COFILM**

Sold through The Motion Picture Distributing and Sales Co.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

To the Reader.

The absence of several former advertisers from the pages of the MOVING PICTURE WORLD is the subject of comment. In explanation we beg to state that in several cases we have been compelled to refuse further credit, hence the use of the pruning knife. In other instances the advertiser has withdrawn because he "considered the policy of the paper inimical to his interests." This he had a perfect right to do. We also have equal right to maintain *our* policy. We wish to make it clear that no intimidation will cause us to deviate therefrom.

This paper is the servant of the public—not the mouth-piece of private or corporate interests. We owe to our subscribers a duty that means more to us than immediate personal gain. If we refuse to say that black is white it is because we honestly believe and know that black is *not* white. If, for a consideration, we should allow ourselves to be tempted to persuade our readers to the contrary, we should not deserve their support and would not be serving the *best interests of the business as a whole*, which is the mission of this paper, and the only motive that dictates its policy

The Diluted Picture.

Several times of late we have paid visits to theaters which are nominally devoted to the moving picture (we might say primarily so), and yet, nevertheless, feature vaudeville. We have endeavored, as far as possible, to put ourselves in the position of members of the entertainment seeking public—removing ourselves, for the time being, from association with the picture in the newspaper technical sense. We were, in fact, students and observers. To an extent many members of the trade: manufacturers, renters, exhibitors and others: do this. It is quite common for us to hear that people directly interested in the picture, visit theaters in order to study the effect of their and their competitors' pictures upon audiences. By this means they arrive at some idea of what the public wants.

Of course, we have a predilection for the picture. We would like to always see it occupy a primary instead of a secondary position in the theater. Our recent observations persuade us that the general public are in a similar frame of mind. On the occasions of the visits that we made, we felt that not enough picture was shown, and that those pictures which were shown were not so good as they might, could, should or ought to have been. The effect on our minds, and we believe on the minds of the audience of which we formed part, was a feeling of dissatisfaction, that, as a competitor with the really admirable vaudeville acts that we saw, the picture was not seen to its best possible advantage. In other words, the picture, to use our own phrase, was "diluted" down by a superabundance of vaudeville liquid.

Whose fault is this? It is certainly not that of the conductors of these vaudeville houses? They are plain men of business, and it stands to reason that they would not have so much money to disburse for pictures as they are required to pay out for vaudeville acts. If a vaudeville theater manager could get pictures comparable in satisfying qualities to high-class vaudeville acts, he would choose the former, because we imagine they are much cheaper.

This drives us to the conclusion that the fault for this state of affairs is traceable to the manufacturers or some of them. This again brings us round to our old contention that, generally speaking, there is much room for improvement in quality. Let us state a specific case in illustration of our meaning: Two successive nights we visited one of the best known vaudeville theaters in New York City where the picture is being shown. The pictures exhibited on the occasion of our visit were of a trifling and inconsequential kind. The photography of them was indifferent; the acting equally so; while the stories were so slight and vague that they did not hold the attention of the audience. The result was, in our observation, that two large audiences, numbering very many hundreds, went away with by no means a too exalted opinion of the moving picture. Can it be wondered at, therefore, that in specific cases, vaudeville should be placed in the primary position and the picture in the secondary?

We cannot too earnestly impress upon our manufacturing readers, that if they are to hold the position which they and the picture have created for themselves in the entertainment field, they must adopt some means for assuring that none but the best kind of work reaches the public. A revolution, if not a reformation of methods, seems called for. Possibly the manufacturers are overproducing! Possibly in the mad haste for success they are putting out too many pictures! The latter is probably one of the causes why the picture seems to reach the public in a state of dilution. Over a year ago we printed an article under the heading, "Killing the Goose that Lays the Golden Egg." Our opinion, then, was that too many pictures of indifferent quality were being sent out, and that the daily change in the larger cities was a needless waste of energy. It seems to us, therefore, that fewer pictures of a better quality would meet the situation. This would mean fewer releases on the part of the manufacturers. Unfortunately, however, at the present time the tendency seems to be to increase the number of releases, a policy that we think a dangerous one, as there is the risk of surfeiting the public with mediocre productions. We are not asking the manufacturers to confine their efforts to the highest kind of classic subjects. This pleases only the few. We think, however, that a happy medium may be struck, whereby a better, but not excessive, supply of subjects striking a high average of public taste would meet the necessity of the case, and prevent the picture having the unwelcome aspect or being diluted by, comparatively speaking, superior vaudeville.

To Whom Does the Credit Belong?

A few months ago a certain New York yellow journal was actively engaged in a campaign against the moving pictures generally. Expecting great success to crown their efforts they prepared to make capital for themselves as great moral champions, although vindictiveness rather than morality inspired their efforts. After signal and ignominious failure, besides the exposure of their true purpose, they abandoned the field of censorship.

Recently another New York paper, perhaps not quite so yellow as its contemporary, has appeared before the public as the guardian of its morals. In agitating for a new board of censorship it speaks of its efforts as if they were alone in fighting a vicious evil "pro bono publico." What object this latter paper has in view has not yet fully appeared although there is enough to cast a strong suspicion upon the sincerity of their "campaign." In a recent article they claim that certain film manufacturers are commending them for their purpose and assuring them that manufacturers are pleased with the efforts they are putting forth, besides wishing them all possible success. It is to be regretted (if these articles are true) that manufacturers allow themselves to be "interviewed" for the purpose of strengthening sensational campaigns when the true object is obscured, and newspaper capital made out of a somewhat hypocritical method of posing as the moral guardians of the public. There is rapidly coming a higher grade of moving picture exhibitions, and one or another of these papers wishes to claim the credit by endeavoring to appropriate to themselves the honor of bringing in that improvement with which, indeed, they have had nothing to do.

This flagrant duplicity is increased by the fact that these same papers are responsible for other and greater evils in other ways than they can possibly see in moving pictures.

With regard to the actual criticism or censorship of moving pictures where needed, no paper has done, or can do, better work than the MOVING PICTURE WORLD. It has ever been a part of the policy of the WORLD to secure the best work and the highest moral tone in every respect, and in the columns of this paper to criticize and condemn in unmistakable language anything that was unworthy, even as it has been ready to praise that which was deserving. In following this course we have had no ulterior or questionable motive, because as the organ of the moving picture fraternity only their highest good, as well as the best appreciation of a discriminating public is the object in view.

If, therefore, there is any just credit due for working with a notable object in view it certainly does not belong to either of the daily papers mentioned, and while we are not going to claim for ourselves any honor or praise, we do claim to yield to no one our position as sponsors for everything that is best for all interested in the moving pictures, whether for pleasure or profit.

We can only further add that we might wish that the columns of this paper may be more freely used for the expression of the views of our friends—or our enemies, for the matter of that—rather than the columns of a daily paper which has not the best interests of the work at heart.

The Alliance's Call to Arms.

A Word to the Exhibitor.

As the Moving Picture World goes to press this week a meeting of the National Independent Moving Picture Alliance is being held at Cleveland. Convened by R. G. Bachman, the president, the object of the meeting referred to elsewhere is to voice the dissatisfaction of some of the Independent exchanges with the situation as it affects them.

Overwhelming evidence reaches us that the exhibitor is in similar case, viz., dissatisfied with the conditions of the business. Let us examine the reasons for this.

There are four factors necessary to the progress and conservation of the moving picture business of this country, and, for that matter, of every other country: (1) The manufacturer. (2) The renter, distributor or exchange. (3) The exhibitor. (4) The public. These factors are interdependent. By an unassailable law of commercial economics, they must also separately exist, we might say be autonomous. The manufacturer must produce goods to satisfy the public. Before, however, his goods reach the public it is essential that they pass through two intermediate channels, the wholesaler and the retailer. The wholesaler is the exchange; the retailer is the exhibitor. You cannot safely eliminate any one of these factors from any branch of industry.

On this occasion we are not inclined to address either the manufacturer or the renter. Nor are we directly concerned with the public, which is a court of last appeal that decides everything for itself. The public always does. The public (or the consumer) may be more or less influenced by what is said or written to it, but in the last analysis, there is nothing whatever behind the public. The public finally decides and its decisions are irrevocable. We all stand or fall by what the public does. But what it does, and why, it is futile to inquire when it has done it.

Of the four factors that we have specified, that which is in closest touch with the public, is the exhibitor. Upon him, therefore, devolves the duty, the responsibility, of giving the public what it wants in the way of moving pictures. Now, what does the public want? It wants the best moving pictures, by whomsoever made, and wheresoever made. It wants freedom of choice. It wants variety. It wants novelty. It wants, what is the inalienable right of every freeborn American citizen, viz., the gratification of its natural desires to spend its money where it pleases and to get the best value for its money. It wants, in plain language, an open store, an open market. It wants liberty. In other words, it wants a free moving picture theater, or one where it has the assurance that it is getting what can be got, namely, a choice of the best film, whensoever, wheresoever, and by whomsoever, made.

In the interview which we had with Mrs. Clement, of Boston, recently, she, like thousands of other exhibitors, in this country, voiced a common grievance, namely that by present exigencies she could not buy her films where she chose and give her public what she knows her public wants: a program of the best pictures. Mrs. Clement, like other exhibitors, has her hands tied. She is not free to conduct her business in the manner in which she thinks it ought to be conducted. So her public suffers. So the moving picture public all over the United States suffers. The hands of every exhibitor are tied. He is in a comparatively defenseless position. He cannot give the public what the public wants, because he has to take just what is offered to him.

The manufacturers work through a coterie of exchanges who also have no choice. This system may be, and is, of untold benefit to the mediocre manufacturer. While it does not place a ban upon quality it reacts upon certain manufacturers to this extent, that, with an open market their sales would double and treble over what they are now selling. On the other hand an open market would mean starvation sales to some, and, without a business organization, their product would go begging at 6 cents a foot. It is to ward off this demoralizing state of affairs that we have these trade organizations. It is why the progressive and intelligent manufacturer allows himself, with noble self-sacrifice, to be burdened by the millstone of the tyro. It is a choice between two evils.

We will be pleased to voice the ideas of exhibitors and others on these important points.

Who will solve the problem?

The Usual Thing.

Fourth Article.

The third of the series of articles under the above caption, which we printed two weeks ago, struck home. The cap fitted several wearers for whom it was not specifically meant. Their heads happened to be in the way, however, when the cap fell. *Hinc illae lachrymæ.* In other words, there were remonstrances from the mouths of these ex- and present press agents, who, it is our duty to point out again, are not doing their employers the least bit of good by their absurd over-laudation of very mediocre pictures.

It is a charity for us to veil our meaning in general terms, but, if we are challenged, we shall be more specific, and shall name the offending press agents. We shall also print their records written by themselves. We shall analyze what they are saying about their employers' pictures, and we shall have to say something on the matter to the exhibitor, who is the man most entitled to complain of the misrepresentations of the press agent.

We said before that the press agent was a potent factor in perpetuating the "usual thing," in boosting up the bad, the mediocre and the indifferent moving picture. Excluded from these, and all other respectable columns, the press agent has broken out in another direction, deceiving and cajoling the exhibitor through the maleficent agency of a house organ. What is a house organ? A house organ is simply a trade circular, issued by a trade house, in which a manufacturer, through the pen of an employee, says just exactly what he thinks he will about his own goods. So it has come to pass, that the press agent, finding that the pages of the Moving Picture World are not open to his slimy laudations, has let himself loose in his house organ, of which there are several kinds scattered broadcast amongst exhibitors.

They all come under one head, that is: chartered libertinism in the way of printers' ink. We have a collection of these books in front of us as we write this article. For the life of us, we are at a loss to under-

stand why the respective heads of the respective companies in whose names these house organs are issued should allow them to be disseminated. They are just about the most damaging kind of advertising that can be indulged in. To believe what they say, you would imagine that every picture issue from every house in this country is a masterpiece. Unfortunately we know the opposite to be the case. We wonder what the exhibitor thinks of it all. We are no opponents of the house organ *per se;* on the contrary, we think that if it were well conducted and issued in a dignified way, it would help the business. But when these things simply consist of a series of intemperate boosts by the ignorant, if adroit, users of printers' ink, then, in the interests of the business as a whole, we think a protest is called for. We advise the exhibitor, then, to treat these publications somewhat cautiously.

Only this week we had a concrete illustration of the mischief wrought by the press agents' over-glorification of the usual thing. A friend at a distance, being swayed somewhat by these rhodomontades, asked us to see a much lauded picture, and to inform him, whether in our opinion, it reached the standard of quality assigned to it. We preferred not to act in this matter ourselves, so we sought a number of opinions in the trade. Those opinions were distinctly adverse to the press agent's opinion of his employer's picture. The result was that we could not advise our friend to order it. This is only one of many instances we could cite of the danger of over-lauding the usual thing. The boomerang recoils in a retributory manner.

As we have said before, exaggeration is an ingrained American habit; but the sooner the film people get out of this habit, the better it will be for their business. Fooling the public, which seems to be the principal object of some of these press agents, is bad business. The public has a habit of thinking and acting for itself, as Mr. Murdock, Mr. Freeman and others at one time in the "game," discovered to their cost. These gentlemen tried to force the "usual thing" down the throats of the public. Result: Mr. Freeman and Mr. Murdock are out of the "game." But the public still goes on in its calm, silent way, accepting the good and rejecting the bad. And so it always will.

The Children.

By Rev. W. H. Jackson.

The moving picture play has been called the children's theater! Children are called the most important part of the human family because in them is stored up the future. Educators say children must receive *special* attention, clergymen say they must receive *first* attention. Parents say they must receive *all* attention, etc., etc., etc.

In spite of all this the children are being deprived of many of the advantages of the moving picture which they ought to enjoy in their earliest years. On one side, moving picture people are shutting the children out by not catering for them; and on the other side, the law is shutting them out by preventing their admittance unless of a certain mature age or accompanied by guardians. These harsh conditions should be made unnecessary by a proper provision for the adaptation of moving picture exhibitions, both in obedience to the law and the requirements of the young.

Several months ago there appeared in the Moving Picture World a series of opinions given by children upon the pictures they had seen. These opinions were both timely and intelligent. In addition to the children's expression of those things they *like* to see, and the opinions of all the proper authorities of what they *ought* to see, it does seems as though it should be comparatively easy for the picture people to prepare especially, and give the children proper and acceptable exhibitions. In making this plea for the children, there can be no doubt that we are presenting a claim upon the attention of those who have the best interests of moving pictures at heart, it being a well-known fact that that which secures the children's support has also secured the support of all the people.

The writer has often wondered why children were not encouraged even under the present incomplete conditions to a larger patronage by securing their attendance with their parents and guardians. The present system of making it a tax upon the parents to accompany their children is prohibitive in thousands of families. Would it not be profitable to exhibitors if they charged parents with children one price, and that the minimum rate; as, for instance, in a family there are three children; they wish to go to a moving picture theater and have their "half price"; they are, however, unable to do so unless accompanied by their parents who may not just wish to go, or if poor cannot spare the money. If the father goes he wishes to take the mother, and if the admission is ten cents he must needs spend twenty cents to enable the children to spend fifteen cents—more than an increase of one hudred per cent. to please the children. What is the result in the majority of instances? They simply don't go—the children lose the pleasure, and the exhibitor loses the money. Whereas if because they had their children with them the parents were charged the uniform minimum rate, the whole family would benefit. This consideration would not affect adults generally, as all right thinking people are glad of any advance which means good for the children. May we look for special consideration for the children in all branches of moving picture work.

SHOWS NOT BREEDERS OF VICE.

Rev. Mr. Houghton Says Good Word for Moving Pictures.

Moving picture shows of Sioux City are not conducive to immorality, was the statement of Rev. H. L. Houghton, probation officer of Sioux City and social secretary of the Y. M. C. A., after noting the report sent out from Des Moines by the probation officer that a large percentage of girls are driven to ruin by the darkened rooms of the motion picture houses. The Des Moines article indicated that the absence of light in the theaters afforded unlimited privileges for the young men and women who visited them and that thy had become a breeding place for vice.

"As the representative locally of the National Board of Censorship of Moving Pictures, also as probation officer," Rev. Mr. Houghton said, "I have been accustomed to visit the theaters of the city where moving pictures are shown and have not found the conditions as described by Mrs. McFarland, the Des Moines probation officer. The rooms of the theaters I have found to be well lighted and no unseemly conditions prevailing. Furthermore, I think the class of pictures shown in Sioux City are all right morally, and in many cases educational and inspiring. The only criticism I would make would be with the parents of the children who allow the youngsters to come down town late in the evenings and go to these shows."—Sioux City "Journal."

NUPTIALS.

A Biograph idyll which has been very quietly rehearsed in the neighborhood of Union square for some time, terminated to the strains of the wedding march on Wednesday, October 26. On the evening of that day Miss Mayme Elinore, who is well known to many World readers, was quietly married to Leo E. Dougherty, the popular publicity manager of the Biograph Company. Only the immediate relatives of the couple were present and Mr. Dougherty was at his desk next day as if nothing had happened. The World's benediction is bestowed upon the happy pair.

The Sentiment of the Picture.—III.

An Eclair Success.

By Thomas Bedding, F.R.P.S.

The phrases, the "sentiment of the picture," and "the usual thing" have passed into moving picture currency from these pages. I feel some little pride in having been instrumental in putting them into circulation. Everybody now knows what is meant by "the usual thing" in the way of picture making, and, knowing, have been educated up to looking for and appreciating the unusual thing; that is, the picture of exceptional merit. Therefore, it may reasonably be supposed that this little phrase will in due time be instrumental in uplifting the quality of the picture. It will put producers and others on the alert to make better pictures week by week, so that they shall not fall under the designation of the usual thing.

Equal success has attended the phrase, "the sentiment of the picture." People are looking for an interpretation of an author's meaning on the screen—something which conveys his intentions. At present the scenario editor, or producer, overrides or overshadows an author in the majority of cases. In moving picture scenario writing, there is probably yet no author with sufficient authority to insist that the sentiment of his story shall be respected by the producer. But that time is bound to come.

In a former article, I explained what I meant by the sentiment of the picture. It is not necessary to repeat myself. As I prefer wherever possible to give a concrete example of my meaning, let me refer to a series of pictures which was shown me this week by the Eclair Manufacturing Company, of 31 East Twenty-seventh street, New York City. These seem to me to get the "sentiment of the pictures" over. In them I detected verisimilitude, feeling and reverential treatment; indeed, as I looked at the subjects, I felt as though I were looking on the real thing itself. For example: there is a beautiful "Resurrection of Lazarus," to be released on November the 7th. This tells the biblical story in a series of superbly acted scenes, enacted in Palestine. Local actors, accurately costumed, were selected, the scenery was as far as possible that of the Palestine of old, and it seemed to me that the biblical legend could not have been more perfectly presented on the screen that it was by the Eclair Company. Perfect pictorial photography allied to natural acting, and, so far as I can judge, accurate costuming against real Palestine scenery, seemed to me to make the picture perfect in its sentiment. One felt that one was witnessing a flawless rendering of the story of Lazarus.

Then the Eclair Company took me also to Tibet, the mysterious land of the Grand Lama. The company's operator pointed his camera, it seems, on the most sacred Tibetan temples. One had views of the ancient buildings, processions of priests, musicians, Chinese officers and crowds of followers all engaged in showing homage to the Dalai Lama. Here was the gorgeous East with all its barbaric richness and mystery sympathetically rendered on the screen. Then, again, the Eclair Company took me to North Africa, where they filmed the story of a woman's love and faithfulness to death. This story, again, was set and worked out amidst gorgeous Eastern settings and scenery. Some of the pictures were inexpressibly splendid from the photographic point of view. The story was splendid, dealing, of course, with the stronger passions of Eastern human nature. But it was thoroughly human, thoroughly moving in its tragic simplicity.

Still, I paid little heed to the story. To me it was fascinating to watch these scenes of Oriental life and character, presented against a gorgeous Eastern background, by means of perfect photography grouping, composition, life and treatment. Here, again, it seemed to me that the company had got down to the sentiment of the work and had succeeded in impressing us from the moving picture on the screen.

I desire in this article to congratulate the Eclair Company upon their beautiful work. I have spoken favorably of this company's work before, and especially so because of the fact that it is alleged by the ignoramus, or should I say, the jealous competitor, to be unsuitable for this—the American—market. Rubbish! The Eclair pictures, with possibly a few examples, of a distinctly Gallic kind, have all the potentiality of popularity amongst American moving picture theatergoers as any other productions presented to them. That they are not so widely distributed as they deserve to be is due to trade causes and jealousies which I hope to see overcome.

Certainly there are no better films than those of the Eclair Company. I wish them, therefore, all the success they deserve for their qualifications. There is no doubt about the genuineness of these pictures. The Lazarus story was actually photographed in Palestine. Asiatic characters acted the film. The Tibetan pictures were photographed in Tibet. The African pictures were photographed in Africa. These things were done in the places named, not amongst the peaceful glades of New Jersey or the bosky recesses of Brooklyn.

The Eclair Company went to nature and in going to nature they went a great way towards translating the sentiment or the feeling of their pictures into their films. That is the formula I would recommend to other film makers. Go to nature for your subjects, then you will get the sentiment of your subjects in your pictures. Let us have fidelity, accuracy, truth, verisimilitude in our pictures, then we will get sentiment. The made-up, the faked, the false and the meretricious will never get the sentiment of the picture over to an audience.

THE SWING OF THE PENDULUM.

Montana Court Decides in Favor of Sunday Shows.

A decision which is of local interest has just been handed down by the Montana Supreme Court upon an appeal from Missoula, relating to the operation of moving picture shows on Sunday. A Lewiston jury rendered a verdict about two years ago strictly in accord with the view taken by the Supreme Court, but at Missoula a theater manager had been found guilty of violating a State law. An appeal was taken to the higher court with the result that the charge against the manager is now ordered to be dismissed.

The court, by its decision, holds that a moving picture show is not a theatrical performance. "The statement of facts discloses that the pictures shown at the time and place mentioned in the complaint," says the opinion, "were all of a clean and moral character and had been approved by a Board of Censorship, which had the power to prohibit and did prohibit the exhibition of any unclean or immoral scene or picture; the moving pictures were accompanied by piano music, and, as a part of the performance, a vocal solo of a sentimental nature, accompanied by music on the piano, was sung. We cannot perceive how this sort of an entertainment could possibly affect either the morals or the good order of the city of Missoula or its inhabitants. It appears to us to have been an innocent amusement having a tendency to instruct, rather than to demoralize or disturb; and as the Legislature has not seen fit to prohibit it, the courts ought not to do so."

Will **Bert Roberts**, formerly in the moving picture business at Shenandoah, Pa., please send his address. Anyone knowing his whereabouts kindly communicate same to Enquirer, care Moving Picture World.

The Pictural Drama As A Fine Art

by Louis Reeves Harrison

Second Article.

There are some beautiful and interesting things coming in motion pictures. The business is far from being at a standstill and the movement is not downward. The best has not been done, the ultimate has not been reached, and those who are turning the spot light of intelligent criticism upon mediocrity are the truest friends of progress. Those who must be nursed along with indiscriminate praise, who are not broad enough and brave enough to see the necessity for sincere discussion of merit, character and quality, are already marked for elimination. Their place is with the low brow, who sits guarding his small hoard at the entrance of his cave. All suggestive criticism is not valuable, but the up-to-date business man observes, selects and appropriates what is useful and profits from keeping apace with the times.

I have had advance news of some of these good things to come, and there is a tendency visible to put the business on a permanent footing by treating it as a fine art. In two instances I was particularly interested because I was familiar with the scenarios, and these I will cite to illustrate the necessity of intelligent direction. In case number one, the director possibly felt that he could not earn his salary without adding something of his own to the author's conception of what the piece should be. The result was so inharmonious that I foresee a flat failure for that production. In case number two, there was no deviation from the scenario except a trivial one, the advantageous substitution of a front yard for a colonial porch.

What is the message?

In the second case, the director used a lot of grey matter to enforce what the author had written. He gave no time to mutilating the scenario, but devoted his full attention to an admirable choice of actors, to drilling them thoroughly in their parts, and he afforded them a clear view of the idea to be conveyed. He also exercised care and taste in the selection of exteriors and in setting appropriate interiors, omitting no detail contributory to local color. With the playwright and producer in harmony, the spirit of the play was not only preserved, but so strongly set forth that the result will be well worth studying, if it does not prove to be a masterpiece of motion picture construction.

In case number one, the director may have felt equal to staging a spoken play, and have regarded the pictural drama as of minor importance. If so, he did not realize that he was dealing with a distinctive instrument of thought, one appealing to the first of the five senses alone, and one requiring the practical application of esthetic principles. His settings were so indifferent as to be discordant, and then his intrusions were wholly out of keeping with the purposes of the story. His presentation was stagey and therefore artificial. Now the advantage photoplays have over those on the stage is that they can *do away with artificiality.* They appeal to the brain entirely through the eye, and most effectively by means of moving images, events and scenes closely approximating those of actual existence. This naturalness is one of the greatest charms of the pictural drama, and venerable traditions of the older art should not be allowed to mar this delight. The stage has been notoriously artificial since the days when a man stood L. U. E. with a sign hung round his neck announcing that he was the moon.

The message is obvious.

One director has grasped the fact that the recently discovered combination of the pictural and dramatic arts constitutes a freshly made form of communication from one mind to others, an advanced medium of thought transference, calling forth new forms of skill and drawing allied arts into its embrace. In its supreme development it is a fine art.

The other director told me that audiences of picture shows would not appreciate a good thing if they saw it. It is true that the crowd has a mind of its own, apart from that of its most intelligent members. It is more emotional than intellectual, is more credulous than reasonable, and its general tendency as a crowd is lower than the average intelligence of its members, this is true at a regular theater. I admit that the audience at stage representations is often unable to closely study and follow the lines from a detached and discriminating point of view of its best members, but I find a peculiar difference in the audience at motion-picture shows. They are of all classes, those of limited means predominating, but there seems to be a pervading love of what is attractive in nature. Further than that, natural things afford them delight. They understand and are entertained by what is representatively and delightfully natural, an exquisite landscape, a woman of engaging personality, a loveable little child, a well told story, and the lower elements seem *most* powerfully affected by true representations of what is implanted in us at birth. The *language* of a play may be too involved for swift comprehension, but what is *seen* to be in keeping with actual experience and common human emotions becomes powerfully effective. The people in the audience are sincere and spontaneous; it is those on the stage who are false and artificial. I am not one of those lost in admiration of purely mechanical representations on the stage of to-day, and I think that neither art is measured by its pretensions, but by its aspirations.

Then, too, when the lights are turned down, and we can no longer look around us while enjoying the familiar jokes of the comedian, the rattle of the clog dance or the melody the chalky soubrette sings through her teeth, the sense of hearing becomes entirely subordinated to the much higher one of sight. The variety entertainment requires no mental effort, but, when the picture play is shadowed forth upon the screen, there is a hush all over the theater, restless movements cease, there is a general effort at concentration which raises the appreciative ca-

pacity of all minds. There can no longer be perception without attention, the loss of one scene means a chapter torn from the story, and this absorbed attention through a sense closely associated with the highest mental faculties contributes to a higher appreciation of what is presented. With the audience in such a condition, the play that does not go over lacks the elusive quality, whereas the one that does is a valuable contribution to a new and beautiful art.

THE EXHIBITORS OPPORTUNITY.

It is time that all interested in motion pictures should stop pulling the blanket on every side and try instead to place the industry on some solid basis.

There is not an industry in the whole world, except cinematography, that is so monopolized by the manufacturers. In general, the manufacturers are the servants of the distributors, while the distributors are the humble servants of the consumers. Even the great Tobacco Trust, with its thousands of stores all over the country, does not dictate to the public what brand they should smoke and what brand they must refuse.

It is true that certain film manufacturers have and are still spending much money on studios and factories, but the capital of the combined manufacturers does not amount to half the capital invested by the renters, and the total capital of the exchanges does not represent half the capital invested by the exhibitors.

We claim some 10,000 moving picture theaters in the United States. Some of these houses run in six figures, most of them run in five figures, while few are below four figures. In saying that the theaters average an investment of $2,500, we find that the exhibitors have at least $25,000,000 tied up in the business perhaps against $5,000,000 of actual value on manufacturing plants.

Is it then natural that the men who have the least money invested in the business, should be the ones to dictate to those who are more heavily interested? Not only to tell them what films they should show, but to force them to conduct their houses under arbitrary rules.

The manufacturers can do nothing without the exhibitors; they have to depend on the exhibitors to get their own living, so the manufacturers should have consideration for the exhibitor.

In all lines of business, the manufacturers cannot impose their goods on the distributors; they have to produce goods that the distributors can use and the distributor must get goods to suit his market.

We need honest, strong exchanges, able to buy in large quantities so as to encourage the manufacturers and at the same time insure a good service to the exhibitor. With limited capital, the exchanges could not buy regularly and consequently were forced to slip some old junk into the programs. Some Independent manufacturers have made good, yet if they had been better supported by the exchanges—I mean, if the exchanges had purchased enough copies to keep the manufacturers going—they would have been in a position to improve their work.

The licensed manufacturers had many strong exchanges to buy enough copies to make the manufacturers rich, but then the manufacturers did not like the idea of having their films sold on their merits, and to be at liberty to eliminate the question of merit and force the exchanges to buy every licensed film, bad or good, they decided to secure control of the exchanges.

The situation has evolved a third party. Enough men of experience and of capital are forced out of the licensed side because they refuse to take notes for their exchanges. These men of money and of experience are taking the lead, joining hands with the present Independent exchanges, reinforcing the Alliance and making the Alliance what it should have been from the first: **a strong body of distributors to dictate to the manufacturers.**

The exchanges, as distributors, must be free to buy from whom they please and in quantities to suit themselves. This is the only salvation. This will force an open market, and when the pictures will be sold on their merits, the manufacturers will have to keep improving if they want to retain their sales. The manufacturers unable to produce good pictures will gradually and naturally drop off. The manufacturers can league themselves to regulate the wages and prices, but the control of the motion pictures must remain in the hands of the distributors or of the Alliance as their official organization.

J. W. JENNINGS.

THE DEADLY PARALLEL.

C. O. Baumann (president of the New York Motion Picture Company) and H. J. Streyckmans, the press agent of the company, having taken exception to our criticisms of Bison pictures, we, in justice to the company, append Mr. Streyckman's opinion of Bison pictures, as expressed in the company's trade circular, "Film Fancies," together with a criticism of the latest Bison release by that staid theatrical journal, "The Dramatic Mirror":

"FILM FANCIES" (STREYCKMANS).

Bison Establishes Quality.

Conceived in necessity, the "Bison" was the first unlicensed film of quality to be placed upon the market, the first release being made on May 21, 1909, and the hopes of the producers were more than fulfilled, as the demand for this product has steadily increased. The inauguration of this company practically established a new era in motography, its competitors being forced into renewed efforts to keep pace with the young leader which had sprung to the front.

The founders of the Bison company did not plunge into the project without deep deliberation, but after mature thought and a careful analysis of the situation they decided that the exhibitors as a whole were an intelligent body of men who would appreciate film of real quality and would extend their patronage and support to those who supplied them. "Quality" was the slogan, and "Excelsior" was the motto.

THE DRAMATIC MIRROR.

The Wrong Trail (Bison, Oct. 21).—In the lapse of ages, perhaps, the Bison Company may always produce sane films, but the time is not yet. The Bison villains often do the most idiotic deeds in the most idiotic manner; such consistent abnormality is indeed a rare jewel. But one doesn't have to wear his jewelry in every waking hour. This time two Western girls occupy a palatial residence, apparently by themselves. Here one of them induced her wealthy uncle to make her his sole heir, and then she sent him out into the desert to die. He obligingly walked around until the other girl rescued him and brought him home. The conscience-stricken villainess departed into the night. Now, what is there in such a yarn to interest spectators? The story isn't bad; it is simply foolish. And the details of the film are even more foolish. The appearance of the good sister to overhear the will, the alteration of the signs on the guide post, the desert—it is so palpably artificial that any one with common sense can only smile at the cheapness of its theatricality.

Dunkirk, N. Y.—James L. Drohen's fine new house in this city is nearing completion and will be opened on November 9, and is to be named the Drohen Theater. It has a 60 by 30 foot stage and with the two galleries will seat 2,000, being the largest amusement house in this section outside of Buffalo. It is of fireproof construction throughout, the front entrance being marble lined and tiled and the imitation marble and onyx trim giving the house an exceedingly handsome and substantial appearance. Alternating with the offerings of the best companies that come to this section, Mr. Drohen will run licensed pictures, and as he is Dunkirk's pioneer moving picture man, being interested in no less than four other picture houses, his experience will enable him to provide the patrons of his up-to-date new house with the latest and best that the present day amusement field has to offer.

Butler, N. J.—This is a small manufacturing town in the Ramapo Mountains and, with the neighboring town of Bloomingdale, contains some 4,000 to 5,000 inhabitants, 75 per cent. of whom are employed in the two mills located in Butler. The nearest city for these people to visit and spend their time and money is Paterson, which boasts of more theaters (melodrama and burlesque) and picture houses than any other city of its size hereabouts. But there are those who do not desire such a trip for mere pleasure and they get their amusement right in their home town, at two moving picture houses, Goldie's Theater and the Bijou. Goldie's Theater, situated on the main street almost opposite the railroad station, is a large, airy house, well ventilated and lighted, one being able to see over the entire audience during a performance. It has a seating capacity of 450, runs Independent pictures, and fairly good vaudeville for a country theater; also one illustrated song with each show, rendered alternately by a young lady of the town and the operator, which, by the way, is a new idea of introducing two voices and yet saving one salary, for when the operator steps into the spotlight, one of the ushers takes charge of the booth and projects the lantern slides. A Power's No. 5 machine, in the hands of a competent operator, occupies the coop. Goldie's Theater has a family patronage, and everybody knowing one another tends to make things sociable; during intermission, the proprietors, Messrs. Goldie, are seen in the aisles exchanging greetings with their friends. Ten and fifteen cents admission is charged, and also well spent by those who have watched a show. I myself was surprised to find such a good show and so modern and up-to-date a theater in so small a town. One very noticeable feature was the absence of the many vivid colored and lurid posters so often seen in front of a picture house here in the city.

MacARTHUR.

Moving Picture Enterprises Develop Rapidly Along Educational, News, Advertising, Private and Theatrical Ways. Headed for Los Angeles.

(From the Los Angeles "Times.")

Among the tourists who are "beating it" for California, flying from cold weather, are four or five moving picture companies with the actors, scenery and costumes. It will be a big Winter in that regard.

The Selig people and the Bison Company already are permanently locted here, at Edendale. The American Biograph Company, which sent a company out last year from New York, will send another one this Winter and may possibly establish a permanent studio here.

The Vitagraph Company is sending a company to San Diego. The Lubin Company of Philadelphia will take pictures this Winter in a studio near Hollywood.

It is predicted by theatrical men that Los Angeles will be the moving picture center of America, next year.

The theatrical problem of to-day, and the one that is worrying all theatrical men, is the future of the moving picture. It is evident that this problem will be worked out to a large degree in the hills around Los Angeles.

The experience of the men engaged in manufacturing films in and about Los Angeles is that the moving picture business has split into five different commercial streams; that it will develop henceforth in different directions. These are:

The educational film.
The news film.
The advertising film.
The private film.
The theater or show film.

The first three mentioned are just beginning to develop.

In the opinion of both educators and picture men, a biograph will be a part of the equipment of every schoolhouse in the very near future and geography lessons will be learned from a motion picture screen.

In the East bugology classes in the universities are already watching the little bacilli romping about at their murderous play by means of moving pictures.

The pictures are used in an educational way by both the Army and Navy. The press dispatches only last week told of using films of running horsemen and moving skirmishers are targets for militia riflemen. The pictures are thrown at one end of the rifle gallery and the marksmen shoot as the images gallop across the screen. A red light shows the place where the bullet hits.

Very little of this work has been done locally.

Tournament, and May.

The Pasadena Tournament of Roses has been pictured. Tuna fishing about Catalina Island has been the subject of several fine films. The work of exploring the ruins of the Times Building for the victims of the dynamiting has just been "snapped." Lately they took the tennis match between May Sutton and Hazel Hotchkiss and the pictures taken last Winter of the aeroplane flying at Dominguez went all over the world. The picture companies took several prize fight films in this city and two or three big parades, like that of the Elks' festival.

The advertising end of the motion picture business has just taken a big jump among the companies of this city.

This Summer the Southern Pacific and other railroads gave one of the local companies a big commission to take pictures of the scenery around Tahoe and various other places.

Another commission has been given by an automobile company for a series of pictures to show every phase of a motor car from the rubber tires to the searchlights.

In the course of the recent visit of Barnum & Bailey to this city, a big contract was made whereby a squad of picture men traveled with the circus several days. They began with the arrival of the circus train in town and showed the driving of the tent pegs; the erection of the canvas; the street parade; the feeding and care of the animals; the performance; and finally, taking down the canvas and "breaking up" the show.

Much Used Privately.

Within the past few months, the motion picture has taken a new "flyer." The privately owned picture film has come into being.

Tally, of Tally's Broadway Theater, who is the head of the local film clearing house, is authority for the statement that several private families in Los Angeles now own their picture machines, just as they do their phonograph; and come in regularly to rent films.

The possibilities of this seem to be great. There's a way to keep the old man home now. When he begins to edge off toward the club, mother will just mention that he needn't hurry back as she and the children will entertain themselves with the new film of the pony ballet from "Ain't It Fierce on Broadway."

The expense of "every man with his own picture machine" is not very fierce. The apparatus for showing the pictures costs about $225 and can be purchased as readily as chalk or cheese. Several firms in Los Angeles have them on sale. They are not difficult to operate.

Films can be rented readily and are not excessively expensive, especially the older ones.

Many wealthy people have had moving picture films taken of their children at different stages of their development.

This is best done by contract with a picture film firm. The bare films only cost about 3 cents a foot, but the process of taking them involves the use of an expensive camera and the services of an expert.

But what a charming souvenir and reminder of one's childhood!

Its Rise Meteoric.

Of course the main use to which the moving picture has been put, so far, is as a cheap theatrical attraction.

It is one of the most absorbing phases of the modern theater. Its rise has been more than meteoric. It has been a theatrical panic. And nowhere more so than in Los Angeles. From a little back room of a pioneer photograph parlor on Spring street, where the first tetering, uncertain, shaking pictures of the skirt dance of Anna Belle and the prize fight between Jiim Corbett and Courtney was shown the moving picture has developed as a playhouse magnet. There are now some forty-five picture theaters in Los Angeles. Some of them are little less than gorgeous. One of the handsomest theaters in this city is a moving picture house.

Artistically, the pictures have developed somewhat.

Artistically, the moving picture men do not know where they are going but they're on their way.

The picture drama is still in a raw, crude state.

When they first began taking pictures, they were nearly all of dancers, military parades and the like. The first attempts of plays were those technically known as "chase films." They were without plot. The villain committed some offense and a comic hue-and-cry with women and children and dogs and men and things, strung out along the road after him. The drama mainly consisted in falling over things.

The picture play then developed to the short crude melodrama. In France, they were not crude. The little playlets put forth by the Pathe Brothers were charming and of the most subtle art. It must be confessed that those put out by the American companies were something fierce.

Americans are not naturally pantomimists. French are. French actors turned easily to the moving picture drama. Our actors had a hard time. Some of them never could learn. Some of the best actors were impossible for this work. Among the best people in the stock companies that all picture firms now maintain are those who came into the work as amateur "supes."

Hobart Bosworth, who is now producer for the Selig Picture Company in this city, is probably doing more for the development of the moving picture play than any other one man in America. Bosworth, but for his ill health, would be one of the foremost actors of this country. He brings a real brain to the making of the picture drama.

So far his work must have been unsatisfactory to himself. Most of the plays which he has been compelled to produce have been blithering rot about cowboy heroes.

The picture show has advanced not much further, thus far, than the blood and thunder melodrama which it has driven out of business.

Punk Still Goes.

The Eastern companies have been turning out, for the most part, the most excruciatingly rotten plays about the fair young country thing who fell in love with a wicked man from the city and came home to the old folks with a pale, haggard face and a little child in her arms.

The companies out here tried to equal that degree of punkness with dramas woven about Idaho Sue, the pride of the range, with some daring cowboys who got on and off the wrong side of their horses.

So far, the productions have been very much superior to the dramas. The stage management has, in some instances, been superb and the acting nearly as good. They have gone to great pains to stage insufficient and idiotic

melodramas. Last Summer, for example, Mr. Bosworth took a company of wagons to the Yosemite Valley and swam the terrific rapids of the Merced River in order to give the proper color for an irritating playlet.

The picture companies have used the most wonderful and artistic pictures of the California missions as the background for stories so silly that they positively make your spine shrivel.

The picture producers have not yet had the courage or the wisdom to go to trained literary men for their plays. The local companies depend mainly on the fertile imagination of the stage managers—old stock actors. And you know the kind of a play an old stock would be likely to turn out; particularly if he had to invent one every week, as is the case.

They are beginning to see, however. One of the last catalogues of moving picture films issued to the trade advertises, among other things, "Justinian and Theodora," by Elbert Hubbard; a specially written play by Rex Beach; several by Opie Reed.

A most encouraging tendency of the picture play business is that of "picturing" well known plays and books.

A wonderful film of "Ramona" was made last Spring by one of the companies having studios in Los Angeles. The Selig Company also gave "Dora Thorne" and "Sam'l of Posen," with M. B. Curtiss himself in the star role.

In the East they have pictured many current plays, the most sensational success being the "Girl of the Golden West."

Another cheering feature is that well-known actors of established reputation are being employed—not to a great extent in this city, however.

It is hardly a secret among theater people that Joseph Kilgour was especially engaged at a whopping salary to take the part of George Washington in a recent big series of colonial pictures. He bears a remarkable resemblance to the illustrious George.

In France, a gorgeous production of the story of the Book of Esther has been put on two moving picture films. The following famous artists took the leading parts: Mlle. Gravier, of the Theater de la Renaissance, as Esther; M. Leonce Perret, of the Odeon, as Ahasuerus; M. Legrand, of the Odeon, as Mordecai.

And in so many of the best of the French pictures we see adorable little Pilar-Morin.

The fact is the moving picture show of to-day consists only of the tools to carve out an artistic future. Some day the moving picture David Belasco will appear, and for his scenic spectacles he will not rely on a half-inch rubber hose in the hands of a supe to make waterfalls; he will have Niagara. And for his "back drop," if he likes and the story suits, he can have the Grand Canyon.

IN THE LOOP OF CHICAGO.

It would be well for the magnates of the licensed side to cut short their daily mutual admiration meetings and take, once in a while, a stroll in the district of the "Loop" to see what the motion picture theaters are doing.

As stated before, the Boston, on Madison street, went Independent and I don't know if it is that the pictures are far superior or if it is a question of novelty, but the fact is that I could not enter the Boston Theater on account of a crowd of visitors waiting for their turn. This was at 8.30 on Friday evening and when I made the second attempt at 9.30 I met another crowd, while at the Alcazar, Pastime and Casino you could find plenty of seats. I went on this little tour to see for myself, as I could scarcely believe the report made at my office by persons who were very anxious to see the first Independent films shown in the "Loop." The Boston Theater cannot be sorry of their change.

Well, I do not blame the lovers of good pictures who patronize the Boston, as the other theaters are getting a poor licensed service.

At the Orpheum, if they still coin money, it is not on account of their pictures or of their light, it is that they have the only ideal location in Chicago, the place that every transient visitor is sure to visit. The light at the Orpheum is not what it should be and with their long throw at a bad angle they should improve their curtain. The machine, although a new one, is not very perfect. The other evening the operator had some twenty breaks in one reel and fairly disgusted the audience. The assistant manager told me that it was not the fault of the operator but of bad sprockets and bad patches in the film. As to the pictures, complaints have been heard during the past months. If A. Jones would spend one hour each day in his Orpheum Theater he would soon realize the kind of films the public want.

Another fault with the service is that the third reel is generally shown without a title. The Orpheum shows two first runs and one reel about one month old and it is this third reel that often appears without its title. This is easy to understand. It is the clever work of the General Film Company. When the American Film Service was the property of Mr. Van Ronkel, said Van Ronkel was working day and night to watch his exchange, to see that a first class service was given to all its patrons, etc. Since Mr. Van Ronkel was coaxed to part with his exchange and accept a modest salary as the manager, said Von Ronkel lost all interest in the exchange and he now works like most of the clerks, so many hours for so many dollars, paying no attention to the service and not overworking himself. This explains why films are sent to the theaters without titles and, in most cases, in no condition to be shown; as was the case with a certain film exhibited at the Casino. Evidently the promoters of the General Film Company do not care if the business goes to the dogs, their main object is to make quick money.

The program at the Orpheum was:

"His Life for His Queen."
"A Wedding Trip Through Canada to Hong Kong."
"Bertie's Elopment" (no title).
"Big Medicine."

"His Life for His Queen" was the best reel of the evening, yet it is not with such films that the Pathes can uphold their reputation.

I could see nothing in "A Wedding Through Canada." It was not a dramatic, not a comedy, not a scenic, not an industrial, not even an entertaining picture. If the film was a scenic some good clear sharp photography should have been required to show the beauties of the Canadian views. The way that the newlyweds are acting in the dining car, shows plainly that both the actor and the actress had no conception of the parts they were playing. It was not a honeymoon but a silly exaggerated trip. A gentleman who had missed the title said: "What a rot." Then turning to the usher he asked of him: "Is it a Pathe or a Selig?" When the usher informed him that it was an Edison, the gentleman exclaimed: "Is it possible?"

When Bertie's Elopment" appeared on the screen there was no title, not even a sub-title. In this film it would have been better for the manufacturer to omit his trade-mark, a diamond, as the production is no credit to him and certain Independents do far better work. It is an old plot rehashed too many times, with nothing new and the details not taken care of. According to the story, the elopement is to take place in the dark of the night. One scene, the one of the ladder at the window, shows that it is night, but when the elopers reach the carriage it is bright daylight. Useless to call attention to the numerous blunders in this film, suffice to say that the young man, acting the part of the stern and obdurate father, looks more and dresses more like he was the brother of the girl or the chum of her sweetheart.

This program was certainly very discouraging and there is no wonder that folks were crowding the Boston, anxious to see something new.

I do not say that Mr. Jones will go Independent, as with the ideal location of his Orpheum he can show any old thing he wants and still make big money. As to the other houses on Madison street, it is another question. It was not long ago when the Alcazar, Casino and Pastime were laughing at the poor Boston Theater, with a poor patronage. Joseph Hopp, of the Standard Film Exchange, in giving good Independent service to the Boston, has turned the tables and now the Boston has the laugh on the three other houses. It is well known that the four houses in the block of Madison street, between Dearborn and Clark streets, have been bitter rivals and as soon as one of them makes a change the others follow. The question remains to see if the three other theaters are going to follow the Boston in securing an Independent service.

J. M. B.

AMERICAN FILM COMPANY'S PRODUCTS.

Monday afternoon the first products of the American Film Manufacturing Company made their debut at the Boston Theater, Madison street, and were viewed by newspaper, exchange and a representative number of moving picture men. These pictures were shown in connection with the regular program, without any particular announcement to the audience, and were very well received. The American company have decided on a change in their release dates (see their announcement on another page); meanwhile the exhibitors look forward to securing some excellent and welcome additions to their programs.

It will never be possible to edit and conduct a public paper in a manner that will win universal endorsement or encouragement, nor to wholly escape adverse criticism. And this is not an original idea or declaration. If there was a newspaper in existence at any time during Adam's career its editor no doubt had experience in the same line, and although his list of subscribers may have been a very short one he found at times that they all had a grouch at some period or other. It has been the experience of editors through the ages. What is read with the greatest appreciation to-day may incite a riot to-morrow. The minds of the people undergo changes from day to day, perceptions become sharp and dull, alternately. If the stomach of the reader is in good trim to-day the editor wins, and if it is otherwise the pen driver finishes bad. In the latter case all praise is looked upon as either gross humor, ridicule, or a paid for puff, and honest criticism as direct and unqualified antagonism.

In some of my recent letters I have stated that any system of censorship that might be established by municipalities could not be more effective or give better satisfaction than under existing conditions, and to sustain the contention I cited the material comprising the present New York branch of the National Board of Censors. I have been criticized because I did not come out flat-footed and give unqualified endorsement to the movement on the part of the exhibitors' association in New York to have the Board of Aldermen appoint a board of censorship to review moving pictures before their production. This criticism, I am pleased to say, was not extensive. There were many exhibitors and others interested in the movement who were intelligent enough and who possessed perception of sufficient strength to see what I was driving at. I will now endeavor to place beform my critics a statement of facts that will convince them that if I failed to make myself sufficiently plain and agreeable I was at least guided by an honest purpose.

I do not contend that the request of the exhibitors for a censorship committee of municipal creation should not be granted. I do contend that such a step will open an avenue for graft and acts of injustice that is not in existence under present conditions and that if such a committee or board is created it should be governed by rules and regulations as fully binding and effective as those that may be made to guide and govern the manufacturers, film exchanges, or the exhibitors; and penalties for neglect, violations, or abuse of power should be fixed.

I also contend, and always have, that there should be no discrimination between the regular theaters and moving picture houses and when ordinances are being framed to govern the latter the other theaters should be taken into consideration when the conditions are similar. Since my last letter I have found that at least one member of the Board of Aldermen of New York agrees with me in this. A few days ago Alderman Becker introduced a resolution providing for the appointment by the Mayor of a committee of twenty-five to censor "all places of public amusement, dramas, plays, exhibitions, shows and entertainments." It is proposed to have the committee remain in office four years and to have the power to prohibit any performance considered immoral, or improper, and any manager offering such a show to be fined $100.

Nor is this the only instance in which my views on the censorship are reflected by others. A recognized authority —the London Spectator—publishes a case of failure on the part of official censorship which fits to a nicety the situation against which I have been directing attention. The paper says:

"The censor has failed, must have failed and always will fail, to achieve the object of a censorship (which we, of course, admit to be excellent in itself) because he is an irresponsible official exercising a secret and arbitrary power. Such a function is bound to become mechanical, and therefore mischievous. The censor in recent years has passed many unpleasant plays and others which deal with breaches of the Seventh Commandment, but has prohibited plays which treated painful subjects sincerely and candidly or which introduced a Scriptural character. Thus the most reverent representation of Christian subjects is refused by rule of thumb, while a piece full of levity and indifferent morals is often admitted."

I trust what I have stated in this letter will convince my critics that anything I may have previously written regarding municipal censorship was not prompted by any personal partisanship toward the existing system of censorship, or a desire to be antagonistic for the purpose of having something upon which to write. Recent developments, as quoted in this letter, have sufficiently confirmed my views to convince anyone who is open to conviction, that whatever I have written upon the subject contains enough merit to warrant sincere consideration during the preliminaries leading up to the creation of a municipal board of censors. Protection should be given the manufacturers of films against any possible unwarranted delay on the part of censors whereby the manufacturers may be hindered in placing their subjects upon the market. The same protection should be given film exchanges and selling agents so that they may not be subjected to unnecessary loss by being unable to supply their patrons with new subjects. The age of film subjects is just as an important a factor to the exchange man and sales agent as quality and quantity. A better price can be secured for a film given an exhibitor when it is first placed upon the market than when it is a week old. Now this statement must not be misunderstood. It is subject to two constructions. Under one it appears quite ridiculous and under the other it is equally sensible. If the censors should hold up a subject for three months it would be just as new and have the same money earning and drawing power at the expiration of that time as it would the day the manufacturer first completed it, providing a subject based upon the same story and made by another manufacturer had not been allowed to slip through the board in the meantime. But should new subjects before being tied up in the censorship board through unnecessary delay in the performance of its duties and the exchanges should become crippled for want of sufficient supply of new films every day of such hindrance will mean so much pecuniary loss to the exchanges when the first, second or third-run service failes the price the exchange gets from the exhibitor drops. As the stock markets govern trades, so the calendar governs the business of the exchange man and sales agent. And it controls the business of the exhibitor with the same effect. The moving picture audiences are constantly clamoring for new subjects. They want frequent changes of programs and will rarely stand for repeaters. Headliners must be changed every day and commercials must not run too close together, or when walking out of the theater the people will tell the manager in no mistakable tone that he had better get something new. The manager too well knows what this means and if he fails to act upon the hint his box office will soon suffer an attack of acute decline.

Now all this chatter, as some may call it, is of importance to the manufacturer, exchange man, sales agent and exhibitor. And many other points of equal importance could be cited, but space will not permit reference to them at this time. One vital point must not escape, however. It is embodied in the reference to possible losses to be sustained should the censors lag in their work, but may not have been noticed by some readers. Mark the point well. The creation of the censors' board and its rules and regulations should not be left entirely in the hands of the Board of Aldermen, most of whom know nothing, or very little, of the conditions affecting the interests of the people engaged in the moving picture business, and these people should see that these conditions are properly placed before the municipal body as a guide for fair and impartial regulations. The picture people should guard themselves against the troublesome situations a German friend of mine used to meet with quite frequently when he would deal only with present conditions and give no heed to the future. When receiving the sympathy of friends he would remark, after a heavy sigh, "Vell, id iss a grade blace vere nobody lifs and efrybody's boss."

"Mammon's the master, and man is the slave, toiling for wealth on the brink of the grave." These are two lines from a favorite song of mine called "The Diver," which, when he is in the mood, your Lux Graphicus sings with very fine effect. For, to my many other accomplishments, I add that of being a singer, and a very good singer, too, if I am to believe what other people say. Had my friend, Carl Laemmle, called upon me the other evening at his dinner to sing a song I should have been very happy to oblige. I had my words and music with me ready for the call, and I am sure that when Homer Howard, of the music house of Laemmle, who was present, has heard me sing, he will instantly engage me to sing some of the Laemmle songs. It is not too late, Howard. "Let me hear from you."

* * *

Now, there you go again, reader, asking, as you have asked before, and probably will ask again, What has all this to do with the moving picture? And I say to you again, as I have said before, in the words of Shakespeare, "It has all to do with the moving picture." At the moment while I am dictating this article, I ache in every limb; I cannot turn my head without pain, and life looks blue and almost into the regions of the ultra violet. No! It is not on account of the Laemmle dinner, and what took place there; my aches and my pains and state of mind have been superinduced by my devotion to duty on the morning after the night before.

* * *

Very often, when I am humming the refrain of "The Diver," I have wondered to myself whether a real diving subject has ever been filmed, and on inquiry I find that it has been done: that the picture was taken from a submarine, especially chartered for the purpose. To me there has always been something especially weird and uncanny about marine diving work. Indeed, about all kinds of subaqueous and subterranean work. To be cut off from the world for so many hours a day, in search of a living, to keep you on the earth for a few fleeting years! Isn't it a strange way of passing existence?

* * *

Marine diving, then having been done by the film man, how many more worlds has he to conquer? We have had battles, fires, earthquakes, all the great calamities, incidents and happenings of the earth filmed. When I say all, I mean nearly all. We have yet to have Tennyson's "Airy Navies Grappling in the Central Blue." In other words: an aeroplane or an airship war. But that will come. Nothing is sacred to the moving picture photographer.

* * *

Cold blew the wind one afternoon this last week. I stood out in the Autumn blast, for an hour or more, watching the preparation of the newest film sensation. And so interested was I in watching what I saw, that I took the cold of which I am now complaining, and which has reduced me, for the nonce, to a perambulating mass of aches and pains. But never mind! I would not have missed the sight for anything. I would not have missed the sight of J. S. Blackton and Mr. Thompson, one of his producers, surrounded by a heterogenous staff, sitting on planks on the Vitagraph lake, supervising the filming of the incidents taking place in a submerged coal mine. The structure, I may explain, was built up on the Vitagraph lake, and the supreme incident that we all stood watching was being enacted at the mouth of a cavernous looking mine.

* * *

Towards that mouth the attentions of Blackton, Thompson, cameramen, onlookers and helpers was concentrated. For, in the water, was a miner with his kindled lamp on his head. The picture had arrived at that stage of production when it was necessary to show the hero gradually succumbing to the encroachments of the remorseless rising water. There he was for an hour or two listening to the directions of Manager Blackton and Director Thompson, while all the preparations were going on outside and around the roof of the mine. Rather a cold, moist job on a very Autumnal afternoon! No wonder they sent for some whiskey for him and sent for it more than one. Even I, a mere onlooker, could have done with a drop of the crature. Only I do not drink whiskey. I like tea, and the wine that is red.

The man in the water, practically rehearsed his part in the water, listening carefully and intelligently to the directions of Mr. Blackton and Mr. Thompson. Then came the moment when the handle of the camera was to be turned by Mr. "Walter," who presided over the instrument on two little planks over the water. Three pictures of the suffering miner were taken, showing him in various stages of agony, right up to the final scene when the water reaches his lips and presumably life ebbs away. Then, when it was all over, he crawled out of the water looking like a drowned rat, obviously exhausted and making quickly for his dressing room to change his clothing and, I hope, to have a deep draught of whiskey. He certainly deserved it. He had earned his money.

* * *

"Mammon's the master, and man is the slave." This line is of course universally applicable. If I were to dilate upon it I should be writing platitudes. So I won't. No doubt my amphibious friend in the Vitagraph lake took pleasure in his work. It made me shiver to look at it. Similarly, haven't we all read that the man who worked on the pinnacle of the Metropolitan Tower liked his work. That steeplejacks, real miners, real divers, soldiers, sailors and others whose work necessarily brings them into positions of discomfort and danger, really like what they have to go through? So, why should we shrug our shoulders and pity these people; talk of danger, risks to health and the like. Use is second nature, and I have no doubt that my subaqueous friend of Vitagraph land is willing, for a consideration, to repeat the dose, not forgetting the whiskey.

* * *

The moral is, of course, that the modern film maker has to exercise extraordinary ingenuity and resource in order to gratify the desire of the great moving picture public for fresh, original, startling subjects. Just fancy now, in cold blood, a business firm enacting completely, thoroughly, and almost to the foot of the letter, the spectacle of a submerged miner meeting his death, so to speak, before the very eyes of the staff, and devoting days to the preparation of the simulated mine, etc! Yet, this little scene only forms one part of a forthcoming Vitagraph release. How little the great public, for whom these pictures are made, realizes what a mine of inventiveness, forethought, and concentrated effort are demanded in the preparation of these pictures! Incidents such as I am describing are no mere child's play; it is all jolly hard work and jolly cold work, as I can testify this moment, in virtue of all my aches and pains, contracted through my observing interest in the Vitagraph scene of the submerged miner. Atishoo! Atishoo! The very thought of it makes me shiver and sneeze!

Detroit, Mich.—The Empire Theater has been repainted throughout and its interior decorations, in green and gold, are, without doubt, the most refined and artistic of any moving picture house in the city. This was the first theater in America to install a mirror screen.

The management of Cairo's pretty Gem Theater, on Eighth street, are still making improvements at that popular resort. Recently they received and installed a Mercury Arc Rectifier in their picture producing apparatus, which transforms the alternating electric current to a direct current, throwing the picture upon the curtain more clearly and more steadily.

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue, New York.

THE IMP HAS A BIRTHDAY PARTY.

The first Imp picture was released on October 25, 1909, and so to celebrate this interesting and historical landmark in the history of the company, and in the history of the moving picture industry of the United States, if not of the world, it was resolved by Carl Laemmle and Mr. Cochrane to celebrate the occasion in the time-honored fashion by a little dinner.

As we made our way to the banquet hall in the Imperial Hotel, Broadway, New York City, we were in some doubt as to the exact nature of the festivity, to which we had been invited by telephone by our very own Miss O'Keefe. Was it to be a trade dinner to which the Imp officials had invited some of their friendly competitors? Was it to be limited to a select few of the Imp people? What was it to be? The question was answered for us in a very agreeable fashion when we took our seats in the dining room. For Carl Laemmle, to our unconcealed pleasure and surprise, was presiding over a very large family party of Imps, representing all departments of the business in New York City, and numbering considerably over one hundred.

Supporting Mr. Laemmle were Tom Cochrane (general manager), Miss O'Keefe, Mr. Smiley and Mr. McGlynn, producers, the popular Doc. Willat and Mrs. Willat, the acting staff, the office staff and all the departments of the business which make the making of the Imp film from the time it leaves the camera to the time when it is ready for the screen, the business of their lives.

The press was represented by J. P. Chalmers and Thomas Bedding, F.R.P.S., of the Moving Picture World; Leon J. Rubenstein, of Film Reports; Frank Winch, of The Billboard, and Alfred H. Saunders, of The Moving Picture News. There were also present, Mr. and Mrs. Homer Howard, Mr. and Mrs. Raymond Brown, representing the music house of Laemmle. A very delightful little dinner was served, and an agreeable novelty introduced in the shape of a cradled Imp, holding the ice cream. The joke of the evening was that next year this cradle would have to be doubled.

After dinner Mr. Laemmle in a short introductory speech disclaimed being any orator, but expressed the pleasure it gave him on being present at the occasion. He looked forward to being also present next October 25 to celebrate the second annual dinner of the Imp business.

After Mr. Laemmle had concluded, a torrent of delightful, unconventional oratory was let loose. Mr. Cochrane acted as toastmaster and appropriately introduced each speaker. Following the representatives of the press, who congratulated the Imp Company on its success, all departments of the business were represented, amongst the speakers being producers, actors and actresses, cameramen, artists, painters, carpenters, darkroom staff, the film joining department, and so on throughout the entire series of branches of the Imp business, concluding with the ever popular Miss O'Keefe, who said a few words.

In the course of many speeches that he had to make, Mr. Cochrane gave a brief and sympathetic account of the start of the Imp business in New York City. It began by the purchase of a table and a typewriter. Then, as we all know, the genial Tom got busy. He and those associated with him had every reason to be proud on Tuesday night when contemplating the happy family that he and those who work with him got together in such a short space of time. Any reader of this account of the dinner who looks at the accompanying reproduced photograph, will bear us out when we say that it is something of an achievement in so short a space of time to have organized a business which allows of such a delightful first annual celebration as that which was held last Tuesday evening by the Imp people. We hope with all those who were present, that the little Imp will grow and flourish, that next year the dinner will have doubled in size and Carl Laemmle will be smiling more broadly and proudly than ever.

We might, in conclusion, say that the speeches throughout the evening were chiefly of a humorous character. One of them in particualr stands out clearly and distinctly as quite the best thing of the kind heard done. One of the acting staff was called upon to make a speech. Replying that it was something unusual for a moving picture actor to have to make a speech, he conveyed his reply in dumb show; that is to say, he acted instead of speaking. And he acted so extraordinarily well that he brought down the house and received quite the heartiest applause of the evening. This silently eloquent orator's name is Robert Miles. He may consider himself immortal.

The Empire Theater, Brattleboro, Vt., has installed a new American Standard moving picture machine this week.

From Oklahoma.—Stillwater, Okla., contributes the following: "Friend Richardson—I have just finished reading the Trouble Department of the Moving Picture World, something that every moving picture man, be he owner or operator, should do. I have found the Department to be a great help and we even save the old issues of the World so as to have the columns of the Department for reference.

"I note in October 8 issue where our brother at Winnipeg, Canada, bakes his condensing lenses in an oven to temper them, and it strikes me as a distinctly good scheme. Think I shall bake a few myself, as we usually have several on hand. I am operating at the Firemen's Theater in this city. Have everything nice, plenty of room, good films, and above all else, a well pleased audience. Have no one to dictate or bother me in my work and can truthfully say I am monarch of all I survey when the door of the operating booth is closed. We run no vaudeville, nor do we intend to. The manager says he prefers giving his money to the operator and the film exchange rather than to a doubtful vaudeville performance. We are getting just as good houses as if we paid $90 or $100 for vaudeville. In fact, there is a vaudeville-picture house just across the street from us. Still, we cannot ask for better business. I have been running nearly a year, so you see we have fully tested the matter.

"When I say **we**, I mean **we**. If the operator is not entitled to this term **we** in speaking of the house with which he is connected, I am sure I do not know who is, though he may not have any financial interest in the theater other than his weekly pay check. As for troubles, I have plenty of them, but never let the audience know it if it can be avoided. My motto is and has been, 'Find and remedy your trouble between shows, take good care of your film, show an interest in the house and your work,' and the house will reciprocate by showing interest in you."

A very good letter, indeed, Stillwater. We are, of course, glad you find the Trouble Department useful and trust you may continue so to do. In keeping the old issues of the World on file you not only are able to refer to this Department, but you are also able to look up the release date and description of any old film you may, for any reason, desire to resurrect. More than this, the Trouble Department of the World is not the only good feature by any manner of means, though I hope it is one of the good features, and perhaps one of the best features. Every week the editorials contain most excellent articles for reading and thinking over, Every week the department of "Lux Graphicus" and "Man-About-Town" have things of more than ordinary interest. In fact, we believe the World to be a well balanced paper, full of genuine meat from cover to cover, and the editors of the paper are bending every energy to make it that kind of a publication and to maintain its present standing at the head of the moving picture literature. Your experience as regards pictures and vaudeville is but a repetition of many other men's experiences. There is absolutely no need for vaudeville where good films are run, and those good films are **properly projected**, in all that that term implies. Come again, Stillwater; glad to hear from you at any time.

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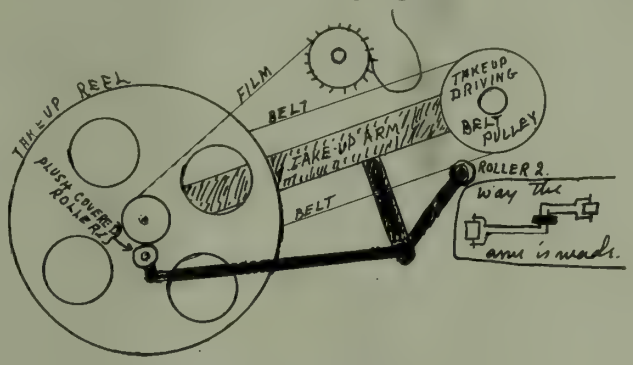
An Automatic Rewinding Tension Device.—J. B. Masse, of Kalispell, Mont., sends in the following: "Enclosed find sketch of an automatic device equalizing the tension of the take-up in rewinding. I think this device will work on all machines. At least, I know it worked on three different makes of machines. I would like to have this sketch printed in the columns of the Trouble Department, since I believe any operator with a little expenditure of gray matter may easily equip his machine with the same. I believe, also, that if all operators would use such an arrangement they would not butcher up so much film by having the take-up belt too tight. A leather take-up belt will dry up and shrink during the day, and while it is in that condition the operator starts up and what happens to the film is a shame to tell. The operator says to himself, 'Well, this is the only night I run the film anyhow, so what do I care'; and the work of destruction goes merrily on."

The device shown in the sketch looks as if it would work all right and no doubt many operators will be glad to avail themselves of the opportunity to build one for their own machine. The thousands of readers of the World are certainly indebted to neighbor Masse for his sketch. It is an unquestioned fact that an enormous amount of damage is done to film through excessive tension at the beginning of the run; that is to say, the take-up tension nuts must be set tight enough to rewind all film. This means that it must be tight enough to revolve the reel after it is full of film and the leverage against the tension is a



great many times what it is at the beginning when the film roll is very small. A moment's thought will show you that under such conditions the pull on the film at the beginning of the run, when the film is winding merely on the hub of the take-up wheel, is very heavy. Not only does this excessive strain injure the film itself by scratching it, but it makes more likely the loosing of the lower loop.

The sketches submitted by Neighbor Masse are, I believe, plain enough to be understood by almost anyone.

* * *

Longer Throw.—North Yakima, Wash., writes as follows: "I am taking the liberty of enclosing a stamped and addressed envelope for reply, as I desire to make the change I shall question you about before I could get information through the paper. We have a room 23½ by 120 feet, 16-foot ceiling, of which we are at present using 80 feet. Before the first of November, however, we shall move the screen to the extreme rear of the building, which will mean 110-foot throw instead of 70 feet, as at present (our machine being 10 feet inside the building line). We would like to know what would be a proper size for picture, floor being inclined for 80 feet of the distance. Also what size projecting, condensing and stereo. lens to throw a picture the size you would advise. Thanking you in advance and wishing you (and incidentally the World) success, I am,

"——— ———."

Now, here is a man who undoubtedly and unquestionably would not willingly seek to impose upon anyone. He encloses a postage stamp and asks me to reply to certain questions that would require sketches and a lot of explanation, the figuring out of lens sizes, etc., all of which would consume anywhere from 30 minutes to two hours, to say nothing of the time of the stenographer. This gentleman does not realize that there are 10,000 moving picture theaters in the United States and that he is not the only one who writes to their good friend Richardson for information and advice. The fact of the matter is, if I complied with all such requests I would not be able to do much of anything else but write letters. As a matter of fact, I have to earn my living just like anybody else, and much as I would like to, I cannot do these things. I am paid to answer questions through the columns of the world and am glad to do so and to help anyone all I possibly can, but I must insist that where information is wanted by mail, sufficient money must be enclosed to cover the cost. This is not because I am penurious, it is simply a business proposition. My mail contains anywhere from five to twenty such requests each and every day in the week. 365 days in the year, and I have merely used my good friend Yakima's letter as an illustration, for which I hope he will forgive me.

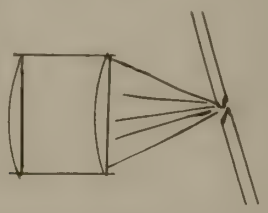
Now, as regards the letter itself. It is impossible to answer intelligently from the data at hand. You said the floor sloped for 80 feet, but you did not say whether this slope was built on top of the floor, thus leaving only 16 feet of depth from the floor to ceiling at the front, or whether it sloped down so as to give a greater depth at the curtain end of the house. I would refer you to sketch on page 470, issue of August 27. With a room 120 feet long you should have your picture, if possible, 18 feet wide, or even 20 feet would not be too much, though I think I should prefer the 18-foot size. Now, an 18-foot picture would not be, of course, anywhere near 18 feet in depth. The width and height of the picture is exactly in proportion to the width and height of the aperture plate; the aperture plate is 15/16 wide by 11/16 high, so that with an 18-foot picture the problem would be as 15/16 is to 11/16 so is 18 feet to X, "X" being the height of the picture. This would, of course, make your picture between 12 and 13 feet high. Referring to the sketch on page 470, the light ray must be high enough at the front row of seats so that the head of a standing man or woman will not interfere with the picture. You may, of course, throw your picture clear up to the ceiling, though this is hardly advisable, unless absolutely necessary. Having determined the size of picture, figure your lenses as follows: Multiply the throw in feet (distance from screen to lens) by the **exact width** of the aperture in fractions of an inch, calipering the aperture to be sure you get it exactly right, since even so little as a sixty-fourth of an inch will make considerable difference in that length throw. Divide the result so obtained by the desired width of the picture in feet. The result will be the equivalent focus (E. F.) of the required lens. Figure the stereo. lens exactly the same way, only take 3 as the width of the aperture, since the standard slide mat is 3 inches in width. This rule is as accurate as anything you can use. But there is likely to be some slight variation, since the cheap lenses are not accurately ground. Use two 7½ condensing lenses.

The main thing is to get your picture as large as possible without having the bottom of it so low that the audience cannot see it or that the heads of people entering or leaving will interfere with the picture.

* * *

Problem Solved.—Jackson, Mich., sends in the following: "Here is a proposition, upon which I am stuck, and stuck bad. While in another operating room, recently, I noticed a peculiar thing, for which none of the operators here have any explanation, confining their remarks to the statement that it is wrong.

"The operator has his condensing lenses in with the flat side of each one toward the light, as per the following diagram:



"What I would like to know is, how do the light rays pass through condensers set as these are, and how much, if any, light would be lost? Why does this operator run with 60 amperes where the rest used but 35?"

This, Jackson, is quite an interesting problem. At first glance it would seem that there would be considerable loss of light. I have decided, however, instead of answering your question, to pass this matter up to the readers of The Column. Let them dig into it and see what they get out. Let's have your answer to this problem, friends, as soon as possible.

* * *

An Outrage.—New York City writes as follows: "I held a position in a theater recently where the regular thing was to run eight reels of pictures and two songs in one hour. I held that particular job just one week and then told the manager I thought the pace was too slow, and quit. What do you think of that kind of a proposition?"

I think, my dear boy, you should have been punished for exceeding the speed limit. I believe that the actors you were putting through the paces on the screen could have sued you for larceny, arson or bigamy and made a case on any one of the counts, and I believe the audience could have lynched you with good grace and that act would have been entirely justifiable. You wanted my opinion, and there you are! Seriously, however, such a proposition as that is an outrage. More than that, it is very closely approaching a swindle on the public who are paying their money to see a show. Eight reels and two songs in an hour! Counting the two songs as constituting a total of eight minutes, that would leave 52 minutes for eight reels of film, or a little more than six minutes to the reel. I am a little bit afraid your eyes were bigger than your stomach in this matter, as the saying it, unless the film was in very excellent condition, and I doubt if you could put it through a machine in that length of time. Of course, with new film it could be done all right enough, but with old film I very much doubt the practicability of any such performance. At any rate, the theater manager who would insist on such work, or even tolerate such a performance, ought to be kicked off the projection map. He is a disgrace to the business and a menace to it as well. It is such "critters" as this that give the motion picture business a black eye and cheapen it with the public. I do hope the day will come when the public will know what constitutes good projection and refuse to pay their money to see any other kind.

* * *

Film Jumps.—Webster, S. Dak., writes as follows: "Will some kind operator tell me through the Trouble Department the cause for the jumping and jerking of a picture on the screen, and how to remedy same?"

I guess we won't bother any of the kind operators with this particular proposition, especially inasmuch as Webster doesn't say what kind of a machine he has or give any any other data whatsoever, but will try to answer it ourselves as best we may. One prolific cause for the film jumping is dirt on the face of the intermittent sprocket. I have seen operators (?) allow gum and dirt to collect on the face of the intermittent sprocket half the depth of the spurs and then wonder why their picture jumps. The jerking may also be caused by improperly adjusted tension springs, or tension springs too weak. It may be also the result of imperfect perforation in the film itself, and there are other causes. If Webster expects an intelligent reply, he must send all available data.

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Intermittent Sprocket or Gate Out of Line.—Alamosa, Col., writes as follows: "I am not having much trouble now, thanks to information supplied by yourself. Since I put in new tension springs, however, I notice the sprocket holes show on the screen. I put back the old spring, but it still shows."

Alamosa says considerable more, but was a little careless with his writing and I cannot make it out. As near as I can get at it, he either remedied or attempted to remedy the matter by loosening the screws holding the aperture plate and setting it over a little. This might accomplish the result all right, but it is the wrong way to go about it. Your sprocket holes, Alamosa, showed for the reason that (a) your intermittent sprocket is out of line with the aperture—that is to say, sets too far to one side; (b) the top idler of the gate is out of line with the aperture. Either one or both of these conditions are quite possible, and if bad enough would cause the sprocket holes to show. The remedy is simple and obvious: line up the sprocket and top gate idler with the aperture.

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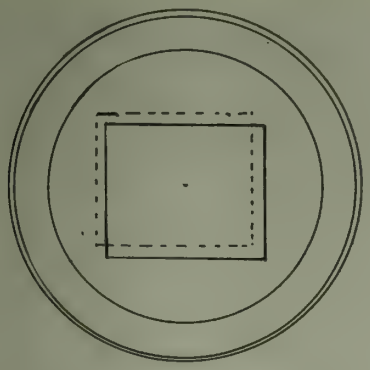
The Same Old Story.—Havre de Grace, Md., writes as follows: "I am always glad to get the World, as I have received a great deal of information from it. I have learned from it how to overcome a great many of my troubles, but still have one which I have not yet succeeded in solving. I show a 10 by 12 picture and cannot get a good focus all over the screen. A strip about one foot wide on the left hand side of the picture is out of focus when the rest of the picture is sharp. My machine sets in the center? Can you tell me anything that will help in this matter?"

Well, neighbor, I don't know whether I can or not. I have been chasing this particular trouble around the stump for quite some time, and I believe I am beginning to get the "critter" cornered at last. In the last issue of the Trouble Department appeared one solution, and I have now succeeded in discovering another, or rather it was discovered for me by Mr. Atwater of the Nicholas Power Company, to whom is due my thanks in the matter. Get a stick of ordinary chalk and grind some of it up on a rough board, so as to make fine powder of it; talcum powder will do just as well. Take out your projection lens and drop some of it on the front lens and then empty it out again. This will leave the front lens with a slight layer of chalk or powder. Now, put the lens back in the machine, turn on the light, open the gate of the machine and let the white light shine through. Look in the end of the lens and you will see on the front of the lens the image of the aperture. If this ap-

pears central, all right; if, on the other hand, it appears to one side, as per sketch, very likely that is the cause of your difficulty.



I just discovered this to-day, and I do not yet know what causes the trouble, nor how to remedy it, though I shall proceed with further investigation as soon as possible. Meanwhile, you might experiment along these lines and let us know what result is derived from your experiment. If you find this is not the seat of your trouble, communicate with me further and I will see what can be done.

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From Far-Off Winnipeg.—Winnipeg, Can., sends in the following: "Thank you very much for the information received through the Trouble Department, which I like very much, and think that all operators and managers would be better off if they followed more closely your advice. I am sending you two snapshots of our cozy little theater and I think you will find it compares favorably with the majority of houses for outside appearance. The front is done in marble, with etched plate glass mirrors and tile flooring, with the name of the theater worked in it."

Glad you appreciate The Column, Winnipeg. Your theater front is certainly charming. Wish I could drop in on you and shake hands with that classy looking bunch in front of the box office.

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A Correction.—San Francisco, Cal., calls the editor down as follows: "Friend Richardson, I do not mean this as a correction, but merely as a suggestion. On page 870, October 15 issue, you sketch a wiring diagram for our friend in Weatherford, Okla. Enclosed find drawing of how I would do that particular job. I think it will meet with your approval. In your plan there is too much room to forget, and with the average operator, you know what would happen. There would either be excessive bills for fuses or a bill for re-winding an armature, in case the fuses didn't go when the operator (?) put on switch No. 2 of your diagram and forgot to pull switch No. 1; or, perhaps when he started his generator he forgot to pull switch No. 3 and then took half an hour finding out why he had no light; or maybe he forgot to close No. 3 and burned a coil or two in the rheostat when he started to use city juice. You say, use padlocks. That is all right, but I am of the opinion that it would take more than padlocks to prevent some sort of an accident.

"Instead of publishing my drawing, I would like you to first get the boys to thinking by asking for submission of sketches showing how to make the connection shown on page 870, October 15 issue, by using a three-pole double throw switch, as I have done."

Frisco is absolutely right, and I accept his letter as a correction rather than a suggestion. He sends on an excellent sketch in which by the use of a triple pole, double throw switch, everything is accomplished that can be accomplished by the sketch on page 870. He is wrong, however, in one thing. The failure to pull switch No. 3 when using the theater generator would simply mean that he would get too much current, that being direct current; whereas, on the other hand, if he left it open while operating on city alternating current, means he would not get enough current. There would be no damage done to the rheostat or anything else, except the picture, in either event. I should really like to publish his sketch, as it is a very ingenious piece of wiring, but I believe with him that it would do more good to ask the readers of The Column to try to figure this thing out for themselves. The problem is how to use a triple pole, double throw switch so that by throwing the switch one way, current is taken from the city mains through two rheostats in multiple, whereas by throwing the switch the other way, current is taken from the theater generator through one of the rheostats only, there being but two rheostats altogether.

I accept Frisco's letter as a correction because I should have taken time to have submitted a better scheme than I did. However, my idea was merely to show Weatherford how the thing could be done, leaving him to figure out the best ways of doing it. That is not an excuse, but merely a statement. The sketch submitted by Frisco will be published later on.

* * *

Film Trouble Again.—La Fayette, Col., writes as follows: "I have been a reader of The Column for some time and have received many useful hints therefrom. It is a splendid thing for operators, whether they imagine they know it all or not. I believe there are a good many of them in this neck of the woods who could reap much benefit by studying it a little. I want a little advice concerning the No. 1 1908 Model Motiograph. My picture will be out of focus, first on one side, then on the other, both of which may occur in from fifteen to twenty feet of film. Have new aperture plate and new tension springs at present, but it does just the same. Spring seems to ride squarely on the tracks.

Glad you like the Department, La Fayette. As to the trouble, I can see no reason why film should act this way in your machine, unless it is due to the condition described on page 990, October 20. I don't remember just how the film is held at the top of the Motiograph gate, but believe it goes down between a couple of flanged rollers. Possibly these rollers are set a little too narrow, buckling the film as it passes through. It is also possible that your tension springs are not held tightly and sway from side to side. One of these three things ought to fit your case. If not, kindly communicate with me further.

* * *

Wires Burn Off.—Denver, Col., nearly shook me off the limb. He asks what makes wires burn off inside the lamp house; says he has an Economizer and sometimes burns off as many as three wires a day. That part of it is all right, but then he goes on and covers three pages with verse. The verse is excellent and I wanted very much to publish it, but was unable, owing to the fact that the stenographer broke six pencils trying to take dictation and then went on a strike. So far as the wire is concerned, you are using too small a wire for the current. You probably are using a 60-ampere contacting with a No. 8 wire into your lamp house. Change the No. 8 to a No. 6, or else double the No. 8, is my advice. A No. 8 wire is rated to carry only 33 amperes of current. Naturally when you undertake to force 50 or 60 amperes through it and add to the natural heat generated by overloading the wire, the heat from the arc, the wire is going to burn off. I have even seen some operators try to use a No. 10 wire with a 60-ampere contact in an inductor and then wonder why their wire is burned off.

TOLEDO FILM EXCHANGE COMPANY.

Reception Room.

General Office.

President Smith's Private Office.

If a man's home is the key to his character, his office may be said to reflect his business characteristics. This being so, H. F. Smith, president of the Toledo Film Exchange Company, must be one of the most substantial and methodical of film men. The exchange is located in a substantial building, the entrance is inviting, Mr. Smith's neighbors are substantial men, the furniture of the exchange is substantial and Mr. Smith, himself, looks the part and wears a pleasant smile and air of confidence and reserve force that goes with the truly successful man of business.

The elevator lands you in the reception room, a large front room, well lighted and ventilated, and so comfortably furnished that anyone feels at home and hates to leave the place. Entering from this is the general office, finished in hardwood and fine grillwork, behind which a bevy of charming young ladies attend to your needs and cheerfully receipt the bills. Adjoining this is the correspondence room, where we find several stenographers busy all day, taking dictation from either Mr. H. E. Smith, the president, or from his able assistant, and answering the daily voluminous correspondence, as the Toledo Film Exchange covers a large territory.

The private office of Mr. H. E. Smith is a very cozy place, a real nest. The modern new furniture matches the hardwood finish and the dark wall paper. Numerous photos and pictures add a good deal to the charm of the president's office. Adjoining is another similar cozy office, the private sanctum of Mr. Smith's manager, and in the rear is a third office, specially devoted to the slides. Plenty of room, shelves and pigeon-holes for the slides and sheets of music, and the beauty of this room is very good light and ventilation. In fact, light and ventilation seem to have been the first care of Mr. Smith; he wants his seventeen employees to work in a flow of natural light with plenty of fresh air. There is not a dark corner in the entire second floor and the ventilation is the best everywhere.

Next to the slide department, we find the exhibition room, furnished with a regulation booth and a new No. 6 Power's machine, as Mr. Smith, to maintain his reputation for serving high-class pictures only, wants to see every new release submitted to him, before he makes his purchases. The illustration shows the machine and stock room, with plenty of space to work and examine the machines and goods.

We reach the poster department, and here Mr. Smith has devised a clever system of racks by which his posters are kept in good order.

The rear room is perhaps the pearl of the establishment. We have here a long working bench at which four young ladies are busily engaged examining the reels, and as they have plenty of daylight and fresh air, their work seems easy, not to say pleasant. While three of the young ladies do the examining and patching, the work of the fourth employee is to rewind the reels, and this is no great exertion on her part, except watching, as the rewinding is done by motor.

The last department is the sign shop, where under the supervision of a man experienced with the brush and full of good ideas, some of the best signs are turned out, even for the licensed houses.

If Toledo has a factory inspector, this official could find no fault with Mr. Smith's establishment, as nothing more could be desired for the comfort of the employees and for the safety of a film service. We hope that many of the exchanges will try to imitate Mr. Smith, and if they do so, they will soon see an increase in their business.

That moving pictures seem a reality to the young mind was manifested the other afternoon when the picture of a man carrying a woman after she had fallen from her horse was thrown on the screen. A child who sat behind me exclaimed out loud, "Oh, mamma, that big girl ought to be ashamed of herself to have to be carried like a baby."—Boston "Post."

Examining and Rewinding Room.

Correspondence Dept.

Machine Department.

A NEW SIGN.

A real attraction is now on exhibition in the rooms of our Western offices, 160 Washington street, Chicago, Ill. This sign is the admiration of every visitor and the terms by which it is named are proof that the new device has caught the exhibitor. Some call it "classic," others "the most artistic sign," still others" the neatest and mast tasteful arrangement," etc.

The sign is made to be placed across the front of a theater. It will give the title of the feature film in clear bold red or black letters and at the same time will show real scenes from the film in colors. Actual scenes, no imaginary compositions like the posters. The sign can be changed in a few minutes and any child can be taught how to work it. The sign also offers some vacant spaces that can be filled with announcements, notices, price of admission, picture of the singer, picture of the leading man or actress, etc.

The sign in itself will not be a very cheap proposition, as everything will be of the best workmanship, but, in the long run, it will be the cheapest sign, as very little light is required to work it. The original cost will be even less than the present electric signs.

This sign is on exhibition only for a few weeks.

In the very near future several schemes of how to decorate theaters will be placed on exhibition in the rooms of our Chicago offices and also a practical demonstration of the side lights.

Remember that these rooms are **free** to all persons interested in motion pictures. They are not sales rooms but a free exhibition, where managers can find mostly anything pertaining to moving pictures. Free to the consumer and free to the manufacturer.

ST. LOUIS.

Although my passage through St. Louis was a hurried one, I was well impressed with the moving picture theaters. In the downtown district the theaters seem to stick to two principles that I would like to see repeated in other towns, viz.: Only good pictures and no vaudeville and a 10-cent admission.

While 5 cents was a satisfactory admission for the small old-style store front theaters, with a program of not over 30 minutes, the 10-cent admission is fully justified, when we consider the longer program, better quality of pictures and the great comfort offered in the new large houses. Ten cents is not too much for a solid hour of the best pictures.

The Casino, not the largest, but one of the oldest and prettiest houses of St. Louis, is doing an excellent business under the able management of Ernst M. Hannauer. The neatly uniformed attendants are very courteous to every one. When I asked to see the manager they showed me to the office. The first thing that caught my eye was an open copy of the Moving Picture World on the desk of the manager and Mr. Hannauer seemed pleased that I should have caught him reading his favorite guide. Yes, Mr. Hannauer claims to read the paper from the first to the last page, and in showing me the collection of Moving Picture Worlds stacked on his desk, he told me that he would be at a loss if he should miss a copy.

Although I thank Mr. Hannauer for his good and kind remarks, I can say that they were not needed as, for a trained observer, I could see that the manager had followed our advice. His neat, polite and well uniformed attendants represent what we have always advocated, and we cannot enough impress our readers on the advisability of uniforming their ushers, if they want to gain the confidence of their patrons. The music was quite well rendered by an orchestra of several pieces with a leader that knows how to suit the music to the pictures.

If it had not been for the fact that I had to cut short my visit to our friends of St. Louis, I would have enjoyed spending an evening with Mr. Hannauer, as you seldom meet a manager of motion pictures so well posted on all the details and so willing to do anything to help others.

Eugene L. Hammerstein, of the New St. Charles Theater, granted me another very interesting interview, and here, again, I would have been pleased to spend an evening. The St. Charles is a new theater with a unique front, in which the gingerbread decorations are advantageously replaced by more artistic and more imposing features.

As the manager of the De Luxe Theater was not in I could not pay him my respects, yet I had time to look at the exterior of his house, finished in a sort of Chinese style.

The Gem, under the able management of F. Talbot, is coining money and at night you can see a string of automobiles in front of the house, showing that the best society of St. Louis is not averse to motion pictures. A feature that will please many of our friends is that Mr. Talbot shows Independent pictures and it seems, notwithstanding, the constant rumors to the contrary, that Mr. Talbot can secure enough good Independent films to insure a daily first class program.

Opposite the Gem is the Lyric, also managed by Mr. Talbot, and although licensed pictures are shown, the visitors seem to go first to the Gem.

The Central is another well conducted theater, showing licensed films, and with an extra large lobby that can be closed during the bad season and offer a comfortable refuge to visitors having to wait for seats.

If the Independents have a good showing in St. Louis it is due to the fact that when the licenses of the Crawford and Western Exchanges were cancelled by the Motion Picture Patents Company these exchanges consolidated with the Swanson Film Exchange and also bought the Wagner Film Exchange, offering then to the Independent side a powerful exchange, able to buy in large quantities and, as said in previous letters, this is the key to the situation. The Independent manufacturers have shown that they were able to produce pictures as good, if not better, than certain licensed manufacturers but they needed good exchanges to buy freely. The exhibitors have never been opposed to the Independents, but thy did not care to abandon the licensed ranks until assured of a good Independent service and this could not be promised with exchanges going on one leg. The Swanson-Crawford Film Company is a good start, the H. & H. and the Standard of Chicago followed and, before long the Independents will have a full quota of buying exchanges.

J. M. B.

THE MIRROR SCREEN.

Soblosky Bros., Norristown, Pa., have placed orders for two mirror screens for their theaters. Mr. Charles Calehuff, manager of one of the General Film Company offices in Philadelphia, is so favorably impressed with the mirror screen that he has issued 600 invitations to a demonstration. This will no doubt lead to a number of mirror screens being installed in and around Philadelphia before the close of the year.

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

IMITATION

is the SINCEREST FORM OF FLATTERY—And We Are MOST SINCERELY FLATTERED!

To IMITATE or to APPROPIATE—That's

THE QUESTION

Long ago "they" started to IMITATE NESTOR'S PHOTOGRAPHY. Every now and then "they" IMITATE NESTOR'S STORIES. A few "wise ones" reach out for and use the REAL THING itself without the slightest change; while some, more up-to-date than the rest, "BORROW" NESTOR'S TITLES. Last, but not least, come NESTOR'S ADVERTISEMENTS, whose tiny circlet of IMITATORS is GRADUALLY EXPANDING.

THE ANSWER

If It's Nestor's, It's Good

TOO GOOD to leave alone—so: IMITATE, IMITATE!—and, if you can't IMITATE, APPROPRIATE, APPROPRIATE

For Release Wednesday, Nov. 2nd, 1910

THE GIRL FROM THE EAST

AN INIMITABLE COMEDY IN 950 FEET

FIT FOR KINGS TO SEE!

"We are using NESTOR FILMS, and we want to say that our patrons are MORE THAN PLEASED with them. We think they are GOOD ENOUGH FOR A KING TO SEE.

'The Go den Hoard' was the MOST HEART-THRILLING PICTURE we have EVER SHOWN ON our CANVAS.

Please send us your WEEKLY BULLETINS and other information to BOOST NESTOR PICTURES.

Wishing you the BEST of SUCCESS, we beg to remain.

Yours truly,
SCHMIDT & WOLFE,
Jewel Theatre, Winfield, Kansas

GETTING THEM?

NESTOR'S WEEKLY BULLETINS are being sent out by the thousands. If you are not getting your share, write to NESLEY, care NESTOR FILM CO., 147 Fourth Avenue, New York City.

NESTOR FILMS are sold through THE SALES CO. 111 E. 14th St., New York.

Scene from "THE GIRL FROM THE EAST"

"THE GIRL FROM THE EAST"

went West and the FUN she had over there will cause no end of Enjoyment and Merriment. It's the Best Comedy Filmed since that other Huge Success of ours "THE BOYS OF TOPSY-TURVY RANCH," which is still Echoing throughout the land.

EXHIBITORS!!!

Get this NESTOR! Get all NESTOR'S! Go To and At your Exchange with Hammer and Tongs. Pound with your "Mailed Fists!" Rough-house energetically; and, if they tell you they cannot Get NESTOR Films, don't utter the "Shorter and Uglier Word," but betake yourselves to the abode of Exchanges Progressive enough to Get What You Want and What the People Ask For—NESTOR FILMS.

NESTOR FILMS

"OLDEST AND BEST"

NESTOR MADE BY DAVID HORSLEY FILMS

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

Exchanges Buying Nestor Films:

ALBANY FILM EXCHANGE	418 Broadway, Albany, N. Y.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITIONS:

BIJOU FILM & AMUSEMENT CO., 1222 Grand Avenue, Kansas City, Mo.
EXHIBITORS FILM EXCHANGE, 203 E. 15th Street, New York City.

Wide-Awake Exchangemen, without being told, or led, or made to, **BUY NESTOR FILMS.** Don't let the exhibitor force you to **GET ON NESTOR'S BUYING LIST.** Exercise a little foresight and—follow those who have shown the way. We can't all be leaders, but there must be leaders to follow, and the above list is a good one to follow!

"Davy Jones' Domestic Troubles" (Vitagraph).—Apparently Davy's married life is not particularly pleasant. One would gather from this lively and altogether humorous picture that she possessed the characteristics of a Nantippe materially enhanced both by nature and practice. At any rate, the domestic port becoming intolerable because of the numerous storms that constantly arise, Davy departs and is lost for ten years. Meanwhile, Capt. Bragg decides that the excellent looking Annie has pined sufficiently long in widow's weeds and mates up with her. And then the pent up fury of a decade bursts forth and rages around his devoted head until he wishes that he, too, were consorting with the mermaids in ocean's darkest depths. At this juncture Davy reappears, and when he discovers the state of affairs the two arrange a humorous getaway, and probably now are enjoying the comparative calm of ocean tempests, far removed from the continuous exhibition of temper to which they had been subjected. It is useless, almost, to attempt to give a description of this picture. It must be seen to obtain a full comprehension of its fun and the consummate action of all the characters.

"Pals of the Ranch" (Essanay).—A Western story which contains much of human nature, which in one who is weak asserts itself in treachery. The story centers around a girl who is loved by two pals, but when they both propose and she accepts one the other cannot refrain from taking advantage and making his pal appear like the rejected one. Then comes a prospecting journey into the desert by the disappointed suitor and a wedding of the others. But even as murder will out so this treachery haunts the perpetrator so seriously that he tells his new wife and she, burning with indignation, sends him out into the desert to find the wronged man. Then come Indian fights, and ultimately the wronged man is rescued and returns to civilization, but the treacherous pal pays the penalty of his misdeeds with his life. Perhaps if there had not been so many Western pictures with mixups in love affairs this would be a very attractive film, but inasmuch as it is only one in a long train it is not particularly exciting. Whether the field is worked out, or whether producers have grown somewhat careless, the Western pictures have a certain degree of sameness and monotony which is fatal to sustained interest. This is no worse than the bulk of them. There is nothing about it which stamps it as being much better. The acting of the Essanay company is always good and their deportment does not suffer here; but the man who has little to do can't be expected to accomplish really great things in any line. It holds good in acting for motion pictures quite as forcibly as in any other thing.

"The Cheat" (Gaumont).—A card story which does not seem improbable, yet is, perhaps, somewhat unintelligible to a considerable number who will see the film. Card playing, as here depicted, is not very well known in this country outside the large cities. However, the trick by which a young man was despoiled of his honor and virtually thrown out of the building can be appreciated. It was the penalty he paid of not loving a girl who thought she wanted him. Then comes the climax when the old uncle compels the man who performs this dastardly trick to publicly confess his guilt. That is a pretty piece of acting and is a fitting close to the picture.

"The Mystery of Lonely Gulch" (Pathe).—A film by the American company of this house which has merits, yet it can scarcely be said to come up to the quality of the pictures produced by the same house upon other subjects. There is such a strong disposition in these times to run to mining or ranching pictures that the Pathe firm has caught the infection and this is one of the films produced. The acting is good, as the acting in all Pathe films is good, but it is the same threadbare subject, with but the impersonation of an actor to afford a novelty. There is too much of this sort of thing in the present output of the various companies. Unless some novel feature is reproduced the films mean little and the many of them that have been turned out have become in a way commonplace. The situations here are perhaps somewhat novel, for actors and actresses do not as a rule travel in such a country; still, when an actress succeeds in landing what this one terms an easy mark, possibly their presence anywhere can be satisfactorily explained. Owing to the suspicions of the sheriff the chicanery of the couple is exposed, the man is arrested and the woman sent about her business. The ending is quite in keeping with the idea of punishing wickedness which generally obtained, but the methods taken to secure the money of the ranchman are open to criticism. They are rather suggestive in their application and might afford a basis upon which a weak minded person might operate.

"Clothes Make the Man" (Vitagraph).—In this picture the influence of clothes upon the reception a man gets is very graphically set forth, the optimist and pessimist asserting each his own doctrine regarding this important subject. The bet is laid and the man sallies forth, only to discover to his sorrow that the pessimist is correct and that apparel does proclaim the man far more vociferously than he really expected. The fun in the film is contagious and practically continuous. There is plenty of it, but underneath the fun there is something more subtle, something which propounds serious ethical questions. The film unquestionably depicts under the guise of humor a condition which actually exists and which more than one man has learned to his sorrow. Even though this picture will amuse your audience with the illustration of the experiences of the man who is making a demonstration, still there is something that will make them think and wonder why it is so. Admirably acted and clearly photographed the film presents interesting features that will commend it to any audience, even though it purports to be a light comedy.

"Romance in the Rockies" (Lubin).—A snappy drama bearing the animation for which this house is well known and deservedly popular. The scenes about the mines in the mountains are graphic and characteristic. The intrigue, the intervention of the Indian, the rescue of Dick and the capture of the outlaws are realistic scenes. The turning of the outlaws over to the sheriff instead of stringing them up may not be according to the Western idea of justice, but it exerts a vastly better influence upon an audience. It suggests the majesty and power of the law in punishing offenders, a matter of far more importance than illustrating the summary justice meted out by Western men. Then comes the wedding, which closes the entire picture with a delightfully human touch. The whole picture is well worth seeing, and the producers deserve commendation for suggesting the resort to legal means for punishing criminals rather than by a lynching.

"Another's Ghost" (Pathe).—A clever piece, illustrating how an actor makes up to appear like a murdered man and frightens a guilty innkeeper and his wife into confessing their crime. Then they are handed over to the officers to be punished. Some of the views of the itinerant showman's life are interesting and give those unaccustomed to such shows a reasonably accurate impression of what that life really is. Well acted and photographed, the picture will entertain. The subtle suggestion contained in the arrest of the murderer and his wife will exert a beneficial influence.

"Hagenbeck's Menagerie" (Pathe).—A series of views depicting some of the most famous animals in this collection. In most instances the setting is as near like the habitat of the animal as could be devised. Such pictures as this are interesting to everybody alike, whether they have ever seen the exhibit or not. Wild animals afford much interest and the excellent reproduction of this film makes the pictures seem almost lifelike in their fidelity to the original.

"Oh You Skeleton" (Selig).—Probably almost everyone would do exactly as Martha did and seek the deep recesses of the tall timber if one looked round and saw a skeleton occupying the next seat. And if in the exit other skeletons were encountered it is safe to assume that the speed of one's exit would be accelerated. Of course if one was employed in a medical college one might infer that all sorts of uncanny things might happen, and this might exert an influence. But to be startled like that would be the most natural thing in the world. The skeletons pursued Martha

"AT THE SIGN OF THE FLYING A"

Release Days Changed

In accordance with a request tendered us by the majority of the Independent Renters in the United States and Canada, we have decided to release our films on

MONDAYS and THURSDAYS Each Week

FIRST RELEASE, Monday, November 14th

"Romantic Redskins"

The greater majority of Independent Exchanges have seen this film and have ordered it Ask for it.

SECOND RELEASE: Thursday, November 17th

"The Lure of the City"

Proclaimed by every exchange man who has viewed it to be the best Independent reel hey have ever seen.

Remember the Days: Mondays and Thursdays

AMERICAN FILM FOR THE AMERICAN PEOPLE

Made by

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : : CHICAGO, ILLS.

wherever she went, and possibly the poor girl is running yet. At least the audience that saw the film is still laughing and probably will whenever they think of it for days to come.

"Ghost of the Oven" (Selig).—It may be all right to appear to bake a man in an oven, but when his ghost actually appears from the oven after the fire has been burning it would naturally create consternation. In this instance the chase that followed the ghost's appearance caused considerable disturbance as it progressed, and the equanimity of a good many people was upset.

"The Banker's Daughter" (Biograph).—A fresh rendering of the means taken by a robber to enter a house by means of a trunk. While this plan has been worked before, this view of it is different and offers some novelty in the means by which the police are notified. The action of the eldest daughter when she sees the hand protrude from the partially opened trunk is natural, and her coolness in devising a plan for summoning the police is commendable. There is some suspense, however, while the police are on the way, but the girls are not harmed and the officers arrive in time to capture all three of the robbers. The father returning at this time helps in the capture of the thieves. Then the little family congratulate each other upon the fact that nothing more serious than a bad shakeup of their nerves occurred.

"Hawkins' Hat" (Lubin).—A warning to women who regularly search their husbands' pockets for money to examine their hats. In this instance the wife not only failed to find the money she believed was there, but she gave away the hat in which a large sum was concealed. Hawkins' feelings can be imagined when he awoke to discover his hat missing. But after some frantic efforts he recovered it and found the roll of bills intact. That was a relief to his shattered nerves, and probably taught the man who had the hat to hereafter examine what he gets as soon as it comes into his possession.

"Archie's Archery' (Lubin).—On the same reel with "Hawkins' Hat" and forming with that a brace of snappy comedies which will please any audience. Archie had never touched a bow, but his first attempt resulted in a bullseye and thereat he became chesty. Well, what followed probably taught Archie a lesson to at least look before he attempted any stunts while practicing. An irate train of individuals were close on his trail, but he managed to escape and possibly now is in a fair way to become a champion in this line. These short comedies, lively and snappy, are appreciated by exhibitors. The audience prefers a short comedy to a long one. There is too much danger of a long one spreading out so thin that it descends to mere drivel. These two are good and together supply a reel well worth including in any show.

"Uncle Jim" (Melies).—A story that is different. Because a girl loved by two men accepts one the other does not get jealous and become the enemy of the couple. Quite the contrary. In an unromantic way he maintains his old friendship and when the husband is killed, and afterwards when the daughter is injured, his is the friendly hand extended to aid the stricken widow. And finally she accepts his proposal and he is made the protector of the widow and child of his lifelong friend. This picture is sane. It represents what most men would do under such circumstances, and while it may not be so romantic and exciting it is without question more nearly human in the way it works out. For this reason it is commended to those who want a picture that presents human nature in its ordinary daily phases.

"Two Boys in Blue" (Selig).—A lively and, in places, humorous story of the experiences of two friends who leave their troubles with a stranded Wild West show and enlist in the army. When the sheriff closes the show the humor ceases and the detachment of which they form a part is ordered to the front where it sees some lively service. The result is the decoration of the two friends for conspicuous bravery. The picture is full of life and there are several humorous situations which will appeal strongly to the audience.

"The Message of the Violin" (Biograph).—More than once have the tones of the violin told over again the tale of love and reunited hearts which had been separated for one reason or another. The love story here is more of the type one meets with in the ordinary workaday world than many that have been reproduced and for that reason it may arouse a stronger feeling of sympathy with the audience. It deals with two typical young people of the East Side who were thrown much together in early life. Then comes the separation, not because a parent violently objects—they don't often do that excepting in highly romantic novels—but because business seems to make it advisable. However, even though the girl is made suddenly wealthy, the young man is given an opportunity to prove what is in him. This touch is particularly modern. That is exactly what the father of almost any girl would do, and as this one follows the course that would generally be adopted in real life, it makes the picture all the more interesting. The denouement, when the rendering of an old melody by the violinist at a reception shatters the prospects of a baron, is the only really romantic situation in the piece; and perhaps that could be true. It is, however, the only point where the drama has departed from the ordinary run of daily life, and it adds a touch which shows how close the run of ordinary living is to the homely life of every day. Something about this drama appeals to the common sense of the average person. It depicts a series of events such as might happen in the life of almost any couple in America. The girl's sudden elevation to wealth has happened over and over again. Most Americans can almost duplicate this among their acquaintances. The young man's success in music. You can see something similar around you daily. These two points seem to emphasize the purely American quality of the drama.

"His Breach of Discipline" (Edison).—A picture which combines in a very attractive way the romance of France and the Great West, a double setting which adds to the attraction and increases the interest with which the picture is seen. It begins in France with a duel between a lieutenant and a captain in which the captain is apparently mortally wounded. The lieutenant flees and goes to California, where he goes into the mining regions and is shortly joined by the woman over whom the two officers quarreled. Eventually the French general learns of the deserter's whereabouts and dispatches three captains to bring him back. When they reach the cabin they are almost induced to tear up their warrant and leave him and his wife to themselves, but he will have none of that and voluntarily accompanies them back to France, where upon the dying confession of the captain he is exonerated and reinstated in his place in the army. The closing scene is particularly happy where he and his wife rejoice over the settlement of the difficulty. The strength of this picture lies in the romantic combination of these two widely separated sections of the world, each individual in its way. And the individuality is perfectly reproduced. The dramatic qualities are unquestionably as good as anything Edison has released recently, while the setting, both in France and America, is entirely characteristic. The photographer has performed his part with discretion and excellence. There is nothing left which might go to make the picture. It is purely romantic, but as a romance is unsurpassed.

"The First Gray Hair" (Gaumont).—A love story representing a girl as giving way in a little affair to a younger woman. That is substantially the whole story, though of course there are numerous changes of scene to add to the interest. Then when she discovers that the young woman has accepted the man she finds the first gray hair in her head. It is difficult to understand just what was intended in this film. It doesn't seem to possess much point and it scarcely has interest beyond the point where the young man is making love to both girls and one wonders where he is going to bring up if he continues at that pace. It seems a pity to spoil good film with such pointless pictures.

"The Amazon" (Gaumont).—Ages ago strong women were called Amazons, but they have passed away, though the name has remained and means all that which might be termed manly in women. The Amazon depicted with a good deal of spirit in this film never rose beyond the rank of servant, but she had all the qualities of size and strength usually ascribed to one carrying that name. Evidently she was not a profitable employee. At least, it is safe to draw that conclusion after seeing the wreck she made of the house on her first day, her excessive strength causing her to overdo everything she undertook. The humorous conception is to be commended. Nothing quite like this has ever been shown in comedy before.

"Jean Goes Foraging" (Vitagraph).—A story of camping which has its humorous side, though perhaps it comes sufficiently near to the truth of camping stories to acquire more than a humorous interest. The intelligence of the dog is attractive. When fish refused to bite and game refused to come within range of the gun, Jean, the collie, goes out and succeeds in securing sufficient to keep the two unfortunate campers alive. Eventually they tire of even Jean's foraging ability and return home, poorer in pocket and flesh and much wiser. This film is meritorious because of the excellent acting of the dog. What happened to the people is the common lot of many campers, but not all have such a dog to assist them out of their difficulties. The scenery is attractive, representing numerous phases of outdoors which would naturally prove a setting for such a picture. The photographer chose his view points with discretion and the

printer did his work with care, retaining much of the gradation of tone and the values of the outdoor scenes.

"The Bouquet" (Essanay).—An interesting domestic story, telling how a wife was won back by a messenger boy's mistake. Perhaps more than one of those little misunderstandings which so often mar the lives of married couples might be adjusted if a bouquet was sent now and then. This is such an excellent suggestion and is, withal, so likely to be successful that this film is recommended to those who have had experience in this direction. The situations are admirably worked out and there is a sympathetic appreciation of the requirements of the drama which make it more interesting. Even though it is simple it is strong in its simplicty and there is a subtle undercurrent which seems to go straight to one's heart, whether there is any reason for it or not. Domestic misunderstandings are too common not to have plenty in an audience who maybe have felt something of the depression which characterized the man in this picture.

"Hank and Lank" (Essanay).—Once again these favorites appear in a lively and altogether laughable comedy. From the time when the two altogether delectable individuals fall asleep in the reclining chairs until they leave the unfortunate policeman struggling to free himself from his tangle at the gate there is a laugh in every move. It is, in some ways, a rather rough house comedy, but it must be admitted that there is something about these comedies as acted by these two comedians which makes them rank above most of the comedies of a similar character that have been put out. Hank and Lank are unquestioned favorites and wherever they appear a good humored audience is certain.

"The Motor Fiend" (Pathe).—A comedy produced by the American branch of this house which introduces a novelty that will amuse both classes of people, those who motor and those who do not. The idea is that a motorist has a dream and in that he sees a "joy meter" in operation. Now the "joy meter" is the climax of the film and is merely a register which shows how many mothers-in-law, hens, dogs, babies and other living things the machine kills in its unimpeded passage. There is the substance of the story; but it is told in an altogether delightful way. The ending is as surprising as it is funny. A comedy which will please and at the same time offers something new in the working out of a comedy scheme.

"Bruges, Belgium" (Pathe).—A leisurely trip around this old city, delightful in its semi-calm and offering no end of picturesque opportunities for the tourist who cares for memories of the past. Some of the more important bridges are shown and there are glimpses along its canals which are attractive pictures. Another view is of the market place, reproducing the slow movements which are characteristic of the inhabitants of Bruges. It is one of the most delightful reproductions of city scenes which has come from any studio in months. The serenity of the people and the quiet of all the scenes are alike attractive and charming. Conditions in this city are so different from what they are in ordinary cities that it acquires additional charm. The work is well done and the selection of view points by the operator was admirably made. The picture will linger long in the memory.

"The Strongest Tie" (Kalem).—A Western drama representing a wife about to leave her home to go with a former lover whom she had supposed dead. The husband, too, had agreed to the separation. But, as she is about to leave, a little girl three or four years old toddles into the room. The character of the picture at once changes and what the title means is immediately apparent. It shows clearly that mother love is the strongest tie and that former lovers count for little when set over against the little one. The picture is homely, reproducing a scene which might have occurred in the life of almost anyone, and its emphasis upon the strength of mother love is to be hearily commended. One is disposed to accord it a higher rank than the usual work of this company.

"The Signet Ring" (Urban-Eclipse).—A drama of some power, based upon the presentation of a signet ring by the prince when he betrothed the princess. When she was left in a wood and another woman substituted in her stead they left her the signet ring, and this was afterward a means of identification. While the drama has no particularly sensational scenes in it and the climax is no more startling than the imprisoning of the guilty parties and the marriage of the right girl, there is much interest in it, perhaps, because it reproduces strongly marked representations of that elemental passion, jealousy. With love and jealousy intermingled there is always interest and the stronger they are, or the nearer they come to accomplishing their purpose, the more interesting the drama becomes. The combination here is in about the right proportions, consequently the interest is maintained throughout.

"A Summer Flirtation" (Pathe).—A vacation comedy that needs a knowledge of so-called vacation flirtations to make it plain. The principal feature is where the two young men black each other's faces with the shoe polish and each goes on his way without knowing that he is similarly afflicted. The way one of them comes out of the house when the girl's father assists him is funny, and the climax, when the letter arrives from the girl just as they are about to fight over her, is a fitting ending to a brief Summer romance.

"Hank and Lank" (Essanay).—One may as well prepare for a laugh when these two appear. Before the picture ends it is safe to assume that one or the other will get into trouble, and this is no exception to the general run. Hank gets a liberal tip for caring for a baby, but when Lank gets a similar chance all that is coming to him is a severe lambasting at the hands of the youngster's irate mother. Of course there are extenuating circumstances, and perhaps had the father, with whom the baby was left, returned to his charge in the time he agreed he would have saved the unfortunate Lank a beating. But he lingered long at the wine cup and Lank paid the penalty. These two individuals have come to be favorites with motion picture audiences, and this latest escapade makes them all the more popular.

"The Dishonest Steward" (Urban).—A dramatic picture based upon the dishonesty of a steward, detailing graphically the consequences which flow from a man's treachery and his betrayal of trust. It is neither strikingly good, nor is it particularly bad.

"City of a Hundred Mosques, Broussa, Asia Minor" (Urban).—A record picture of unusual interest since it presents some of the most salient features of a little known city. It is like opening a new world, and the selection of viewpoints from which to make the picture was made with the object of emphasizing the city's most striking feature. Not only is the picture of educational value beyond the ordinary, but it is novel as well. The photographic quality, like that of all of Urban's outdoor pictures, could scarcely be improved.

"Different Trades in Bombay" (Pathe).—A travel picture which introduces the audience to the people of Bombay, what they do and how they do it. It is a faithful reproduction of some of the city's most characteristic scenes. Perfect photography and intelligent selection contribute not a little to the quality of the picture and make it what its producers intended, a faithful reproduction of life as it actually is in that far away land.

"Mirth and Sorrows" (Pathe).—The contrasts of life are emphasized so strongly in this film that ane sees both sides with a graphic force that is disagreeable. To be plunged from the mirth of a comic opera and a carnival of merry-makers into the indescribable solemnity of the presence of death gives one a shock that impresses one strongly. The contrast is great, yet no greater than frequently occurs in daily life. No wonder the merry-making young men withdrew in silence. The unexpected presence of death would effectually stop all forms of merry-making. The emphasis is well managed and seems perfectly natural.

"All on Account of a Lie" (Essanay).—A lively domestic comedy during which the Browns and Smiths get inextricably mixed merely because Smith told his wife one of those stories men sometimes tell when they want to escape the vigilant watchfulness of their wives. The stranding of a balky car in a country village will arouse sympathy in the mind of every man who has been there. The country hotel, with its inevitable best room, inflicting upon its guests the usual array of discomforts and the skeptical wife who does mix things when she sends a telegram to a fake name given by her husband and raises a real, live man. Brown's wife appears on the scene and things get fast and furious for awhile. But everything is smoothed out when Smith bribes the Browns to admit they are impostors. No description can do justice to this very lively picture. Much of life and human nature appears in it and there is more than one hearty laugh before the picture ceases.

"In the Speewald" (Urban-Eclipse).—One of those delightful outdoor pictures which this house knows so well how to produce. It is a succession of scenes in the most picturesque sections of Prussia. There is plenty of good scenery and numerous groups of peasants in their holiday costumes to enliven these scenes. The woodlands, the mountains and the streams are all interesting and serve to make up an extremely satisfactory outdoor picture, depicting scenes in little known territories.

INDEPENDENT.

"The Wrong Trail" (Bison).—It is not wise to make wills in anyone's favor if they know about it, is taught in this film. But not all persons would have the opportunity or the temerity to change sign boards at a cross roads so as to deliberately lead an old man into a desert where he might starve or die of thirst merely to obtain his money. There are some good desert scenes in the picture, with the man groping blindly about and growing weaker every minute. Finally he is rescued by another niece and a young prospector and the inevitable love story breaks out, while the picture ends with the uncle rescued, the cowboys cheering and the girl in the arms of the young prospector.

"The Last of the Savelli" (Cines).—Whoever the gloomy individual is that presides over the producing department of this house he ought to be taken somewhere and cured of his melancholy. He can't seem to get away from films which contain unrequited love, suicide or murder and this is no exception. There is a love story, but it is incontinently cut short by a relentless brother, and when the lovers meet he secretes himself and rushing out kills the man before he has time to defend himself. They might have done all this in the times represented, but it scarcely seems timely now, and the gloom which unconsciously afflicts one after seeing such a picture is difficult to shake off. Something alive, something that has warm blood, not cold blood, is what the audiences want. Mechanically the films of this house are good, with clear photography and reasonably sympathetic acting, but the subjects are enough to give one the blues.

"Their Child" (Thanhouser).—The dramatic qualities of this film are high, but the subject is somewhat depressing since it is based upon a misunderstanding between husband and wife which leads to their separation and much misery follows. The child reunites them. Maybe the picture will teach the lesson that it is better to listen to explanations at first and save all those intervening years of sorrow and suffering. It ought to, at any rate, because that story is plainly wrought out and is as apparent as it is possible to make it.

"A Child's Sacrifice" (Solax).—Here is a film from a new house and surely the public will recognize that for a first release the work is exceptionally well done. Aside from minor blemishes generally inseparable from a first release, there is little opportunity for criticism. The drama is convincing and the acting is quite up to the standard required by the subject. Anything that deals with a child is interesting and the public will call for more. Where the matter is as satisfactorily worked out as this there is no reason why instant popularity should not follow.

"In the Gray of the Dawn" (Reliance).—A new film by a new house, but acted by a few old favorites. Here the human passions are laid bare and the human heart is almost seen pulsating with these emotions. The dramatic power of the picture is intense, at times too intense, perhaps, to be thoroughly appreciated. It is difficult to follow these sustained emotions and correctly interpret them as one proceeds. It is difficult to read aright the impulses which actuate those who are interested in a scene of this type, where there is a clash among the rivals for the favor of the courtesan. Then comes the scene where the woman would like to accept the offer of marriage from the man who has taken her from her former life and made something of her; but it cannot be, and to get him out of the way she sends him for the minister. And as soon as he is gone kills herself. The scene which follows when he returns with the minister cannot be described. The tableau presented is so tense and it causes one to thrill with such strong emotions that it can scarcely be watched as long as it is on the screen. The whole picture is of this same emotional type and can scarcely be comprehended when seen but once. It is a drama which at once places the firm which produced it and its excellent company of players as beyond the ordinary in the production of emotional pictures. The next release will be awaited with great interest because there is always a feeling that the first hardly represents the best the company can do, or the best the mechanical department can do; therefore, the films to come from this house will be awaited with more than the usual degree of interest.

"Breaking Home Ties" (Columbia).—A drama which details the subject with considerable ability and offers some emotional scenes which will be remembered by those who see them. Moreover, there will be a certain degree of personal reminiscence aroused which will allow one te see in the picture more perhaps, than is really there. Few who see it have not broken home ties and the film will have a tendency to make the reminiscences rather more real than many would like to see.

"The Artist's Luck" (Great Northern).—A picture containing much of human interest and offering opportunity for great dramtic interest in places. The work of the various characters is performed with creditable accuracy and the mechanical department has maintained its reputation in preparing the film for release. It will rank with the dramas this firm is now releasing each week.

"Foolshead Between Two Fires" (Itala).—Here is the old friend Foolshead in trouble again. His scrapes are numerous and his difficulties multiply, but it might be said of him that this is the only scrape he ever got into that he didn't get out of in some way. And before the film closes the audience will agree that he gets out of this. The situations are comic and exciting enough to suit the most exacting and there is a broad humor running through it that will keep your audience good natured throughout.

"Saved by a Dog" (Eclair).—Whenever a dog or any other animal is shown in a picture exhibiting extraordinary intelligence it always creates fully as much interest as a person, and this film is no exception. That a dog should have intelligence enough to find the stolen child, even though she was in a rowboat and at some distance from the shore, adds to the attractiveness of the film.

"The Absent Minded Doctor" (Eclair).—An exhibition of absent minded nonsense which serves to amuse for a few moments. Probably one can think of individuals among his own acquaintances that do quite as foolish things as this doctor is represented as doing. Not always does anyone benefit to the extent of a health trip by such absent mindedness, but in this instance the fortunate person began to recover immediately when the check intended for someone else arrived. The absurdity represented is funny and leaves the audience in extremely good humor.

"The Count of Montebello" (Imp).—Another humorous adventure of Gerald and Percy, quite as rich in its way as the others which have preceded it, like "The Widow" and "Fruits and Flowers." They are suddenly transported to considerable financial heights by the receipt of a legacy and they proceed to enjoy it in quite the usual way for a time. But they come to grief through following another heiress, which they had vowed not to do. In the end the laugh is on them, even though they spend their last dollar to catch her in a trap. Back they go to their hall room and eat bologna and dry bread supplied by the friendly slavey. The comedy in this is lively and quite comprehensible, consequently the film will be popular. There is a hearty laugh in its different scenes and the denouement is exciting in its surprise to the two young men.

"Solving the Bond Mystery" (Yankee).—Here is a genuine dime novel detective story, of the sort that makes the blood tingle and causes one to rub one's eyes and wonder if it is true. Nell appears again in this case and after a series of lively and interesting adventures succeeds in bringing the wrongdoer to justice in time to prevent the suicide of the innocent party. Where she goes and what she does only a detective of this type could accomplish. Yet one must own to a development of much excited interest as the film proceeds. Even though some of the episodes are quite impossible they nevertheless are sufficiently attractive to make everyone for the moment forget their impossibility and become a part of the story, watching the work of the girl as closely as though it were actually transpiring in sight. There is many a thrill in it and in the end the criminals are captured and disappear in the hands of the law.

"The Fur Coat" (Imp).—A mixed up story of a fur coat that went astray because a valet hung it out of a window. It was pawned and redeemed and passed through various hands in its passage, finally landing in the hands of the tramp who first pawned it. His second visit to the pawnshop yields him a good meal and what he wants to drink. The actors did their parts well, but, aside from that, the story has little strength.

"The Heart of a Cowboy" (Defender).—A love story which is supposed to have its origin on the plains and represents the cowboy in a favorable light. That the unfortunate girl was gambled away by the Mexican hotel keeper does not seem unusual. They were quite capable of doing such inhuman things. Not all cowboys would do as this one did, send the girl they won home. They were quite likely to do entirely different things. But this girl was different, too, and after she was on her way home, realizing what the man had done for her, the little God of Love gets in his work and

she returns to gladden the lonely cowboy's life. That was quite the obvious thing to do. The story contains much of heart interest and develops sentiment enough for several films as it proceeds. The assertion is ventured, however, that the picture is better liked than many which have blood and thunder as their basis, and is a good stride in the steady improvement in the work of this company.

"The Tyrant" (Lux).—A story of slavery, made melodramatic by the young slave discovering that the overseer was robbing his master and proving it in a very sensational manner. For this he gets his freedom. Some of the cruelties of slavery are shown, such as a flogging and the sale of the boy. But the producer was temperate in this respect and did not show nearly as much as he might have done. There is a human touch given to the picture by the discovery of the father in the slave market and his purchase by the master, who gives both father and son their freedom. Happily such pictures are imaginary, at least so far as white men are concerned, and this can be looked upon in the light of a possible occurrence under certain conditions, which have largely disappeared. It will, however, arouse memories of conditions read of in which exactly these conditions, and worse, existed.

"Gibson and Those Boys" (Lux).—A lively comedy which concerns the attempts of some energetic bootblacks to black a gentleman's boots. The comic situations which result from this attempt are laughable. Then the dream which comes afterward, when the boots go trooping around to get cleaned, is a good ending to a film which has life and activity as its principal components.

"The Plot that Failed" (Powers).—The story of a jealous woman who devises an ingenious plan to win the man she loves from a rival. The plan almost works, but by means of a thrilling ride, which has all of the exciting features usually connected with a ride through the wilder portions of the West, and then a few added, he arrives just in time to frustrate the plot and prove that the jealous woman has wronged him. The principal interest centers in that ride. The exciting incidents are numerous and at times it seems impossible that he can succeed in reaching his destination in time. But overcoming all obstacles he reaches the place and accomplishes his purpose. The audience will get more than one thrill from this picture and will enjoy the landscape portion as the flying horse dashes on through the wild country.

"The Lord and the Lady" (Powers).—Here is a mixup that contained more funny complications than are often crowded into one film. A crook finds a lord's letter of introduction and determines to pose as the lord. A maid poses as a lady. The combination of funny results is too rich to lose. All the curious things that could be imagined occur and at the finale there is a scene which leaves the audience in extremely good humor with themselves.

"Young Lord Stanley" (Thanhouser).—Whether this film will have any influence in inducing girls to accept the attentions of their fathers' grooms on the supposition that they may be wealthy lords in disguise remains to be seen. But this girl, at least, was wooed and virtually won by a lord, who, down on his luck, had sought temporary employment as a groom. It is a romantic picture, affording ample opportunity for the imagination to run riot in a number of different directions. The spirit of the girl is best shown when she refuses to see the young Lord Stanley, whom her father wishes her to wed. But when she discovers that the groom to whom she had previously given her heart was Lord Stanley his reception is quite different from what she had originally planned. Much of human nature is disclosed in this film, even though it is, in a way, a travesty upon the way wealthy girls often fall in love with stablemen or others employed about their fathers' places.

"Tweedle Dum Wants to be a Jockey" (Ambrosio).—He wants to do this the same as he has wanted to do other things in the past and with much the same results. What happens is humorously told and the audience is certain to enjoy a good laugh more than once during the film's appearance. The result is the climax and is funniest of all.

"Launching of the First Italian Dreadnaught" (Ambrosio).—A record of an important event in the history of the Italian navy and likely to be remembered in more ways than one. The work is well done, the photography showing plainly what was intended, which is the principal feature of a film of this character. As a record it is deserving of commendation. It commemorates an important historic event which makes it even more commendable.

"A Touching Mystery" (Atlas).—A film with a glamor of East Indian mystery and magic well introduced and cleverly executed. The trick work which makes everything the woman touches disappear is admirably carried out and the disappearance is instantaneous in each case. One thing after another fades away, even to a huge Fifth avenue bus. Then comes the awakening and it is safe to say that after this troubled dream the woman will want no more East Indian jewelry. It would bear with it too much suggestion of the disappearance of everything in sight. Such a dream is sufficient warning for anyone, even a covetous newly rich individual.

"Doings at the Ranch" (Champion).—Here is a hurly burly picture, purporting to depict the mixup that occurred at a certain ranch in the far West. It is a rough house film from beginning to end, whether it is taken at the beginning or anywhere throughout its length. The pseudo wife makes it very amusing for the visitors, and the comedy of the travesty upon society manners and methods will be appreciated. Then comes the departure of the visitors in a huff after the real wife has returned and exposed the deception. But the sister remains and two couples instead of one go to the canyon on a camping party.

"REV. JOHN WRIGHT OF MISSOURI."

A Nestor Feature Film.

"Mr. David Horsley, German Savings Bank Building, Fourth avenue and Fourteenth street, New York." That's an address I wrote in my notebook this afternoon, and I used indelible ink when I wrote it, for it may be months before I have an opportunity to look you up, Mr. Horsley; nevertheless, when I do reach New York I'll not be satisfied until I've had the pleasure of shaking hands with you and saying, "I'm glad I've met you." Now if said Mr. Horsley should chance to read this, he'd stop right about here and more than likely say to himself, "What is that guy trying to get at?" so I'll abbreviate this introduction and get down to business.

The whole sum and substance of what I have to say is this: I've been pleased, made happy, tickled, anything you want to call it, and a Nestor film is responsible for my happiness. Tuesday afternoon I was out "looking 'em over"—one film after another, and I saw so much of the "usual thing" (apologies to Mr. Bedding) that I slouched down in my chair, commenced to nurse a grouch, and would have fallen asleep, but the noise of the other spectators arguing over the "World's Series" kept me awake. Not being able to sleep, I had mentally called up every producer of picture plays in this country, had them all standing in a row, and I was just more than roasting them in regard to the lack of detail, and every other fault in their productions, when the title "Rev. John Wright of Missouri" was flashed on the screen. Yes, I was waiting to get the "Rev. John's" goat, too. That's what we look them over for, to criticize them, and very often we do it reluctantly, for it sort of spoils one's good nature to be forever lambasting the different releases.

But the "Rev. John" still retains his goatskin. I had to come away without it. The very first scene made me straighten right up in my chair and take notice. "Some photography," thinks I, and from that first scene to the very last I kept my eyes glued on that screen. I didn't want to miss one single little move, and when the reel was finished I had a great desire to see it again, and it's very, very seldom I have such a desire. The "Rev. John" release is a corker; for me that means everything nice anybody could possibly say about it—and then some.

In the first place, it's staged right—every move is worked in so smoothly and precise, nothing slighted, nothing overdrawn, but everything exactly correct. Even the idea where the "Rev. John" invites Big Bill out on the grass to give him his beating is fine; barroom fights are vulgar, to say the least, but out in the open, that little fight is a moral lesson in itself. The acting was excellent, a wonderfully well-balanced performance; every member of the cast acted his part extremely well, and nobody was trying to monopolize the spot light.

But the greatest hit of the release is the photography. It's simply wonderful. You could almost hear the "Rev. John" breathe, it looked so natural. And when Big Bill stopped the "Rev. John's" strong right arm with the side of his face, I actually winced. I felt that blow myself.

As I said above, the "Rev. John" release is a corker. You need not try to hide your light under a bushel, Mr. Horsley, for the public, and especially the picture-loving public, will find you out, and if you continue to release subjects like the one I saw, you will have all the exhibitors clamoring for Nestor films. This one release will be the biggest ad. you ever had in the history of your business. I could go on and "just simply rave" about the "Rev. John" until the cows came home, but 'tis useless, it will speak for itself in louder tones than I can. But once more allow me to thank you, Mr. Horsley, for your "Nestor" has given me great pleasure.

J. C. K.

THE ORPHEUM, BOSTON.

This house has been numbered as one of Marcus Lowe's enterprises since the first part of September. Louis M. Boas is the local resident manager. The World's New England representative sauntered into the Orpheum at 7.45 and saw a show lasting until 10.45. We really feel compelled to complain at the amount of vaudeville on the bill. It really isn't right to place excellent cinematographs alongside of vaudeville that ranges from mediocre to poor. Why, oh why, Mr. Boas, did you onlv use first-run films for three weeks, and then change to a commercial service—in order to put on another couple of acts of vaudeville? To get down to business, we saw these pictures: "How She Won Him" and "A Life for a Life," both Vitagraphs and both features in every way; "The Great Secret," an Edison, with some distinctly interesting scenes on board an ocean liner; a split Pathe reel, "The Belgian Army" and "Lucy at Boarding School," the first a fine educational and inspiring picture, the latter mildly amusing. The Biograph's "Oath and the Man," a drama of historic and photographic merit, closed the list of films. Seven or eight acts of vaudeville were inserted between these films. The writer was interested to note that two of these acts drew forth considerable applause. We are going to let you into a secret, and tell you the cause. It's simple—they were both plain, unadulterated singing acts. The same songs were used that might have been heard at any straight moving picture house by an illustrated song singer. This incident brought forth the fact with startling clearness, that music and singing of a good calibre are welcomed at the moving picture theater, and that the ordinary "punk" act is decidedly a "persona non grata."

The Orpheum is an excellent show house in every way. It is large, cool and has many exits, but the writer does not feel that it will wreak havoc on any of the nearby picture theaters, if this false idea of making the vaudeville more important than the picture is kept up. First-run films and less vaudeville will turn the trick much better. The scale of prices has a large variety. For instance, any morning you can get a good seat for 5 cents plus the coupons which are given away. In the evening orchestra seats cost 25 cents, with others at 10 and 15 cents. The five reels given were excellent. but have one deadly fault—that of being featured in at least six houses nearby on their respective release dates. Another point was noticed. The films were run exceedingly slow, taking from twenty-three to twenty-five minutes. This is poor work, as it emphasizes the flicker, and does not do justice to the films. The pictures are projected on a loose sheet, which, of course, prevents a first-class picture from being shown. The theater partially atoned for their sins of too much vaudeville, by closing the show with the Biograph. As usual we noted the subdued exclamations of "Oh, here's a Biograph," when the leader was flashed on the curtain. HENRY.

NEW ENGLAND NOTES.

The Colonial Theater opened Wednesday, October 12, at Lowell, Mass., with James L. Barton in charge. Pictures and vaudeville are offered; admission, 10 cents.

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Manager Mahoney, of the Music Hall, Milford, Mass., is doing an exceptionally large volume of business. The house is one of the Gordon Bros.'s string, of which Sam Grant is the general manager.

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The Mystic Theater, Mystic, Conn., was destroyed by fire. Manager Charlie Cowan will rebuild immediately.

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The Bijou Theater, of Lebanon, N. H., was recently opened by Wilbert Timmins. Motion pictures and illustrated songs are the attractions.

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The New Laurence Theater, of New London, Conn., has a new manager in the person of H. A. Chenoweth, who is a well-known and successful picture man.

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The Crescent Theater, of Middletown, Mass., has been leased by Manager Engle, who will install a performance of pictures and vaudeville.

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The fire that broke out in the Orpheum Theater, Newburyport, Mass., October 16, totalled a loss of practically $15,000. The proprietors, the Newburyport Amusement Company, will rebuild immediately. No one was injured and Treasurer Runnell stated that he will soon be doing business at the old stand, and, incidentally, that the house will be rebuilt to conform to all the latest and best improvements in moving picture theaters.

The Scenic Theater, Revere, Mass., was closed permanently, Sunday, October 9. A scenic railway will be built in that space. Copeland & Greenberg, the owners, will probably build elsewhere on the beach, which is Boston's smaller replica of Coney Island.

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Easthampton, Mass., has received Manager Freil's new moving picture house with a splendid patronage. This house has room for 1,200 people, and is of stone construction throughout.

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Manager Dean, of the Hartford, Hartford, Conn., was enterprising enough to have a score or so of views of the Columbus Day parade taken especially for his use. He was amply rewarded by the unusually large patronage of those wishing to see this local picture. HENRY.

AMERICAN BOLDNESS AND ENTERPRISE.

Two Hundred Dollars in Cash Prizes to Exhibitors, Operators and Patrons of Moving Picture Shows.

A first prize of $75 and five second prizes of $25 each are offered to exhibitors, operators and patrons of moving picture shows by the American Film Manufacturing Company. All that you have to do to have a chance at this money is to write a letter of not over 200 words, informing us in a general way as to just exactly what you think of the **first four releases of "American film"** and mail it immediately after having seen the last of the four releases as above to the contest editor.

If you, Mr. Exhibitor, are not interested in the contest to the extent of wanting to try your hand at a letter, do not forget that your operator, some of your friends, and most certainly some of your patrons will be.

You have no doubt oftentimes in viewing a film noticed faults that were very plainly apparent to you but which, nevertheless, had been overlooked by the manufacturing concern. This is your opportunity of not only expressing your individual opinion as to what constitutes a good moving picture in the eyes of yourself or your patrons, but it also extends you personally an opportunity of possibly winning the prize of $75. Take this matter up with your operator likewise. The average operator's salary is such that a prize of $75 or even one of the second prizes of $25 will appeal to him. The fact that you draw his attention to this contest will no doubt be appreciated by him, therefore do not fail to hand him this offer after you have read the terms and conditions.

Take the matter up with some of your friends—that is your particular friends—who visit your theater every time you change your show. Give them an opportunity of sharing in this reward, and the extension of this prize contest to your local patronage will no doubt appeal to you as a pretty good advertising stunt for yourself.

The fact that each and every one of our employees in the office, studio and factory, has had from two to five years' experience with a licensed manufacturer is a virtual guarantee that American film will be superior, in every respect, to any Independent product that is at present on the market. You, therefore cannot make a mistake in exhibiting this film in your theater.

We will supply posters to display in front of your theater, informing your patrons of the contest. The letters that your patrons may write in accordance with this poster will be addressed to the manager of the theater and will then be forwarded to the American Film Manufacturing Company. You will no doubt appreciate the interest that will be awakened in your neighborhood in connection with a contest of this kind.

In addition to the regular stock of posters that we are having especially prepared for this contest, and which we will supply you free of charge, the regular poster for the film will have emblazoned theron in such wise that each and every individual passing you show house cannot help but notice it—the following legend:

Two Hundred Dollars in Cash Prizes to Viewers of this Film.

If you are a live, wide-awake, exhibitor, you will appreciate the worth of this one particular feature in connection with drawing patronage to your theater on the particular dates that you exhibit our first four releases.

The terms of the contest are as follows:

1. That the letter descriptive of the first four releases of the American Film Manufacturing Company, which will be released on the following dates, November 14, 17, 21, 24, contains no more than two hundred words.

2. That the letter be in the hands of the contest editor of the American Film Manufacturing Company, Ashland Block, Chicago, Ill., not later than January 20, 1910.

Correspondence.

Worcester, Mass., October 21, 1910.

Editors Moving Picture World,
New York City.

Dear Sirs—At foot of second column, page 933, of your October 22 issue, I find a note in regard to this house which is not entirely correct. Talking pictures have never been used in this house. Vaudeville (one good act) was used for eight weeks, June and July only. House runs four reels of pictures and three illustrated songs. Songs are Wheeler's and Scott & Van Alteena's releases of the previous week. A first class orchestra of five pieces (grand piano) plays classical selections for overtures and plays for the pictures **not against** them. We play to capacity business all the time and S. R. O. evenings and Saturdays. Recently ran the three reels of "Uncle Tom's Cabin," Vitagraph, for three days with special Southern songs and organ in death scene (Eva's). We were turning them away at 1 P. M. on a Saturday afternoon. House capacity is 1,000 and when I took the house to manage it, three months ago, I rearranged lights so that the house is as **light as day** and no shadows or lights on screen. Run picture 12 by 15 feet, about. Two new Power's machines and first class dissolving stereopticon. Hallberg Economizer and a first class operating room. I believe that a clean cozy house, uniformed and courteous attendants, good songs and pictures well projected, good orchestra and a lighted house are the secrets of the picture business.

It has been my very good fortune to see the inside workings and systems of Keith & Proctor's, Poh's, Loew's, Gorden Bros.', Worcester, and other firms well known in the picture world, as manager and assistant manager. The good class of people who patronize this theater prove conclusively by their constant attendance that pictures and songs can draw on their own merits.

Trusting that you may care to print some or all of this, I beg to remain, one of your constant readers.

ROSCOE W. BUZZELL,
Resident Manager.

THE DAILY CHANGE.

Oswego, N. Y., October 24, 1910.

Editors Moving Picture World,
New York City.

Sirs—In your last week's issue I noticed an article in regard to daily change and I really believe all you say in the matter. We have an opposition house here that runs pictures and vaudeville, running 4 reels a day and changing reels every day, making 24 reels a week. Now I had to come to daily change, but I only run two reels and a song for my program, and as it is a licensed house I have made a kick to my exchange about it, but as I am only a little one they don't seem to care. (It is get business if you can—if you can't, why quit.) But I have no reason to complain much as I do not try to run my shows off in 15 minutes, but give the patrons a good, clean show. Where I kick is in paying a license and getting no protection. I hope the movement you speak about in this week's issue will come to a head and comprise the leaders of both licensed and Independents so that the exhibitor might be able to secure pictures that his patrons want (and which are hard to get now).

I would like very much to be an able writer and express my opinion on the moving picture business, but as I am not I will have to content myself as just a common money getter from the exchange. Yours, etc.,

MILO A. TIFFT.

AS THE EXHIBITOR SEES IT.

Editors Moving Picture World,
New York City.

Gentlemen—Under the heading, "Awakening of the Exhibitor," in a recent issue of your paper, you call attention to we exhibitors' failure to appreciate the likes and dislikes of our patrons, and you congratulate us now on our awakening to this all-important fact. I assure you some of us have always known and do know the make of films that increase the box-office receipts, but I, for one, have been and am now powerless to secure a desirable service that will please the greater percentage of my patrons. Completely at the mercy of the exchanges, I have been and am now receiving a service unknown to me until the arrival of the train at 10.35 A. M., my theater opening at 11 A. M. As business men we should expect business methods, but it seems they have no system of routeing their films until the day before shipment, when they shoot in a film, any old make, regardless of the prayerful entreaties I have handed them by letter, wire and phone to ship certain releases that are certain winners with my patrons. The call of the siren, money, seems to have no effect on their adamant heart, and we receive a film whose title announces to the world a twenty-minute period of excruciating pain, the results being receipts sufficient probably to pay the express on the film. Where there is an evil, there should be a remedy. What alternative have I, an exhibitor? Turn Independent and receive a service of stories without plots, and generally unintelligible to the average patron? We have then to choose between an Associated service of occasional attractive films with drawing proclivities, on one hand, or an Independent service undesirable to my class of patrons. It is either to sup from the proffered hand of the trust, however bitter a pill they ofttimes administer, or else feed your fill from the bountiful lap of the Independents, and go broke. The exchanges, as you intimate, may not be coining the kopecks of the realm, but if they can deliver the goods as requested by we exhibitors, an increase in our service would not make us growl. As you probably are aware, exchanges are located in the South at rare distances, and the accessible ones are far from numerous; therefore, we can only deal with one exchange satisfactorily. With these facts in view, you can readily realize our predicament in trying to remedy existing conditions. It would seem wise to me for all exchanges to make a flat rate on different run films, which should be rigidly adhered to, and we exhibitors will foot the difference in the lost customers of the exchanges, generally unreliable, by paying an increased rental. Yours truly,

A. W. ROHRER.

Athens, Ga.

Editors Moving Picture World:

Gentlemen—I am moved to write at this time on the inconsistency of some moving picture exhibitors. I think it proper at this time to mention for your consideration some of the barriers in the way of the successful future of the moving picture business.

The city in which we are exhibitors (Independent) has a population of about ten thousand. There are three exhibitors, two Associated and one Independent.

One of the Associated houses is running two new reels and one old one in connection with a very inferior vaudeville act; the other Associated house is running five reels with seven or eight subjects, all for five cents.

It has come to my notice that by the time the public has seen five reels and seven or eight subjects they have become so disgusted with moving pictures that they do not wish to see pictures again for a week.

We are getting our share of the city's patronage on three good reels and have no reason to complain, but it does seem that the continuance of a practice of running unlimited reels is sure to work havoc in the moving picture business in the future.

I believe the subject worthy of your consideration and the film exchanges should be apprised of the tactics of such exhibitors.

Thanking you for such time as this editorial might employ, I beg to remain,

Yours in the interest of the future welfare of moving pictures. R. R. S.

Moundsville, W. Va.

"WORDS."

October 20, 1910.

Editors Moving Picture World:

Gentlemen—With much interest I read the various articles appearing in your valuable journal weekly. Referring to the late sensation relative to the Essanay name contest for a moving picture theater, I candidly state that I think it is a rank name for any proprietor to decorate the front of his theater with. Gentlemen, I wish to ask you, are you going to change the name of your valuable paper, Moving Picture World, to "Photoplay World?" There is just as much reason for you to do so as there is for me to change the name of my theater to "Photoplay" house.

I compliment the Essanay Company upon their enterprise in offering so liberal a reward for a single name, also extend all due respect to the winner, but the name "Photoplay" for the moving picture houses, which to-day are the foremost amusement places in the world, I must confess looks too much on the miniature order. To cut a long argument short, it seems to me that the name "Photoplay" won't do.

Another word pertaining to the moving picture business which grinds on my nerves is the word "screen." Now, gen-

tlemen, how would it sound if a manager of one of our great dramatic or vaudeville theaters would say: "The screen has just gone up on the first act"? The first thing I think of when I hear the word "screen" is a door or window covering as protection against flies. There are no flies on some of the moving picture exhibitors nor are there any on some of their theaters.

I would like to hear the word "curtain" applied at all times where it belongs. There is the "Mirror **Screen**," Simpson's Solar **Screen**," etc. If these men are bright enough to put such a bright curtain on the market they should be bright enough to use the word curtain and not "screen."

Trusting I have not taken up too much of your valuable time, with best wishes for success,

Yours very truly,

"A SAN JOAQUIN VALLEY EXHIBITOR."

THE ALLIANCE MEETING AT CLEVELAND.

A Call to Arms.

Brother Exchange:

Reasons why you should attend the next meeting of the National Independent Moving Picture Alliance:

Each and every purchaser of film not now a member is eligible to membership in the Alliance by paying fees and dues, beginning November 1.

You will hear of the dangers now prevailing in other localities which might spread into your territory at any moment.

Every member will be given an opportunity to state his grievances, so that the members in a body can discuss them pro and con and then act accordingly.

No manufacturer will be invited to attend or have any voice in our meeting.

You will see an original 10-page agreement entered into by and between the National Independent Moving Picture Alliance and the Motion Picture Distributing and Sales Company, which has been unreasonably violated by the Sales Company. You will also see other important letters of the Sales Company. You will see the original 10-page agreement between the Associated Independent Film Manufacturers and the Motion Picture Distributing and Sales Company which was brought about by the Executive Committee of the Alliance. This had been violated by the Sales Company at the time the peace settlement was declared during the fight between the manufacturers. This agreement was entered into and signed and never lived up to. Therefore the Associated Manufacturers declare unless this agreement is lived up to, they will abide by the decision of the Alliance members. These original agreements will be on exhibition.

The Associated Manufacturers have stuck to the Alliance in a straightforward and above board manner.

The Motion Picture Distributing and Sales Company agreed to protect Alliance members where territories were properly represented with Independent film. This they did not do but sold anybody regardless of consequences, excepting that where a member of the Sales Company was represented, such territory was protected.

Do you expect to run your own exchange in the future? If you do, membership in the Alliance is the only course left to place you in a position to demand your rights.

Many members will be present with information that will startle you, and as chairman, I will see that each member has his say-so.

I hope you will consider the future welfare of your business worth attending this next meeting. We have already received notice from about half of the members that they will attend, so kindly let us know immediately, in order that I can arrange accommodations for you at the Hollenden Hotel, Cleveland, Ohio, on October 28 and 29. If for any reason you cannot come, send me your proxy.

Awaiting your early reply.

NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE, R. G. Bachman.

"HALLBERG" SHIPS LARGE STOCK OF ECONOMIZERS TO PACIFIC COAST.

Mr. J. H. Hallberg, of 36 East Twenty-third street, New York City, has recently shipped a large stock of economizers to the Clune Film Exchange, Los Angeles, Cal. Mr. Newman, manager of the Exchange, is well pleased with the economizer business on the coast, and says that the call is all for the "Hallberg" on account of its beautiful white light. Mr. Hallberg also reports sales of the economizer, this week, to the Muskogee Amusement Company, Muskogee, Okla., and Hansen & Hansen, Deer Lodge, Mont.

HARBACH'S BARGAINS

Motion Picture Machines etc. Edison Kinetoscope $40; Cineograph $25 to $45; Edison One Pin, cost $175 for $145; new Power's Cameragraph $85, all supplies; $215 Motiograph, $165. Get sup. 33. Lubin Marvel, cost $150 for $85; lot of Cable at half price, get particulars. MATCH PAIRS Edison 16 in. Stereopticon Lenses, cost $36, price $20; Pathe Passion Play Film, Low, latest Passion Play Slides; lot of Film 2 cents per foot; Model B. Gas Outfit, $27.50, as new; Oxone, Ether, Limes, Carbons, Condensers 75 cents each Send for Circulars of Great Postal Card Projectors, Radioptican Mirrorscopes, Fotoscopes, Reflectoscopes etc. Motion Picture Machines wanted.

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BIOGRAPH.

SIMPLE CHARITY.—"And the Greatest of these is Charity." Charity, that much abused word. How often do we find real charity? Only among those poor souls who can ill afford to dispense it. Most times charity is bestowed with great ostentation and a fanfare of trumpets—we say charity, but it is only so-called charity. Humility is the father of real charity, whereas, upon most occasions charity is bestowed that the bestower may be glorified. An illustration of this is portrayed in this Biograph subject. In an East Side tenement there lived an old couple. The husband was a cigar maker, but becoming feeble from age, he is discharged. Back to his cheerless home he comes, where his faithful wife tries to buoy up his spirits. The old man realizes however, that he has lived out his usefulness and appreciates the reality of a future of absolute want, short though it may be. The awful aspect quite undoes him, and he is taken seriously ill. It is indeed a house of sorrow. No money with which to buy food or medicine, the poor couple resort to pawnshops to raise a little money on their household effects, they both being too proud to ask aid from anyone, and there were those in the house who would have been glad to do it. There is a young settlement doctor who administers to the wants of the infirm, but he is kept in ignorance of this case, so the old man goes unattended. A pretty little slavey, who works about the house is the first one to know of the poor couple's sad plight. She in her innocent way has fallen desperately in love with the young doctor, who though meeting her often as he comes and goes, is quite unaware of the interest he has excited. The sincere girl decks herself out in her best dress hoping to fascinate him, but sad to relate, he doesn't notice it. While thus attired she hears the sorrowing of the poor woman, and is moved to a determination to help, but how. She has nothing to spare herself. An idea! And though it hurts her she takes to the pawnshop this one best dress and raises fifty cents on it which she forces the poor woman to take. This is real charity. At length, when her husband is sinking slowly, the poor woman rushes to the City Charity Society. Here we find the red tape of charity. They must make rigid investigation for fear they may give aid to the unworthy. Well, by the time they get through their investigation, the poor man is dead. At this moment the young doctor just hears of the case, and learns through finding the pawn ticket the slavey drops, what a jewel in the rough she is, as contrasted with the other women of the Charity Society. Consequently, the girl has made a stronger though mute appeal to him than did her efforts when togged out in her finery.

THE FUGITIVE.—The strength of a mother's love will never be fully appreciated. What anxiety does she not suffer for her own; what self-sacrifice does she not endure, yet, withal, she is reasonable and considerate to a marvelous extent. The Civil War has just begun and the young men of the Virginia mountains are experiencing that great sting of war—the good-bye to mothers and sweethearts. The scene of our story is Virginia in a locality where the feelings of the people are about evenly divided. John, the Confederate, is taking leave of his mother to join the little regiment of the neighborhood volunteers. Off the band of patriots go to headquarters. Not very far away we see John, the Union soldier, bidding farewell to his mother and sweetheart, on his departure for the front. The two forces happen to be close to each other, and when John, of the Union forces, with comrades goes foraging they are surprised by John, the Confederate, and put to flight. The Union boy becomes separated from his companions and is hotly pursued by the Confederate. Driven to the "last ditch," the Federal turns and fires at the oncoming Confederate, who drops in his tracks. This enables the Union boy to get away, and rushing up to a farmhouse, which is indeed the home of the Confederate, dashes in and seeks protection of the mother of the boy he has slain. Neither of them, however, realized the enormity of this plea. The mother hides the fugitive behind the fireplace board, and as the soldiers later bring on the body of her dear boy, she realizes what the death of the fugitive would mean to his mother, so she is determined to save him, she, of course, not knowing that he was responsible for the death of her son. Later, however, when she learns the facts and the fugitive's identity, she is at first inclined to give him up, but when calm reason takes possession of her, her mother instinct predominates and she thinks of another mother awaiting her son's return, so she enables him to escape by the back way of the house, the Confederate soldiers having departed, they reasoning that the mother would not shield the destroyer of her son's life if he was anywhere about. After the war, when wounds are healed, two mothers are seen, one welcoming back her hero son as one of victory's band, while the other decorates with flowers the cost of the gallant boy who fought and died for the lost cause.

EDISON COMPANY.

HIS BREACH OF DISCIPLINE.—The story of a French lieutenant who resents an insult to the beautiful Helene, of whom he is enamored and to whom he is affianced, given by Capt. Miquelin, his superior officer. A challenge and a short fight in a dark alley result, Lieut. Boin leaving his captain apparently mortally wounded, and rushes to tell his sweetheart what he has done and on her advice flees from France. The next morning we see the detectives busy endeavoring to find the one who has assaulted the Captain. The clues lead them to seek for Lieut. Boin, who has disappeared. Mlle. Helene is questioned in her boudoir, but is so clever in acting an enforced role that she throws the detectives off the track. Boin has proceeded to America, to the far West, and is mining in California when we see him receive a letter from the beautiful Helene (in answer to one which he has written) agreeing to go to California and become his wife.

Time goes on and Gen. LeFarge, who has command of the division in which Lieut. Boin was an officer, calls to him the trusty captains three: Dunois, Villalon and LePard. News has been received that Boin is in California and that, while Capt. Miquelin has recovered, discipline requires that Boin be apprehended and be brought back to France. This task is assigned by Gen. LeFarge to Dunois and his two comrades. They proceed on their journey, arrive at California and at the home of Boin (a rough log cabin) to which they are brought by the burly sheriff of El Dorado County.

Here they are met—much to their surprise—by none other than the lady they knew as Mlle. Helene, the rage of Paris. As they step into the room Boin reaches for a rifle, but the sheriff is quick with his gun, tells him not to attempt anything of that sort, and the scene proceeds between the men. Boin introduces his wife and all bow graciously to the lady. He then tells them what he did and the cause of the encounter between himself and his captain, and proceeds to give himself up to the sheriff. The chivalrous Western spirit of the rugged officer makes him turn toward the Frenchmen with an air of questioning, and holding the warrant in his hand, he tells them that "if it were he, he would tear this thing up." Capt. Dunois is in a quandary. His sympathies of course are with Boin. He consults the other captains and they agree that the proper thing to do is to leave Boin and his wife where they found them.

Dunois starts to tear up the warrant when Lieut. Boin stops him and refuses to permit the Captain to make such a sacrifice. The young officer and his wife accompany the Captains Three to France, where the final scene of this interesting story is enacted.

Gen. LeFarge receives the Captains and their captive and at first is very stern, but he shows a letter which he has received from Capt. Miquelin, written on his deathbed, requesting that Lieut. Boin be exonerated and stating that it was he and he alone who was to blame for the whole trouble. Boin is reinstated to his position in the army of France, and a pretty ending to the picture and story result.

THE SWISS GUIDE.—Away up in the heart of the Canadian Rockies, at Lake Louise, Laggan, the beauty spot of North America, which is justly celebrated for the magnificence of its scenery, this motion picture plot is laid amidst the snow-capped peaks and eternal glaciers of that region where nature has done her finest work for mankind to feast its eyes upon. The story deals with human love and passion, weakness and infidelity, all centered around a romantic-looking Swiss guide and his pretty wife, who are located at Lake Louise (a Summer resort) for the purpose of guiding tourists over the dangerous passes and deep crevasses of the glaciers which lie surrounded by huge mountains at the foot of this God's Mirror.

One of the guests of the Chalet Hotel is a young and beautiful girl. The rough mountain guide soon falls under the spell of her beauty, and she, all unknowingly, is playing havoc with his heart. He dogs her footsteps constantly, worshipping her from afar with all the mute but intense passion of his nature. His young wife learns of his infatuation but remains silent, like the heroine of one of Richard LeGallienne's short stories. She, in her way, feels that his soul is only sick and that time will bring him back again to his own. But the heart when once filled with love can not long remain silent. At last, while away up in the mountains alone with the girl, the guide can restrain himself no longer and reveals to her his infatuation. Shocked and stunned by his boldness, she awakens him from his dreams by a ringing blow on the cheek and without further word leaves him, to find her dangerous way back over the crevasses alone. While passing over a perilous path she slips and falls, spraining her ankle. She is rendered helpless by the accident, and, unable to attract attention by her cries, is on the point of giving up in despair, but the guide's faithful dog finds her and carries the news of her plight back to the guide's wife.

Here the nobility of the woman is shown as, without a moment's hesitation and forgetting self and all, she follows the dog, finds her helpless rival and carries her safely back to her friends. The only reward she will accept is a pair of gloves, the gift of her husband to the girl. It is hardly necessary to say that the guide after his rude awakening soon realizes the nobility of the woman by his side, and once again husband and wife are united.

GAUMONT.
(G. Kleine.)

BOTH WERE STUNG.—A pretty young girl pays a visit to her aunt, the latter having two sons who work their mother's farm. When they see their cousin the result is magical; they both fall head over heels in love. The next morning their toilet is most carefully made, each producing some article which scores over the other. While stacking hay during the afternoon, one of them is suddenly taken ill, and betakes himself to the house. The plot not being very deep is understood by his brother, who, five minutes later, also appears, having apparently run the haying fork through his leg. Their intentions, however, are rudely frustrated, for the two ladies make the invalids comfortable and go off to finish the haying. The last scene shows how the waiting game pays, for the girl is seen in a quiet spot embracing a third man, the two brothers being hidden onlookers.

PICTURESQUE MAJORCA.—A combination of scenic and educational views produced in the usual perfect manner of this concern. This film presents all the native activities in a perfectly clear manner and shown under such ideal conditions as to make exceptionally pleasing pictures of events which partake of an industrial tone.

THE FISHING SMACK.—It has come to be unnecessary for us to state that costuming and staging are always absolutely correct and the best that can be obtained for each production. The action of this story takes place in a quaint fishing settlement. The docks are lined with craft of many kinds while the nets piled and spread on the shore serve to put us immediately into the spirit of the village. An old fisherman is very ill and has but little money to provide for himself and his daughter. A young sailor of the neighborhood proposes to buy his old boat, but the old fisherman refuses, for he feels he had rather suffer than to part with it. When his illness grows his daughter finds it impossible to buy the medicine her father needs; and without his knowing it she sells the boat to the young sailor, who immediately puts his name in place of Loik's. But the old man often thinks of his boat, and one day, taking advantage of his daughter's absence, he goes to the harbor to see it. His disappointment is great when he sees his name has been taken off and replaced by the name of Yves. The owner, arriving, explains to the old man that his daughter sold him the boat. In despair he returns to his home, where his daughter explains to him her reason for selling the boat, but he says he would prefer dying to separation from his old boat. Yves, arriving at that moment, tells the old fisherman to take back his boat but to give him his daughter in exchange, for he loves her. The maiden, consulted, accepts the proposal with pleasure and happiness comes back to the fisher's home.

URBAN-ECLIPSE.
(G. Kleine.)

TRAGICAL CONCEALMENT.—Pursued by Republican soldiers, the Marquis of Rochebrune is fortunate enough to arrive safely at his castle, but the hussars are on the track and soon invade the castle.

The Marchioness then hides her husband in a secret closet built into the drawing-room wall, and shuts the false door. The hiding place cannot be opened from the inside, and, as the Marchioness and her maid-servant are arrested by the hussars, the Marquis is left to a seemingly certain death by suffocation.

In her prison this thought haunts the Marchioness until her maid-servant sees with horror that her mistress has become mad.

During this time the Marquis has been imprisoned, and despite his efforts cannot be heard by the few servants that still live in the castle. His dog, however, scents his master and by its barking attracts attention to the secret door, and the Marquis is released.

Hearing that the Marchioness is imprisoned, the Marquis assembles the peasants and rushes to the prison. The crowd forces the doors and rescues the prisoners. But even the sight of her husband does not make any change in the mand of the Marchioness. She is apparently hopelessly mad.

The Marquis then, when his wife is brought again to the castle, places himself again in the hiding place, and appears suddenly to the eyes of the Marchioness. The scheme succeeds and the shock is so great that the Marchioness awakes from her slumber with her reason restored.

KALEM COMPANY.

THE ROUGH RIDER'S ROMANCE.—The story is supposed to have taken place during the Cuban War and the hero is a young cavalryman who goes to war and leaves a sweetheart behind promising to return and claim her at the close of the war. During a spirited engagement, as shown in the picture, the young man is seriously wounded. When taken to the field hospital the surgeon in charge gives him up as a hopeless case but a young army nurse thinks that she can save him by persistent

and faithful attention, succeeds in doing so. During his convalescence the young soldier realizes that the pretty nurse has grown very fond of him and also learns from the surgeon that he owes his life to her. Moved both by gratitude and affection he becomes betrothed to the nurse and marries her. When he returns to his old home with his bride he is confronted by his former sweetheart and for the time being almost forgets what he owes to his young wife, indeed, he is about to desert her when there is an occurrence which brings back a flood of memories and he puts aside his old love for good.

SILVER CLOUD'S SACRIFICE. centers around two young Indian girls, sisters, the younger of whom has fallen in love with one white trapper against the wishes of the Chief, her father. It is only through the aid of the older sister that the white man is able to win his India bride but in bringing about this result the older sister loses her life.

LUBIN MFG. CO.

BROTHERS.—Peter and Joe Challen are brothers and Mrs. Challen on her death bed gave the older the charge of his brother Joe. Joe was inclined to wildness and when speculation failed to provide him with the necessary funds after the "beginner's luck" was passed he falsified his father's books and used the money thus obtained in an effort to bolster up his depleted margins. But discovery came and it was Pete who, mindful of his vow, assumed his brother's crime and was turned from home. He wandered to the north where he slowly made headway with a promising looking mine. Later Joe joined him and sought to cut Pete out with Marion Boyd, the pretty school teacher who was a true product of the West, a good rider and a splendid shot. For a time Joe worked hard and Pete had hopes of his reform, but Marion refused to marry him and when he discovered that Pete possessed her photograph and became the best patron of the log saloon though not always a welcomed visitor because of his evil temper while in his cups. In one of these fits of drunken rage he vows to kill Pete and starts out to find his brother. A small boy warns Marion of his declaration and Marion hurries after him. Just as he is about to fire Marion shoots and wounds him in the pistol arm. The shock sobers Joe to a realization of his narrow escape from fratricide and two years later Pete and Marion, now married, are delighted to learn of his permanent reformation.

MIKE THE HOUSEMAID.—A woman advertised for a maid who could look after the silver, and looking after silver was Mike's best little stunt. In his eventful career he had looked after enough silver to stock a jewelry store and as he made a very fair looking girl and had some of the best references he could write himself he got the job. The plan was that when the silver was ready to be looked after his pal, Pete, should come and lend a hand. Pete came when Mike knew that all the family would be away, but they had not counted on Officer Clancy. Clancy liked the good things of life and he had taken a fancy to the girl he thought Mike was, so when the family went away Clancy dropped around for a bite and a chat. He got the bite, but not until Mike had hidden Pete in the shower bath curtains. Pete, in trying to get out after all was quiet, turned on the water and was nearly drowned before the water trickled down into the dining room to warn Mike that his side partner was in trouble. Just then the family returned and Clancy found himself without an excuse for being in the house when he should have been on post. He raced upstairs after Mike. Mike's wig came of in Clancy's clutch and that got Mike into trouble. He bolted for the bathroom and there Clancy found the pair of them and proudly chaperoned them downstairs to be praised for his cleverness in arresting the thieves instead of having to explain to the inspector why he was off beat.

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G. MELIES.

BIRTHDAY CIGARS.—Mrs. Damm and her children are seated on the porch when the postman arrives with a letter stating that their wealthy uncle would visit them. Mrs. Damm hustles the children into the house and they all get busy tidying things up for the expected guest. The boy feels the importance of the event but his sister is so lackadaisical she can't enter into the spirit of the occasion.

Mrs. Damm, in addition to numerous other provisions, goes to the cigar store and orders a box of "perfectos" sent home. The tobacconist wraps up the box of "smokes" and lays them beside a box of trick explosive birthday cigars ordered by a previous customer, placing the name and address of each customer on the respective boxes.

After Mrs. Damm leaves the store a meddlesome chap comes into the cigar store, looks at the cards while the proprietor is busy and gets the addresses on the boxes mixed; the consequence is the birthday explosives are sent to Mrs. Damm and her cigars are sent elsewhere.

The anticipated uncle is met, escorted from the train by Mr. Damm and received by the whole Damm family with a hearty welcome. They remove his boots and put a pair of slippers on his feet; take off his coat and insist upon his donning ing-chair and, with much show of hospitality, the a house coat. He is comfortably seated in a rock- box of birthday cigars is brought to Uncle, who takes one, lights it and just settles back for an enjoyable smoke—the cigar explodes with a bang.

He is furious and wants to leave the house at once; he can't stand practical jokes. The family assure him it must have been a mistake and they throw the cigars into the fireplace. Zip! Bing! Bang!!! the whole bunch of "celebrators" go off at once and the concussion knocks the old man out of his chair and upsets the rest of the family.

"Too much is plenty"—the uncle packs up his things and leaves the place, turning a deaf ear to the entreaties of his relatives. He gets away and there is mourning in the Damm home although the children can't help but laugh; neither can we.

GENEROUS CUSTOMERS.—"Business is on the Fritz," nothing to do but complain and everything seems to be going to the "demnition bow-wows." "If things get much worse I'll close up," says the restaurateur to his waiter. "And I'll give up me job," says the waiter, "if I can't get any money out of the place."

What's that? It's a "joy wagon" with a crowd of tourists; they're headed for the restaurant. Immediately the proprietor and the waiter hurriedly get a move on and hustle out to receive the guests who are soon conducted into the dining-room, served, dined and wined with alacrity that is almost magical.

The host and his waiter are all smiles and are astonished as well as pleased at the liberal way in which their customers order everything and anything. Not only do they feed well, but they invite the proprietor and his assistant to partake of their wine; and soon everybody is in a jovial mood.

The proprietor presents the bill to his customers and it is suggested that they blindfold the manager of the restaurant and the waiter, and the first one of the diners who is caught by them will have to pay the bill. The two men are much pleased with the idea and, after the handkerchiefs are tied over their eyes and while they are groping about the room, the customers all escape and make off in their automobile just as the proprietor and his assistant make a lively dash after the departing guests.

Gloom surrounds the refectory, and while the men of victuals are kicking themselves and denouncing each other, a messenger comes in with

a note from the waggish patrons inclosing a check in payment for the dinner and a forty-dollar tip for the waiter.

Joy takes the place of gloom and the two happy men fall in fond and ecstatic embrace in each other's arms.

PATHE FRERES.

MAX HAS TROUBLE WITH HIS EYES.—Max's eyes are in a bad state. He has laid aside his little mannerisms and is solemnly stumbling about his room, and gravely apologizing to lamp-posts and brick walls. He is even obliged to resort to a big magnifying glass to read his sweetheart's letters. At a cafe his affliction causes him to kiss a strange lady in place of his own divinity. A fencing master sitting at an adjoining table insists that the matter can only be settled by a duel. What happens at the duel is too funny for words, but when you see the film you will laugh heartily.

NEW STYLE INKWELL.—Peter makes a present of a new-style inkwell to his master, who upon picking up the article to examine its method of working, receives a jet of ink in his face. Delighted with the success of his trick, Peter again secures the inkstand at a favorable opportunity, and looks for fresh victims. A young man making love to a girl is temporarily disfigured to the hilarious amusement of his divinity, and an unsuspecting schoolmate is similarly badly treated, whilst peaceable pedestrians suffer incalculable damage to their clothes and tempers. Peter at last wends his way to school, arrives late, is reprimanded, and brings into play again the terrible inkwell. Master and scholars are alike bespattered from head to foot, and chaos reigns supreme until order is restored by the master gaining the upper hand and bestowing a well merited chastisement on his refractory pupil.

COWBOY JUSTICE.—Three Western bravadoes sitting in the Dewdrop saloon plot to attack the station agent and rob the railroad company of the valuable consignment that they know will be there that day. Sneaking quietly along the rails, they enter the depot and creep into the waiting room and shoot at the agent in the inner room. He, after shooting one of them dead, drops with a wound in his wrist. He sees that discretion is the best policy in the face of the overwhelming force, and pretends to be dead. The two villains blow the lock off the strong-box and take the contents. Making for the main road they stop an automobile at the point of their guns, and mounting, force the driver to take them along. Meantime the agent, though faint from loss of blood, telephones the sheriff, who, together with his deputies, start off. Arriving at the station they receive full particulars from the agent and commence the pursuit. From a handkerchief found on the road, and which they pick up while galloping at ful lpace, they see that they are on the right track, a fact which is also confirmed when they come across the driver of the auto bound by his machine, the gasoline having given out. A little further on they come to a ranch from which the two desperadoes had stolen horses to continue their flight. Augmented by these aggrieved parties, the sheriff and his band continue the spirited chase across rough country until they gain sufficiently to be able to shoot one of the ruffians from his horse. The remaining thief, thoroughly frightened, takes to the water, where he is easily captured and led back to receive the punishment he so richly deserves.

THE WOMAN OF SAMARIA.—The scenes open with Jesus in the act of performing miracles before leaving Jerusalem with His disciples. He passes through Samaria, where the people mock both Him and His followers, and finally He comes to Jacob's well. Here, wearied with His journey, He seats Himself, while the disciples go into the town to buy food. To the well also comes a Samaritan woman to draw water, and Jesus asks her to moisten His parched lips. The woman at first refuses, protesting that the Samaritans can have no dealings with the Jews, but the words of the Stranger proving to her that she is speaking to the Messiah, she raises her pitcher so that He may drink. She then runs into the city to announce the news, afterwards returning to the well to beg Jesus to accompany her to her own people, whose slower moving feet she has outstripped. Jesus complies, and the Samaritans, whose mockery and incredulity die away on their lips as they perceive the Messiah, acclaim Him joyfully.

ABRAHAM LINCOLN'S CLEMENCY.—The incidents pictured in this film are founded on fact and relate to William Scott, a young soldier from the State of Vermont. Scott is on guard after a heavy day's march, and being found asleep is placed under arrest. He is tried by courtmartial and sentenced to death. Meantime we see President Lincoln in his study at the White House in deep thought, and seeing a vision of the Civil War and the sorrow caused by it. The vision disappears and he reads a letter from Mrs. Scott pleading for the pardon of her son. Deeply affected he lays the letter down and sees another vision—that of the gray-haired mother and a nameless grave. We next see Scott being marched off to the spot where he is to be shot. All is in readiness for the fatal word of command to be given, when through a cloud of dust a coach dashes up attended by outriders. The President steps out and pardons the prisoner, who falls on his knees and blesses him. The next scene is that of a battle with the Union soldiers retreating. The color-bearer falls, but William Scott rushes up, grasps the flag and rallies the Union troops, but amid the dreadful carnage he himself is shot. That night the doctors and ambulances are searching among the dead for the wounded who are still alive. They reach Scott. He is dying. A vision of the President appears before him, giving him a wreath of fame. Scott staggers to his feet, and as the vision fades away, drops dead. As a fitting climax, we see a tableau of President Lincoln taking from a Union and a Confederate color-bearer their respective flags, rolling them together and when they are unrolled displaying the Stars and Stripes.

SELIG POLYSCOPE COMPANY.

THE EARLY SETTLERS.—Hiram Brown and his family decide to emigrate to the West and cast their lot in the then almost uninhabited country known as Minnesota, leaving their unprovised home on the Ohio River. They started on their long journey in old fashioned covered wagons. Two months later, they reach the Mississippi River; being in the early Fall the water was low and easily forded upon their landing. They camp for the night.

Indians not relishing the invasion of the pale face watch them under cover of darkness—the Indian Village near by give the family warning to move on, but this the sturdy farmer refusee to do and is seen cultivating with his team of oxen. An Indian girl (a spy) under the guise of selling Indian wares, is admitted to the camp, gaining the information she sought, reports quickly to her tribesmen, who resolve upon decisive action at once.

In the meantime Spotted Eagle has formed an attachment for one of Brown's daughters. A plan of complete capture of the family is arranged and carried out with all the cunning and fearlessness that characterized the American Indian of that period. They take their captives to the village where they are tied to the stake. A trapper taking his life in his hands, runs the gauntlet—mounts a running horse and hurls the Indian to the ground (a sensational scene in the extreme).

The young girl who had previously warned the camp of Indian uprising is seen making her way to the military post to report the capture. When the soldiers reach the Brown camp, they find the lone settler that had made good his escape on Indian horse and who guided them to the village where a spectacular rescue of the prisoners is affected and again reunited.

SETTLED OUT OF COURT.—"Jealousy is the spice of life," so they say and yet how very often does it not make life too spicy. At a reception given in the residence of the Van Cleves, in honor of their son Willie, a musical genius, Mrs. Van Cleve surprises her husband in a tete-a-tete with a pretty woman and at once she looks upon this as a serious matter. In order to find solace for her wounded affection, she proceeds to amuse herself with a prepossessing gentleman, much to the chagrin of Mr. Van Cleve.

After the departure of the guests, there is a debate between the parents and each one, too certain of having been wronged, is unwilling to attempt reconciliation. A trip to Reno to secure a divorce is the outcome of the interview.

Willie is left with his grandmother, and having learned the cause of the sudden departure of his parents, he determines to join them at Reno. But where get the money, his grandmother having refused to aid him? Willie takes to playing on the street, whereby he earns enough to at least take him part way to Reno. Off he travels, until his funds are exhausted and then he is put off the train in a Western town. Here he again becomes popular by his fine musical talent and collects enough money to continue his journey.

Hungry and tired, he at last reaches Reno and while playing on the street, attracts the attention of none other than his father, he recognizes the familiar sounds. But not he alone stops to listen. Also the mother comes to the side of her son—meets face to face with her husband. The pleading of the boy "Lets go home," finds its way to the heart of the parents and all are happy at the reunion.

VITAGRAPH COMPANY.

JEAN GOES FORAGING.—A young married couple, desirous of getting next to nature for a few days, outfit themselves with a camping kit and start to rough it in the fields and woods, depending upon their skill in fishing and hunting for their own rations. In the beginning this appears to be quite a lark and lots of fun, but as time goes on and they "get up against it," the fish won't bite, the game is nowhere in sight, and their provisions run out. They are in a bad way for food. Their bones ache and they are pretty nearly all in. Here is where they find their faithful dog, Jean, a friend in need. He starts out foraging and soon returns with a fine rabbit, which they cook and find very relishable. He brings them "eats" from all directions and keeps them well supplied with the necessaries of life. Jean is always on the job, and the way he finds the stuff is a caution. Even with Jean's assistance things get worse and worse, until they give up their exploit in despair and disgust and make their way toward home, which they reach completely used up. They order a supply of groceries and things with which to regale themselves and recuperate their lost health and strength, making a declaration never again to wander from their own fireside. The landscapes shown in this picture are variations of nature that delight the eye and give a general view of the wanderings of these two foolish young adventurers. The intelligence of the collie dog, Jean, displayed, and his wonderful acting make "Jean Goes Foraging" a very extraordinary and individual film.

CAPTAIN BARNACLE'S CHAPERONE.—Old Captain Barnacle has a motherless daughter who is in love with a sailor boy named Jack. The Captain, with his daughter, lives in a comfortable little cottage by the sea, which, needless to say, the Captain follows for a livelihood. Between his business and his daughter he is very much occupied and troubled. He loves his little girl and strenuously objects to Paul's attentions and the prospects of losing her. The problem arises: How can he prevent it? He tells his difficulty to an old friend, who suggests putting an advertisement in the newspaper for a chaperone, and he readily swallows the idea, hook, bait and all.

A very severe, talkative, prim female of age and experience answers the "ad," is duly established as charge of affairs and custodian of the Captain's daughter, and he goes to sea feeling "all is well." Ruth does not take kindly to this arrangement and interference with her love matter. She sends word to Paul about the chaperone and he hits upon a plan to outwit the Captain and his vigil.

Disguising himself as a peddler he comes to the cottage, interests the old "gal" in his goods, and while she is admiring them he makes love to Ruth. The chaperone is much pleased with the peddler, and when he presents her with a fancy handkerchief she gets a desperate crush on him, which he encourages.

"The peddler" calls a second time on an invite to take tea. Paul gets in some fine bits of lovemaking with Ruth, and entirely captivates Mrs McGillicuddy, the chaperone, with whom he makee an appointment to elope in order to get her out of the house and give Ruth a chance to elope with him.

The Captain, while all this is going on, is in another port, where he receives a letter from the chaperone that his daughter is a model girl and the young lover has not put in an appearance since the Captain went away. Captain Barnacle is delighted.

We return to the cottage, where we see the gay Mrs. McGillicuddy, with heart a-flutter, preparing to meet the "peddler," packing her valise and leaving the house for the meeting-place. In the next scene we see her sitting by the roadside waiting. The "peddler" drives along, tells her he is going to the village for a few necessaries and he will stop for her on his return.

Instead of going to the village Paul goes to the cottage for Ruth, takes her in the buggy and starts for the parsonage, passing the chaperone, who is waiting by the roadside; he just stops long enough to remove his peddler's disguise, give her the laugh, whip up his horse and leave her in a paroxysm of rage at being so cruelly duped by the young couple whom she was engaged to watch.

Old Captain Barnacle reaches home to find a note from his daughter saying: "Even a chaperone cannot keep two loving hearts apart. By the time you get this I shall be Paul's wife." The chaperone rushes into the cottage, falls into the Captain's arms, and tells him all about the elopement. They both wilt while the happy young couple are seen driving away on their honeymoon.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, October 31.

Biograph—Two Little Waifs (Dr.) 997
Lubin—Brothers (Dr.) 950
Pathe—Max Has Trouble With His Eyes (Com.) 394
Pathe—New Style Inkwell (Com.) 272
Pathe—Darjiling (Sc.) 331
Selig—Settled Out of Court (Dr.) 1000

Tuesday, November 1.

Edison—The Key of Life (Dr.) .....
Gaumont—Both Were Stung (Com.).....698
Gaumont—Picturesque Majorca (Sc.).....269
Vitagraph—A Double Elopement (Dr.) 999

Wednesday, November 2.

Essanay—(Title Not Given) .....
Kalem—The Rough Rider's Romance (Dr.).....990
Pathe—Cowboy Justice (Dr.) 750
Pathe—The Facori Family 243
Urban—Tragical Concealment (Dr.) 640
Urban—Crossing the Andes (Sc.) 350

Thursday, November 3.

Biograph—Waiter No. 5 (Dr.) 997
Lubin—Mike the Housemaid 990
Melies—Birthday Cigars (Com.) .....
Melies—Generous Customers (Com.) .....
Selig—The Early Settlers (Dr.) 1000

Friday, November 4.

Edison—Riders of the Plains (Dr.) .....
Edison—Boy Scouts of America (Sc.) .....
Pathe—Woman of Samaria (Dr.) 902
Kalem—Silver Cloud's Sacrifice (Dr.).....967
Vitagraph—The Children's Revolt (Dr.) 992

Saturday, November 5.

Essanay—(Title Not Given) .....
Gaumont—The Fishing Smack (Dr.) 961
Pathe—Abraham Lincoln's Clemency (Dr.)) 1030
Vitagraph—In the Mountains of Kentucky 978

LICENSED RELEASES.

BIOGRAPH.

Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993

EDISON.

Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.) 1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.) 1000
Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Dr.) .....
Nov. 4—Riders of the Plains (Dr.) .....
Nov. 4—Boy Scouts of America (Sc.) .....
Nov. 8—The Little Station Agent (Dr.) .....

ESSANAY FILM CO.

Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.) 372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000

KALEM CO.

Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.) 990
Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000
Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975
Nov. 2—The Rough Rider's Romance (Dr.) 900
Nov. 4—Silver Cloud's Sacrifice (Dr.) 967

LUBIN.

Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990

GAUMONT.
G. Kleine.

Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.) 698
Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050

URBAN-ECLIPSE.
G. Kleine.

Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350

M. MELIES.

Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....

PATHE.

Oct. 19—Around Pekin (Scenic) 213
Oct. 21—His Life for His Queen (Dr.).....918
Oct. 22—Mystery of Lonely Gulch (Dr.).....950
Oct. 24—Another's Ghost (Dr.).....748
Oct. 24—Hagenbeck's Menagerie (Edu.).....203
Oct. 26—Motor Fiend (Com.).....610
Oct. 26—Bruges, Belgium (Scenic).....370
Oct. 28—Max in the Alps (Com.).....610
Oct. 28—Buffalo Fight (Topical).....358
Oct. 29—The Indian and the Maid (Dr.).....995
Oct. 31—Max Has Trouble with His Eyes (Com.).394
Oct. 31—New Style Inkwell (Com.).....272
Oct. 31—Darjiling (Sc.) 331
Nov. 2—Cowboy Justice (Dr.) 750
Nov. 2—The Facori Family 243
Nov. 4—Woman of Samaria (Dr.) 902
Nov. 5—Abraham Lincoln's Clemency (Dr.)...1030

SELIG.

Oct. 17—The Foreman (Dr.).....990
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....365
Oct. 27—Blasted Hopes (Dr.).....1000
Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bachelor (Com.) .....
Nov. 10—The Vampire (Dr.) 1000

VITAGRAPH.

Oct. 15—The Legacy (Dr.).....
Oct. 18—Auld Robin Grey (Dr.).....991
Oct. 21—Davy Jones' Domestic Troubles (Com.).1000
Oct. 22—Clothes Make the Man (Com.).....665
Oct. 22—A Day on the French Battleship "Justice" (Scenic) 335
Oct. 22—Clothes Make the Man (Com.).....983
Oct. 25—Jean Goes Foraging (Dr.).....1000
Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335
Nov. 1—A Double Elopement (Dr.) 999
Nov. 4—The Children's Revolt (Dr.) 992
Nov. 5—On the Mountains of Kentucky (Dr.)..978

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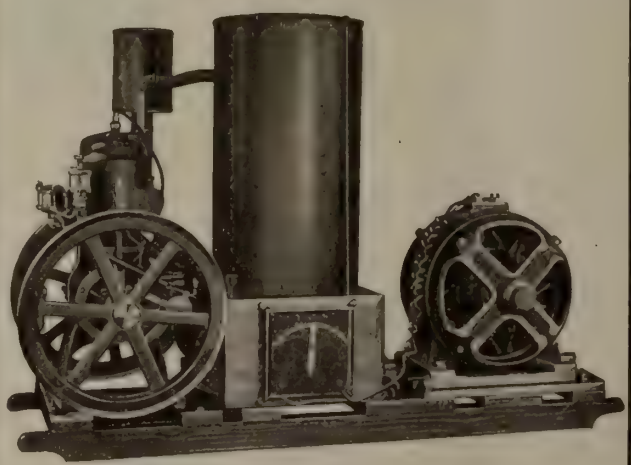

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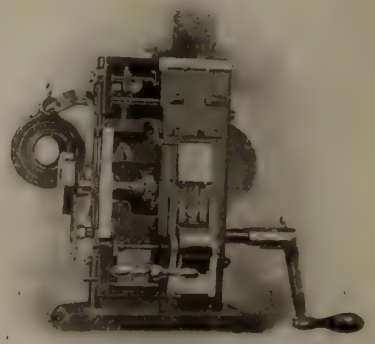

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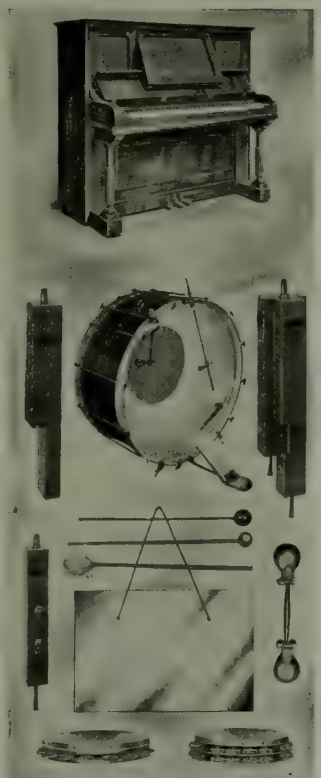

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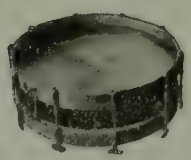

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DEFENDER FILM COMPANY.

COHEN'S GENEROSITY.—When Cohen is beset by some rowdies who fell him, there is one with the makings of a hero and strong arms who comes to his rescue and drives off the assailants. He assists Cohen to arise, helps him on his way and shows him other acts of considerate kindness, and Cohen, grateful to his benefactor, blesses him and asks for his card, so that he can ever remember the youth who came to his aid in his hour of distress. The time passes, as it has a way of doing, bringing changes, and, in the hearts and lives of some, storm and strife. Into the home of Harry Burton, Cohen's champion, enters misfortune; with weary footsteps, poverty-stricken, bleak and desolate is the existence of Harry and his aged mother, who, through the strain and stress, falls ill. The doctor must be had; there are no funds to pay the bill he will tender. Harry takes his watch, decides to pawn it and with the money he will obtain, procure medical aid for his sick mother. Fate's meshes are weird and fanciful and the web the mysterious damsel weaves is a fabric of mystic wonder. The pawnshop into which Harry comes is none other than that of Cohen's, who has ebbed the strong current of the tide of fortune and has come out victor in the strife. Cohen looks at the boy, stares long at him, as though his face stirred some dim memories of the dreary past. He consents to take the watch, names the price, and in writing the name of the boy recognition dawns upon him. Welcoming his savior, he listens to the pathetic story the boy relates and something deep aches at his heart. In his throat there is a gigantic something he cannot swallow. When the recital is over he goes with the boy, purchases delicacies for the stricken mother, and brings sunshine and sunbeam to a home clouded in shadow. The mother becomes well. Cohen procures a position for the boy. All ends well.

"IMP."

KEEPING HIS WORD.—He was only a newsboy, but in his small way deserved as great respect as the highest in the land. He was not merely self-supporting—he took care of his little brother, too, to whom he was father, mother and elder brother, all rolled into one.

Business was not good with him and he had great difficulty in selling his papers, but he persevered and allowed no one to pass him unsolicited. One day—and trade had been particularly dull—he followed a wealthy gentleman to the front of his residence, begging of him to buy a paper. The gentleman told him that he couldn't purchase it, because he had nothing less than a one-dollar bill. The boy assured him he would get him the change for it at once, but the man only shook his head and turned to walk away. Seeing the chance for a sale slipping from his grasp, the lad pleaded earnestly with him, saying, "I'll bring you back your change, Mister, I give you my word I will!" Well, the gentleman gave him the bill, and looking doubtfully after the running lad, awaited his change. But he waited in vain, for the little newsboy did not return. Going into the house, the man told his wife he had been "stung" again.

On his way back with the change, the boy had been run down and cruelly hurt by an automobile, picked up by some of his poor but kind-hearted neighbors and carried to his miserable little garret room. After they laid him on his bed he opened one of his tightly clenched hands, which still contained the change, and calling his little brother to him, he gave him the money and with careful directions bade him return it at once.

The little fellow hastened away on his errand and was soon ushered into the rich man's library by the good-natured footman. The gentleman and his wife were just preparing to leave home to attend a social function, but after receiving the delayed change and learning the pitiful cause of the delay, they altered their plans and telephoning their own physician to take charge of the case, they hastened to the bedside of the injured boy, taking the little brother with them. Arriving with the doctor, he soon advised them that the case was hopeless. After his examination by the physician, the stricken newsboy, raising himself in bed and smiling bravely at the gentleman and his wife, whispered weakly: "Mister, I kept my word!" and fell back dead.

The little brother has a fine new home now in the rich man's family.

THE MODEL'S REDEMPTION.—He was a poor but talented artist, struggling for fame in a shabby little studio. Food of any kind had ceased to be a necessity with him and had become a luxury, for out of his meager savings he was able to buy it but rarely.

Below him, in the same building, was another artist, famous and rich. His gorgeous atelier constantly rang with the gay laughter, happy talk and merry tinkle of the wine glasses of his many friends of the Bohemian world in which he shone. And the queen of the rich artist's circle was his beautiful model, a girl of many moods and fancies, a reckless, light-hearted creature of impulse.

One day the poor artist, suffering the pangs of hunger and being at the end of his resources, decided to sell one of his pictures for what it would bring, in order to buy bread. Taking it from the wall, he started out of the building. As he passed the door of his rich neighbor, the beautiful model appeared, followed by a crowd of admirers. Noticing the woebegone expression of the poor artist, she stopped him and in a spirit of fun seized him by the arm and dragged him into the studio into the midst of a hilarious crowd of artists and their models. Inspired by the same jesting spirit, she promised the poor artist to pose for him and he retired from the room, filled with wonder and rapture at the prospect.

He made what crude preparations he could to receive her and she, true to her word, made her appearance. While she was posing for him, her employer and some other men friends came up after her and dragged her away with them, she bidding the poor artist a laughing farewell.

But the influence of the poor artist was upon her—he was different from the rest—and she returned again and again, petulantly driving away her friends when they came after her.

At last the painting was finished—a beautiful picture of the Madonna. She could not recognize it as herself—the physical likeness was perfect, but the spiritual element seemed foreign to her nature, and this caused her to see herself as never before and a change came over her.

Then came a day when the artist fainted from hunger at the door of the luxurious atelier and was carried back to his attic, attended by the beautiful model and her friends. A doctor was summoned and his verdict was "starving to death."

Seeking aid from none of her rich friends, the model sold her costly apparel and bought food and wine for the artist. But all too late came assistance. He died and she, forsaking her former friends and admirers, took the veil and became a nun, and kneeling in her cell at her devotions, prayed for him who gave his last atoms of strength to paint.

LUX FILMS.

FATTY BUYS A BATH.—Fatty, as his name implies, is an exceedingly stout individual, but very active at that. He purchases a bath, and arriving at his home, packs himself in his new purchase to see whether it will fit. It does, so tightly that poor Fatty cannot get out again. So he—or rather the bath—wanders away down the street, upsetting many harmless pedestrians. He hires a cab, but cannot enter through the door, and eventually is hoisted on the top and drives away. Naturally enough, Fatty—still in the bath—falls off, while cabby, blissfully unconscious, drives on. Fatty knocks over a lamp-post, one or two people, and then wanders on to a bridge. His antics annoy two men, who throw him in the river. He arrives at the bottom and is finally rescued by a friendly driver.

HER DIARY.—A young lady, the keeper of the diary, is much in love with a man, who, unknown to her, is already betrothed. She writes in her diary that "he loves me, and I love him. Hoping to marry soon." But this happy dream is not to be realized, for shortly after the girl meets her lover walking arm-in-arm with another lady. The shock is too great for her, and she writes, "I have seen him give his arm to another, and I must go away." Six years elapse, and the girl has become a well-known specialist in children's diseases. One day she is called to the house of Mr. J. Tindall, whose little daughter is seriously ill. The girl recognizes the name as that of her old lover, and after some hesitation decides to go on her errand of mercy. She is recognized by the man, but the thought of what has happened prevents any understanding. Returning to her home, she writes in her diary: "I have saved his child, and the mother has been dead four years. It has brought sad memories to my heart." Later the man and his little girl call, and he pleads for forgiveness. The girl hesitates, and then writes: "He has returned, and I shall be the foster-mother of his child." Placing the book down, it is picked up by the little girl, who shows it to her father. He sees in the brief lines that forgiveness has been granted to him, and takes his true love in his arms.

THANHOUSER COMPANY.

MISTRESS AND MAID.—Nan Willis is a wealthy young heiress who visits a fashionable seaside resort at which she is unknown. She is accompanied only by her maid, Susan, an envious woman, who bears her mistress no great love. Bored by the even tenor of her life, Nan decides to seek adventure by changing places with her maid, and thus escaping the restrictions of conventionality with which she has constantly been surrounded. She makes the acquaintance of a young lifeguard, Jim Holt, and accepts his offer to teach her to swim. A very real affection springs up between the two young people, and Nan is sure that Jim, unlike her other suitors, loves her for herself alone, as he thinks her only a lady's maid.

While visiting an isolated lighthouse, Nan, accompanied only by Sue, is made a prisoner in one of the upper rooms of the structure. The plot is Sue's, who hopes thus to be able to make her escape with Nan's jewels and other valuables. The rascally young keeper of the lighthouse and his miserly old grandmother are made a party to the plot by accepting an offer to share in the spoils.

Through her faithful Newfoundland dog, who braves an angry sea, Nan sends a message to her lifeguard sweetheart, who comes instantly to her aid. After a spirited encounter with the keeper of the light, who is also Nan's jailer, the young people make their escape in Jim's boat. They reach the hotel in time to confront Susan, who cringes with fear when caught redhanded with her mistress' belongings. Nan allows Susan to go unpunished, feeling that the happiness she has found in the proof of Jim's unselfish love more than compensates her for all the hardships she has endured.

THE AMERICAN AND THE QUEEN.—Maude, the beautiful Queen of Rumania, is deposed through the efforts of her wicked cousin, Rupert, who seizes the throne. He tries to make love to Maude, but when she spurns him he has her thrown into prison. Through the efforts of her faithful lady-in-waiting, and a kindly priest, the young Queen escapes.

While on a steamer, her cousin's spy locates her, and decides to give her poison, but his attempt is detected by Jack Walton, a wealthy young American who has seen the Queen and fallen in love with her without knowing anything as to her history.

A number of noblemen urge the Queen to make an effort to regain the throne, and when Jack joins his plea to theirs, she consents. But the Queen is only in her country a few hours when she is arrested during the absence of Jack on a mission.

Jack prepares to save the Queen, but has hit on no definite plan, when Father Paul proposes a scheme. The Queen's prison is on the ground floor; it is possible for her to stretch her hand through the bars. And Jack marries the woman he loves, although a stone wall is between them. The priest, with the bridegroom, is outside, and the careless guards do not see them.

Rupert then sends for his cousin again, and for the second time offers to marry her. But she spurns him. Then he orders her execution. The sentence is about to be carried out when Jack arrives with a squad of United States troops from a troop ship in the harbor. The Queen is entitled of an American. And she gets it. Rupert loses his life in the ensuing combat.

YANKEE FILM COMPANY.

SPIRIT OF THE WEST.—A half-breed horse trader while visiting an Indian camp falls in love the daughter of the chief. The girl induces her father to barter with the half-breed for one of his best horses which she wishes for her own. The half-breed observes affectionate glances directed to a swarthy member of the tribe on the part of the girl and realizes there is little chance of winning her except by force. He lays his plans accordingly and prepares to put them into execution. While out riding one day with her Indian favorite, they become separated for a few moments and the ever-watchful half-breed seizes the opportunity he has been waiting for to carry off the girl. Riding along at breack-neck speed, he snatches her from the back of her horse and gallops for the hills. They ride all night, reaching the foothills at day-

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break, where the girl is left securely bound, while the half-breed rides a mile away for food. She manages to cut her bonds with a knife, which the half-breed failed to discover on her person, by manipulating her hands so as to bring the leather thongs against its sharp edge. Making her way from the vicinity she comes upon an emigrant train, where she tells her story and is given food and water. The half-breed returns and finds his prey has escaped. Following her trail, he soon learns of her whereabouts, and realizing a bold stand is necessary, rides up to the leader and demands the girl. The half-breed is warned to be on his way. Thirsting for vengeance, he gallops off to the Indian's camp and tells the old chief that his daughter has been made prisoner by a band of emigrant horse thieves and offers to lead them where she is. Mounting their horses, the Indians go in pursuit and overtake the emigrants. They come upon them in camp and attack them. Meanwhile, the girl leaves her protectors in company with one of the party who is sent to guard her to the camp in safety. From the hills in the distance she sees the Indians firing on the emigrants and determines to return to aid them if possible. She arrives just in time to present a wholesale slaughter of the emigrants and tells the old chief the story of her abduction and rescue. The girl's swarthy Indian sweetheart overhears the narrative and slips away in search of the half-breed, who has taken alarm and fled. They meet on the summit of a high cliff and a battle for life ensues. Inch by inch they reach the cliff's edge, each trying vainly to hurl the other into the gorge below. A knife-thrust momentarily weakens the half-breed and he falls, but clutching wildly at his adversary, he succeeds in pulling him over as he falls and they both plunge to seeming destruction. The Indian, however, is saved by a projecting ledge half-way down the cliff, and is later rescued by his tribe, who lower a rope and raise him to safety. The Indians show their appreciation to the emigrants by taking them into camp and replacing, as much as possible, their burned and damaged possessions.

CHAMPION.

THE RANCHMAN AND THE MISER.—Horatio Wright, railroad magnate and banker, accompanied by his wife and daughter Olive, is traveling in the West. Incidentally the charm of the open country appeals to the girl. With her brother as companion she goes out strolling on the rocks one fine morning. The nature of the ground being very uneven, she twists her ankle and at the same time drops her pocketbook. Happening along at the instant, Peter Print, an old miser in the locality, picks up the purse, and, unnoticed by the girl, makes off with it. Unfortunately for him, however, his parsimonious nature is rudely jolted by the timely interruption of Fred Mann, son of a neighboring ranchman, who, having been lounging in the vicinity, is a witness to the occurrence, and now prevents the pilfering of the purse and restores it to the young lady.

This act wins the gratitude of the Wrights, and being a young fellow of rather prepossessing appearance, they invite him to call at the hotel where they are stopping. He becomes a constant visitor and eventually proposes to the girl and is accepted. Being of poor parentage, however, he deplores the fact to his parents that he hasn't enough money to even buy the girl a ring. The ranchman, his father, in sympathy with his son, resorts to the old miser, to whom he gives a note for a loan of money. The note becomes due and the ranchman cannot meet it, and being pressed by the miser, he becomes desperate. While visiting the Wrights he is attracted by a diamond brooch lying on the table. He is ordinarily an honest man, but the band of temptation presenting an easy exit from his difficulties, he snatches it up and redeems his note with the old money lender. Subsequently the jewel is missed and Fred is accused of the theft. The welfare of the boy being uppermost in his mind, this object, which has led him to wrongdoing, now decides him to vindicate his son at his own cost. In the interim the miser has become convinced that the jewel is bogus, and working himself into a frenzied fit, goes in search of the ranchman. He finds him in the banker's apartments, where he is about to confess the theft. Clutching the diamond, the old man with distorted features is about to rush at the ranchman when he falls dead of heart failure, and with the recovery of the jewel the guilt settles upon the dead man. The banker, having recovered the jewel, will hear no more about it and apologizes to Fred for the grievous mistake, thereby saving the ranchman's honor and to the son his sweetheart.

ATLAS FILM COMPANY.

THE KING OF BEGGARS.—James Ravencroft was a well-to-do broker whose name in financial circles was one to conjure with during the palmy days of his career; he becomes gradually reduced to poverty, but manages to keep his financial condition a secret to his family. He conceives the idea of forming a "Beggar Trust" as a means of revenue. From this time on Ravencroft leads a dual life. At home he is the same lovable husband and kind father. In the underground rendezvous of the beggars he is the scheming, crafty king of petty sharpers and fakirs. His kindness towards a homeless waif, one of the beggars, wins for him her friendship and his life is saved when the band becomes mutinous and decides to elect another king. Ravencroft amasses a fortune through his system of employing beggars and escaping secretly when the police raid the beggars' haunt, he returns to his room with the girl, through a secret panel, secures his hidden board from a cleverly concealed safe in the fireplace and hurries home to his family, the beggar crew being hustled off to police headquarters meanwhile. At the Ravencroft home the girl is adopted and everyone seems happy, except the master of the house, who, in his escapades with the beggars, contracts a severe cold which develops into consumption. Day by day his ailment grows worse. Two of the beggar crew escape from the police and discover a connection between their former king and the broker, Ravencroft. They call at his home and demand money. Ravencroft orders them from the house, whereupon they notify the police that the King of Beggars is none other than the broker. Ravencroft's weakened condition is no match for the shock of arrest, and he drops dead when a detective arrives at his home.

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NESTOR FILM COMPANY.

THE GIRL FROM THE EAST.—It was useless—Helen Bright could not and would not marry Clarence Richman, so, leaving a note for her father, the girl boarded a train for the West, meaning to remain at her uncle's ranch until Col. Wood B. Bright had agreed to pester her no further in regard to that detested fop. Arriving at the little Western station, Helen looked around for a conveyance; none was to be had, and it looked very much as if the young woman would be forced to walk, when her uncle's neighbor, young Bowin Good, mounted her upon his horse, and as he walked beside her extolling the many beauties of the West, Miss Bright once more congratulated herself upon her wisdom. This was indeed a glorious section of the country. So the weeks slipped past, and Helen's opinion of the West, enhanced by the constant companionship of Bowin, steadily increased. One morning, however, her complacency received a rude shock—Uncle Bill had a telegram from her father in which the old gentleman declared he and Clarence expected to arrive the following day and to have a minister ready. In despair, the young people carried their troubles to Actor Fairly Wise, who was spending his vacation with Bowin. When Helen declared that Uncle Bill had not met his brother for fifteen years and gave a description of the Colonel and his would be son-in-law, the actor fairly beamed upon them with satisfaction. His plans were soon formed—he would meet the two men on the road, and by asking aid for a friend, would induce them to follow him into the woods. Once there, he would be joined by Bowin, and together they would force the newcomers into a deserted shack and compel them to drink enough liquor to muddle their brains. After which they would be made to hand over their clothes and dress in a couple of convict suits prepared for the occasion. Then, with the aid of the actor's make-up, they would quickly transform themselves into the Colonel and the fop, respectively, and hasten back to the carriage, command the driver to take them to Sheriff Ketchem's, whom they would put upon the track of the two "escaped convicts" to gain time, then dash up to the ranch. Here Helen and her supposed Clarence would be quickly joined in holy bonds of matrimony with the consent and blessing of Uncle Bill, at least. On the following day the actor proved himself to be an artist indeed, for so remarkable was his make-up and so excellently did he play his part that for a moment even the Colonel's daughter was deceived. The surprise of the day, however, came when the sheriff and his men brought in the now merry Colonel, for instead of venting his displeasure upon Helen as she had expected, she was given his blessing and actually complimented upon her independence and spirit.

ECLAIR FILM COMPANY.

THE RESURRECTION OF LAZARUS.—Lazarus and his sisters, Martha and Mary, are dearly beloved of Jesus, and the first scene shows Jesus in the home of His friends where He is being entertained in their quaint, homelike fashion. Jesus departs on a long journey, and during His absence Lazarus is taken seriously ill, and despite the great efforts which are made to save him he finally breathes his last, to the great grief and despair of his sisters. After the customary formalities, the body is borne forth to the tomb, followed by the weeping sisters, and other mourners. The two sisters are doubly grieved, as they feel that if their dear Master, Jesus of Nazareth, were there He could relieve them. As Mary is mourning alone and most dejectedly, suddenly there appears before her a vision of her Lord Jesus, and He tells her in His calm, comforting voice, to be of good cheer, for He is able to put an end to her sorrows, and is willing to help her. A few days later Jesus returns to Bethany, and the home of the bereaved sisters, and as He approaches the house He meets Mary, still weeping in her grief for her dear brother. She tells the sad tale to the Master and

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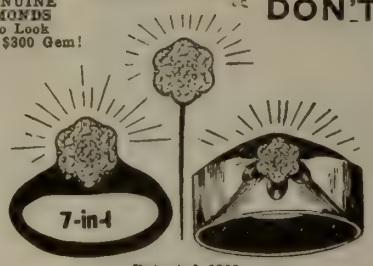

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His heart is filled with compassion; He bids her to put an end to her sorrows, and begs her to accompany Him, together with Martha, to the tomb of their brother. At first she and her friends demur, saying: "Alas, it is too late—three days has he already lain in the grave." But the Master does not heed their protestations; He approaches the tomb, and after a prayer to His Father in Heaven, He commands the young man to come forth. At the sound of His voice, Lazarus arises and arrayed in the glistening white apparel of the grave, approaches the Master, and with an exclamation of joy and wonder, falls upon his knees at Jesus' feet. The wondrous miracle is accomplished, and the vast multitude which has gathered around join in a shout of praise and glory to the Messiah.

RELIGIOUS FETES AT TIBET.—The Eclair Company has the honor and the great pleasure to present to their patrons the very first views which have ever been taken within the most sacred Temple of the Lamas. Marvelous to behold are the imposing decorations of the ancient edifice, famous for its bronze dragons and other awful statuary, and while the spell of mysticism is yet upon us, a vast procession of priests of the seminary, on the way to prayer, comes into view, preceded by a company of musicians playing ivory instruments of such proportions that it requires several men to bear each piece. Then follow the Chinese officers, magnificent in their weird but sumptuous costumes, and last comes the great crowd of followers of the Faith, to join with the mighty in presenting sacrifice and homage to the great god, Dalai-Lama.

CINES.

A WOODEN SWORD.—Slender pay and an eternal thirst force old Sergeant Arnold to forget the fact that his weapons are not his own, but the King's. Cool, frothing beer cannot be had for the love of it, and in order to replenish his quite exhausted purse, the worthy Sergeant pawns his trusty blade! Frederick of Prussia, under the disguise of a private of his own guard, witnesses the risky transaction of the Sergeant. He immediately orders a review of his guard regiment, and when in front of Sergeant Arnold, orders him to produce his sword for inspection. The next moment the blade is snapped in two by Frederick, who knows that the steel has been changed for a simple wooden slat. This means for old Arnold court-martial, and the execution platform, and the brave old fellow is quite willing to meet his fate like a man. At the crucial moment, however, the King notices on the breast of Arnold the Medal of the Brave, and consents to forget the sin and remember only the courage of his faithful old grenadier.

SOLAX COMPANY.

A FATEFUL GIFT.—Tom Harding, after a long siege of enforced idleness and with his family in want, meets Jack Willing, a wealthy Westerner, who, very lavish with his money, hands over to Tom a crisp one hundred dollar bill for a small favor received.

What can a poor man, a man on the brink of starvation, do with so much money? Tom is completely flabbergasted for the moment, but he soon recovers his scattered wits and starts to get the bill changed. He tries various places in vain and is finally driven to a saloon, where he is given change for five dollars instead of the hundred. Tom loudly demands the other ninety-five dollars; but to no avail. To cap the climax, he is handed over to the police and a charge of robbery made against him. As appearances are against him, Tom is tried, found guilty and sentenced to imprisonment.

Some time later, Tom's little girl is accidentally struck by Jack Willing's automobile and is seriously hurt. As the child's life is despaired of, friends obtain a permit for the father to visit his home accompanied by two sheriffs. On meeting Jack Willing, the distracted man accuses him of being the cause of all his troubles. Jack explains the situation, gains Tom's freedom and more than makes up for the sufferings he has unwittingly brought upon poor Tom and his family.

POWERS PICTURE PLAYS.

ADVENTURE OF A MILLIONAIRE.—Richard Stanley, a young millionaire seeking a new experience, dresses himself up as a tramp to go slumming in earnest. He rescues Arthur Harvey, a society swell, from two drunken sailors who were assaulting him. Harvey takes Stanley to his home. He introduces the supposed "bum" as young Stanley, the missing millionaire, to Ethel Lane, a beautiful young girl, who had rejected Harvey's proposal of marriage. Stanley enters into the game, and he and the girl fall in love with each other. At a dinner party Mr. Lane announces the engagement of his daughter to Stanley. A letter comes from Harvey, stating that Stanley is really a tramp whom he picked up in the street, but Harvey's nasty scheme is exploded, and he is dumbfounded when the young man proves that he is really Stanley, the millionaire.

THE SHERIFF AND "MISS JONES."—Harold Vance is in love with Mary Noyes, at whose Western ranch home he is a visitor. Jim Drake, an admirer of the girl, attacks Harold, and in the struggle shoots himself with his own pistol and then tells the sheriff that Harold shot him. Mary conceives the idea of dressing Harold in her aunt's clothes and wig to enable him to escape. The sheriff enters and is introduced to Harold as "Miss Jones." The sheriff is smitten. He courteously offers to drive "Miss Jones" to the station and a ludicrous situation arises when he proposes marriage to the supposed lady. Harold gets safely away. Drake recovers and admits the truth about the shooting. Then Harold returns, and the laugh is on the sheriff when he realizes that he made love to a man.

MENTAL SCIENCE.—Percy Pray is in love with Laura May, but her rich father says him nay. Percy finds a book on mental science on the secret of wealth, love, etc., by the exercise of will-power. Percy exercises his will-power on the girl, who rejects a rich suitor in his favor. Then he makes the old man take him into his business. Percy employs mental science to help their pretty housemaid to win back her lover. The girl expresses her gratitude by hugging him. Enter wifey, who sees this. Explosion. Back to ma for wifey. Wifey is just telling her mother that she will never, never see Percy again. Biff! Percy's mental science has been at work, and wifey runs back home to Percy's loving embrace.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 31.

Eclair—The Manufacturing of Cheese at Roquefort (Ind.) 330
Eclair—Little Mother (Dr.) 635
Imp—The Idol's Eye (Dr.) 990
Yankee—The Italian Sherlock Holmes (Dr.) ...

Tuesday, November 1.

Bison—The Fatal Gold (Dr.) .....
Powers—The Sheriff and Miss Jones (Com.) .....
Powers—Mental Science (Com.) .....
Thanhouser—Mistress and Maid 1000

Wednesday, November 2.

Ambrosio—The Slave of Carthage (Dr.) .....
Atlas—Turning of the Worm (Dr.) .....
Atlas—That Dog Gone Dog (Com.) .....
Champion—Caught by Cowboys (Dr.) 950
Nestor—The Girl From the West (Dr.) .....

Thursday, November 3.

Defender—Cohen's Generosity (Com.) .....
Imp—Willie (Dr.) 995
Itala—The Fault of the Grandmother .....
Lux—Patty Buys a Bath (Com.) 279
Lux—Her Diary (Dr.) 670

FRIDAY, November 4.

Bison—Red Wing and the White Girl (Dr.).
Cines (Eclair)—A Wooden Sword (Dr.) 800
Solax—A Fateful Gift (Dr.) .....
Thanhouser—The American and the Queen (Dr.) 1000

Saturday, November 5.

Columbia—The Heroine of 101 Ranch (Dr.).....
Great Northern—The Jewel Case (Dr.) .....
Great Northern—A Fatal Picnic (Com.) .....
Itala—The Suffer of Insomnia (Com.) .....
Itala—Where Have I Put My Fountain Pen (Com.) .....
Powers—A Russian Romance (Dr.) .....

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FOR SALE—New Motion Picture Theater. Must sell quick on account of other business. Best one in the city. SCENIC THEATER CO., 316 West 4th Street, Waterloo, Iowa.

FOR SALE—Two moving picture shows, well located in San Antonio, Tex. Good reasons of owners for selling. DIXIE FILM EXCHANGE, San Antonio, Tex.

FOR SALE—Two attractive modern moving picture theaters in Seattle, Wash. Good leases, best location in city and the very finest equipment. Will sell both to one party or each one separate. Price on one theater, $12,000, requires $5,000 cash, balance on time. The other theater, $8,000, requires $4,000 cash, balance on time. Reason for sale, owner has other interests and wishes to leave city. PHOTOPLAY, P. O. Box 347, Seattle, Wash.

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AT LIBERTY—First-class, reliable operator; 12 years' experience. Can furnish two best Power's machines, and 30 reels good film. Low salary. Address, MOVING PICTURE CO., 37 Fairmont avenue, New Haven, Conn.

AT LIBERTY—Trap Drummer. Carrying special line of traps for putting on moving picture effects. Have had four years' experience as effect man. Member A. F. of M. Address, ANDREW FINLAY, General Delivery, Memphis, Tenn.

AT LIBERTY—Experienced Tenor and Lady Pianist. Would like joint engagement. Address, JOHN A. BURNELL, 316 Manton Ave., Providence, R. I.

MISCELLANEOUS.

WANTED—Moving picture theater. Give location, population, seating capacity, weekly expenses and receipts, whether licensed or independent. Must stand strict investigation. P. O. Box 437, Syracuse, N. Y.

FOR LEASE—Moving Picture Theater, fully equipped, corner of Merrick and Hempstead Roads, Lynbrook, L. I. Address, WILLIAM GEIS, Far Rockaway, N. Y.

FOR RENT—Feature and comedy films. Also for sale or exchange. Want chairs and machines. Write, BLOOMINGTON FILM EXCHANGE, Bloomington, Ill.

EQUIPMENT FOR SALE.

FOR SALE—Hallberg A. C. Economizer, brand new, price $45. Also Power's No. 5 moving picture machine, slightly used, $125. Apply PENNINO, 525 Grand St., Brooklyn, N. Y.

FOR SALE—Power's machine, No. 5, cheap. Has been in use two weeks. A. ULM, 542 East 165th street, New York City.

FOR SALE—Power's Inductor, used one month, $35. EUREKA HOTEL, South Beach, Staten Island.

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Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330

CINES.

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Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

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Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....

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Oct. 17—Mother and Child (Dr.).....990
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Oct. 24—The Count of Montebello (Com.).....1000
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Nov. 10—The Model's Redemption (Dr.) 995

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Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534
Oct. 20—The Tyrant (Dr.).....577
Oct. 20—Gilson and those Boys (Com.).....347
Oct. 27—Bewitched (Com.) 270
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Oct. 27—Where You Go, I Go (Com.).....367
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Sept. 28—Where the Sun Sets (Dr.).....976
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Oct. 12—Silver Plume Mine (Dr.).....970
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Oct. 25—The Girl Cowboy 950
Oct. 28—A Red Girl's Friendship 1000
Nov. 1—The Fatal Gold (Dr.) .....
Nov. 4—Red Wing and the White Girl (Dr.)..

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Oct. 20—The Calumny 805
Oct. 22—Foolshead Between Two Fires.....500
Oct. 22—The False Coin.....500
Oct. 27—Ruin 956
Oct. 29—An Excursion on the Lake of Garda...252
Oct. 29—Foolshead Volunteer of the Red Cross.563
Nov. 3—The Fault of the Grandmother.....
Nov. 5—The Suffer of Insomnia (Com.).....
Nov. 5—Where Have I Put My Fountain Pen (Com.) .....

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Oct. 12—Tweedle Dum on his First Bicycle....269
Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532
Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....

POWERS PICTURE PLAYS.

Oct. 22—Hearts of Gold (Dr.).....993
Oct. 25—The Plot that Failed.....
Oct. 25—The Lord and the Lady.....
Oct. 29—Adventure of a Millionaire (Dr.).....
Nov. 1—The Sheriff and Miss Jones (Com.)..
Nov. 1—Mental Science (Com.) .....

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Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fateful Gift (Dr.) .....

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Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
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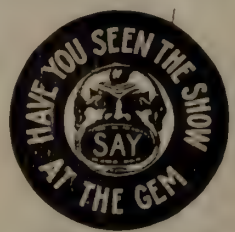

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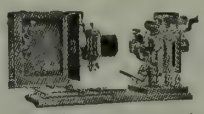

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FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

SAVE MONEY

Tickets, roll of 2,000, 16c.

CARBONS

Bio, 6 x 5/8, per 100, - - -	$2.15
Arco, " " - - -	1.95
Electra, " " - -	2.10
Lamps for Power's Machine - -	4.50
Announcement Slides, each -	.25
Condensers, imported, - - -	.75
Noiseless Rewinder, complete, -	3.50

SPECIAL

All machine parts and other supplies at exceptionally low prices.

Send for Catalogue.

American Moving Picture Supply Co.
61 West 14th St., N. Y. City

HERE WE COME AGAIN ALWAYS ON THE JOB

The biggest hit in this century. "Something Doing, Kid." Sixteen beautiful slides with "Some Class" to the COLORING.

Now you crank turners if you are looking for the hit of your life—GET IT.

For rent by all first class exchanges. If you cannot get it from your exchange, write us, and we will tell you where you can.

EXCELSIOR SLIDE CO.
138 East 14th St., N. Y. Phone 789 Stuyvesan
Get on Our Mailing List

You can Gulliverize Old Gen. Flimco, tie him hand and foot, render him powerless to work any further evil to the moving picture business and insure your own future success by one simple method—working together. Assert your independence right now while the asserting is good, tell me you want the best films I can give you and then leave it to me to see that you do a bigger business as an Independent than you are now doing as a supporter of Gen. Flimco. If I don't prove that my Independent Films are absolutely great, you can call me anything you feel like and get away with it. You can't know how bully the Independent Films are until you've tried them. And now is the time to try!

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago
Minneapolis Portland Omaha Salt Lake City Evansville
The biggest and best film renter in the world

When You Become Sick and Tired

of a hard running, noisy, flickering machine, get my Improved Star, Cam and Sprockets. *Testimonials*

WATCH MFG. MACHINERY. M. P. REPAIRS
E. W. LAVEZZI 3042 N. Ashland Avenue CHICAGO

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

125% INCREASE IN SALES

FOR THIS YEAR OVER LAST YEAR
IS THE BEST OF EVIDENCE OF

The Superiority of the Motiograph

The Colonial Theatre Circuit is using **Fourteen Motiographs.** Have discarded other makes, some nearly new. Empire and Gem Theatres, Ft. Madison, Iowa, say: **"We owe our success to the Motiograph."**

Many users write us regarding **"Excellence of Pictures, Wearing Qualities, Little Attention Required** and **Universal Satisfaction."**

Pictures Are Far Brighter Than Others
because it has the **Patented Double Cone Shutter.** No other machine has it

IT'S THE ONLY MACHINE
for the **heavy, continuous grind** of the Motion Picture Theatre. :: Write for Catalog and reasons why.

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street — CHICAGO, U. S. A.

J. H. HALLBERG, Agt.
36 E. 23d Street, New York City

EDW. H. KEMP, Agt.
833 Market Street, San Francisco, Cal.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

$6.00 is all it will cost you to coat your curtain, to obtain the effects desired by using Silvo Kurtain Koat. Pictures true to Photograph. Plain, bright sky lines, shadows and light. If your supply house hasn't it we will send a can sufficient to coat 350 square feet, at $6.00 C. O. D.

KURTAIN KOAT CO., 2107 W. LAKE ST. :: :: CHICAGO

The One Best Bet! The Only Plausible Answer!

Illustration of an actual scene in the Essanay release, "The Thief."

Mr. Manager:

You have been asking how to light up your auditorium without interfering with your projection—here's the answer—install

THE MIRROR SCREEN

You have been asking for something to reproduce your pictures perfect in detail—here's the answer—install

THE MIRROR SCREEN

You have been asking how to cut your current bill and still have enough light for good projection—here's the answer—install

THE MIRROR SCREEN

Forget that talk about "original expense." It is not an expense but it is an **Investment** that brings big returns. Every Mirror Screen we ever sold has paid for itself many times over, first by increasing the patronage due to better projection, and second by reducing the current bill 50 per cent.

Satisfied patrons are your best advertisers, Mr. Manager. Theaters equipped with Mirror Screens never complain about "opposition" or "competition," for the theater equipped with a Mirror Screen gets the business no matter where it is located. Are you "getting the business?"

If you are not, write for our special proposition—DO IT NOW—before your competitor beats you to it.

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
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¶ If you want to draw the crowd and are looking to the best results to do so, you must equip your machine with

BAUSCH & LOMB
Projection and Condensing Lenses

which are made in the largest lens plant in the world, by people who have had more than 50 year's experience in making lenses.

¶ For sale by Manufacturers and Dealers.

¶ Send for New Projection Lens Catalog containing useful information for operators.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

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To Film Makers

NOTICE OF REMOVAL

THE GENUINE ANTIQUE STORE
has taken a lease of the premises

5 East 30th Street

Furniture, Arms, Art Objects, Costumes, etc., specially selected for moving picture production.

Larger and better stock than ever.

For sale or hire on reasonable terms.

S. M. JACOBI
Art Director
5 East 30th Street
NEW YORK

SONG SLIDES

LIDE NON-BREAKABLE—NON-INFLAMABLE **LIDE**

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

FOR THE LOVE OF MIKE
Mr. Showman, be Reasonable

and establish a song slide service in your house that the people are crying for incessantly.

You know, and we know that they are sick and tired of cracked slides and incomplete faked sets, that illustrate strange nerve racking songs.

We think we were put on this mundane sphere for the purpose of supplying a slide service that will fulfill every requirement. If you want a perfect programme, write for our latest proposition. Our method of sending your week's supply in one consignment should appeal to you.

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 **Chicago, Ill.**

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

A DISTINCTION WITH A DIFFERENCE

A CUSTOMER'S acquaintance and claims, do not cease with the payment of the purchase price. There is a moral responsibility which we do not attempt to dodge. Patronize the DIFFERENT KIND OF A FILM SHOP for Machines, Parts, Supplies and efficient Film Service.

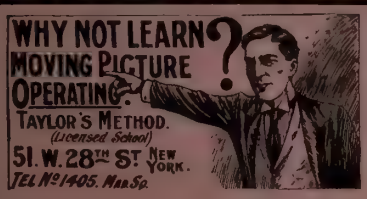
SWAAB FILM SERVICE CO.
338 Spruce St., Philadelphia, Penna.

Mechanical School For Operators

Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

Complete Course $10.00
$5.00 STARTS YOU
Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue New York City



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

For Rent—4 reels films with signs and slides, $12. **For Sale**—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break. Tkts. 8c. per 1,000.
LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

"TELL YOUR EXCHANGE TO SEE SOLAX FILMS, TO SEE THEM IS TO PLACE A STANDING ORDER AND YOU WILL REGULARLY GET THE FILMS WORTH WHILE SEEING".
Solax
OLD SOL

For Release, Friday, Nov. 4th, 1910

A FATE-FUL GIFT

A FULL REEL subject, FULL of REAL dramatic power. The story deals with a HUNDRED DOLLAR bill and what it did to a poor man. GET this FILM NOW, and add a HUNDRED DOLLARS to your bank account.

ORDER THIS VERY SECOND!

SOLAX COMPANY

TELEPHONE, 1864 STUYVESANT
147 Fourth Avenue • NEW YORK

Sold through THE SALES COMPANY
111 E. 14th Street, New York

Wanted to buy a well established Moving Picture Film Manufacturing Plant

Crescent Amusement Co.
Box 396 :: Nashville, Tenn

Moving Picture Supplies, Machines and Films for Rent

FRED MEYER,
124 W. 26th St. New York City

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

EXCLUSIVE RIGHTS

FOR

Greater New York

AND

State of New Jersey

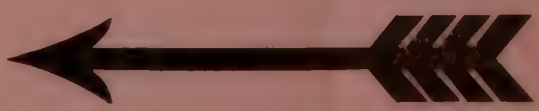
FOR THAT PICTURE

Cowboy and Indian

FRONTIER CELEBRATION. OVER THERE

IT'S US YOU MUST SEE

The B. & H. Film Co.

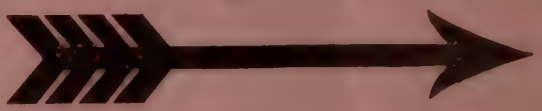


No. 61 West 14th Street
NEW YORK CITY

REMEMBER

This is the Original Reproduction of that great Celebration which amazed 50,000 People at

Cheyenne, Wyo.



FILMED EXCLUSIVELY BY
THE TOURNAMENT FILM CO.

IT CONSISTS OF THREE REELS OF 1,000 FT. EACH

Full Assortment of Colored Posters and Banners

SAY!

If you are too busy to call at our address, our Phone No. is **3282 CHELSEA.** A word from you will bring our representative and he will make you a price to meet your pocket book.

B. & H. FILM CO.

61 West 14th Street, NEW YORK CITY

Some People Never Believe What a Fellow Tells Them

WE HAVE BEEN TELLING **YOU** IN EVERY
ISSUE OF THIS JOURNAL THAT WE HAD

The Greatest Money-Making Film Ever Produced

The unsolicited letter on this page is only one of a stack, and is

"The Proof of the Pudding"

READ THIS LETTER

State rights have all been sold except these:

Maine
New Hampshire
Wisconsin
Minnesota
Iowa
North Dakota
South Dakota
Nebraska
Montana
Idaho
Nevada
Arizona
New Mexico
Kentucky
West Virginia

These States are some of the best show States in the Union.

THE MALL
OPPOSITE CITY HALL
CLEVELAND, - OHIO

October 17-1910.

To Whom It May Concern:-

I have nothing but praise to give the management of THE COWBOY AND INDIAN FRONTIER CELEBRATION SHOW which I had at my theatre all of last week. It certainly raised my receipts immensely. I have only a little 5¢ Show House seating 300 people and standing about 50. I hereby give my fellow picture show men my actual receipts for the week, showing you the comparison of the previous week at 5¢ and 10¢.

Average Day--		Cheyenne Pictures--	
Mon.	$73.65	$220.30	
Tues.	74.25	215.00	
Wed.	65.80	384.55	Over $1000.
Thur.	63.40	266.80	better with
Fri.	83.00	210.55	this show.
Sat.	154.35	264.60	
	$514.45	$1561.80	

Me for the Independent Film.

Yours very truly,

L. H. Buck

You have been figuring how to make some money this winter.

Of course you want to make big money.

Look over the List of State Rights we still have for sale.

Then wire us for prices on State you want.

Then stop figuring.

But don't hesitate.

Somebody may beat you to it.

"THE ONLY WESTERN FILMS WORTH WHILE"

Cowboy and Indian Frontier Celebration

Held at Cheyenne, Wyo. : Reviewed and Participated in by Col. Theo. Roosevelt

SOLE PROPERTY OF

The Tournament Film Company, Toledo, Ohio

The Superiority of the BIO Carbon

is a matter of experience. Every user says it is **better** than **any** other carbon on the market. Notice the **better.** If the BIO was only "just as good" we would take it off the market to-morrow.

For forty years the name of KIEWERT has never been identified with any article that could not win "hands down" on its merits alone.

We never worry for fear our customers may try the other fellows' goods. We encourage them to do so. We know the result and welcome the test. Make it now for yourself. Pin your check for $1.50 to this ad. and mail to our nearest office for a sample 50 prepaid.

The Improved BIO Arc Screen

is another BIO product that you will want when you see it.

It shows an accurate full-size reproduction of the Arc., **outside** of the lamp-house. It will enable any operator to get better results and get them easier.

We can't tell you all about it here. Just send along a dollar and get one on suspicion. Your money back if you want it.

The Alba Flame Arc Lamp

combines the most attractive of signs with plenty of "cheer-up" illumination that will draw the crowds from blocks in each direction.

You could'nt get half the advertising for ten times the money spent in incandescent electric signs and decorations.

We have a deferred payment plan for those who wish it.

Ask for Catalog A.

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York
421 Frick Building, Pittsburg
58 Plymouth Court, Chicago
114 Huron Street, Milwaukee
195 Fremont Street, San Francisco

Sole Canadian Agents for BIO Carbon **Kleine Optical Company**

MONTREAL, ST. JOHN, N. B., TORONTO, WINNIPEG, VANCOUVER

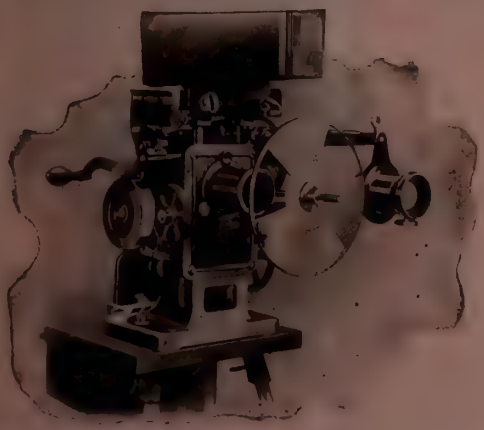
Vol. 7, No. 21. November 19, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Power's Cameragraph No. 6



The Perfect Motion Picture Machine

THE most desirable features in a moving picture machine are steady, flickerless pictures and substantial construction. The former draws patrons to your theatre. The latter is an insurance against breakdown and big repair bills.

These features are found only in Power's Cameragraph No. 6.

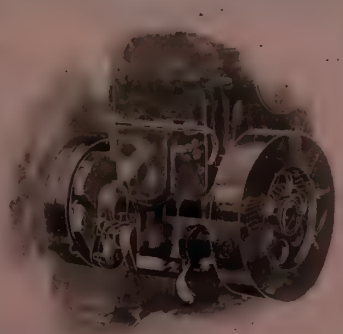
The Machine Without a Pinwheel and Star Wheel

"I have used your No. 6 machine for the last 6 months and the picture it shows is absolutely flickerless; in general it shows a picture as near perfect as could be expected. It is also a machine built to *wear*, and that is what every exhibitor, manager and operator is looking for."

Dated Oct. 1st/10 (Signed) BERNARD R. SIEVE
Star Theatre, 5 Tremont Row, Boston, Mass.

"I have used practically *all* the leading American machines and one foreign machine. It has been my experience that your Cameragraph No. 6 is the machine that gives the most satisfaction in every way. It is absolutely flickerless. It gives the longest wear and is the most durable."

Dated Sept. 15/10 (Signed) WM. M. WALTERS.
Madison, N. J.



WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturer of Motion Picture Machines

"John Halifax, Gentleman" Is Coming!

THE THANHOUSER 2-A-WEEK

Say "THANHOUSER" to the Exchange Man and You'll Get

RELEASED TUESDAY, NOV. 22

For All the Year—AND Thanksgiving Time!

A Thanksgiving Surprise

Scene from "A THANKSGIVING SURPRISE"

deals with the transformation of a young, useless society snob into a splendid man of the world and shows how the change was accomplished. This was the ruse of his uncle's and the sweet, pure love of an humble flower girl, that the youth strove to win. While succeeding, he shook off the shackles of class feeling and redeemed himself in his wealthy uncle's eyes and—best of all—in his own. AS A STORY THAT GLORIFIES THAT GRAND AMERICAN VIRTUE—DEMOCRACY—THIS WILL CAPTIVATE AMERICAN AUDIENCES. IT MAKES IRRESISTIBLE APPEAL TO THAT MAIN SUPPORT OF THE MOVING PICTURE—THE GREAT AMERICAN MIDDLE CLASS.

No. 162. Code Word, Surprise

RELEASED FRIDAY, NOV. 25

Winning a Girl With an Airship Flight!

The Wild Flower and the Rose

Scene from "THE WILD FLOWER AND THE ROSE"

is a really-truly novelty film and, concerning itself with airships and airship flying, just fits in with the aviation craze. EVERYONE IS READING AND TALKING ABOUT AIRSHIPS. That controversy between the English bird man and the American, is the great topic of discussion everywhere. ALL THIS WILL BOOST YOUR RECEIPTS THE DAY YOU SHOW THIS PICTURE—or rather, the day you "FEATURE" it. For there's nothing like telling the public you've got something that deals with something in the public eye.

No. 163. Code Word, Rose.

That Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 30 inches in width and 40 in depth (inside glass dimensions), with glass and easel complete.

Goes to You for $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling

The Greatest Lobby-Display Bargain Ever Known

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE. NEW YORK

Banners for All Releases On Sale by B. B. Sign Co., Cleveland, O.

"John Halifax, Gentleman" Is Coming!

OWNERS OF LARGE THEATRES

Who hesitate to change to Independent service should have their doubts dispelled when they see the largest and finest moving picture theatres in America making more money than ever before with our films. Among them are the Unique and Fourteenth St. theatres, New York City; The Gem, St. Louis, Mo.; the Boston, Chicago, Ill.; the Alhambra, Cincinnati, O.; and hundreds of others. Run your own theatre, pay no royalties, choose your film exchange and select the finest moving pictures in the world from the following, weekly:

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
DEFENDER—Wm. H. Swanson
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

CAPITOL—Capitol Film Co.
COLUMBIA—Columbia Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, October 29th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

American Film Manufacturing Co., Ashland Block, Chicago, Ill.
Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 93 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 203 E 15th St., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"If you wish the best fruit
"In the garden of films,
"Imps are the peaches to pick!"

The Imp Thanksgiving release on Monday, November 21, will, we believe, be the most enjoyable of its kind ever produced around holiday time. It is calculated to appeal to the Thanksgiving mood of the people—a rich combination of pathos and humor. It is entitled

Their Day of Thanks

and deals entirely with the efforts of a young couple to supply themselves with their Thanksgiving meal. It's a simple theme around which to construct a playlet, but please take notice how splendidly it has been done. Three days after this film is released we will offer a rural drama entitled

The Country Boarder

and we know your audiences will enjoy every blessed foot of it. It involves a country couple, a city couple and a grand mix-up of their love affairs. It has a happy-forever-after ending of course. This will be released Thursday, November 24th. Meanwhile, are you going to adopt our suggestion about demanding TWO IMPS EVERY WEEK from your exchange? If you really want IMPS, you'll have to help us see that you GET THEM.

Demand Two Imps Every Week

Independent Moving Pictures Co. of America
102 West 101st Street, New York
Carl Laemmle, President

All Imp Films are sold through the Sales Co.

Two Each Week

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

Advertising Slides

If handled right you can make your rent money out of advertising slides. We make them for every line of business from 50 cents up :: :: ::

"Campaign Slides are Vote Getters"

Slide with candidate's picture and announcement 50 cents ::

ERKER BROS. OPTICAL CO
604 Olive Street, St. Louis
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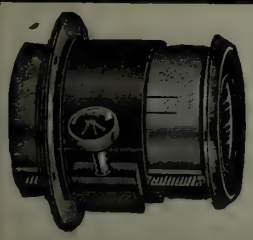

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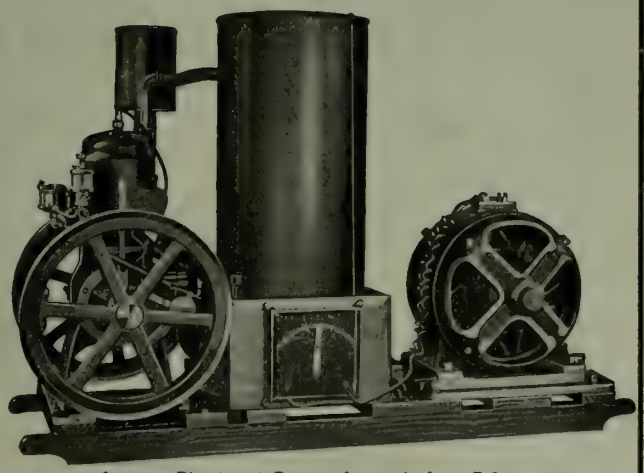

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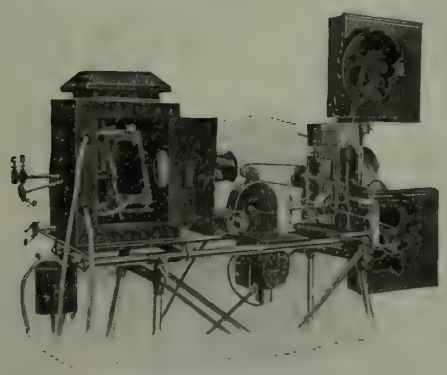

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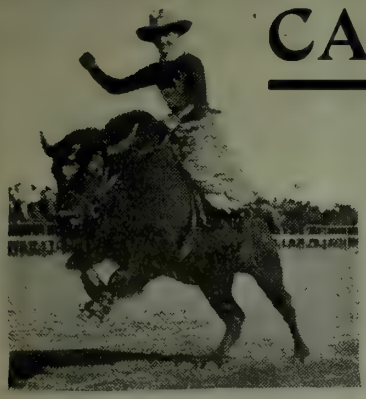

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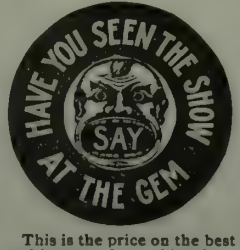

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Announcements.

The long promised MOTION PICTURE HANDBOOK, by F. H. Richardson, is now ready for delivery. The price is $1.50, postage free. Several hundred mail orders have already been filled and anyone who has ordered and paid for a copy and has not yet received it should notify us at once.

The WORLD'S staff of editors are now at work on another and more comprehensive work, a YEAR BOOK OF MOTION PICTURES. The first volume of this projected annual will contain a historical review of the growth of the industry. We invite contributions from any of our readers who can furnish authentic historical data or articles of scientific interest. Technical articles dealing with the various branches of the industry are also solicited and will be paid for according to their value. The publishers thereby hope to be able to issue in the near future a standard reference book and guide to the photoplay, for which, to use a trite expression, there is an aching void.

Arrangements are now being made for two or more CASH PRIZE COMPETITIONS that will be of much more than pecuniary interest to our readers. The first of these is briefly referred to on page 1166, this week's issue, and is intended to encourage a more general use of the uniformed attendant at the photoplay. Our Chicago representative is now completing the details of this competition, which will be announced in due course.

The second competition will be more far-reaching and will interest every reader of the paper, but more especially the operator. The prize list will be much larger, but the details of the competition are so heavy that we will not be able to make public the conditions until the month of December.

Beginning next week a new department will be inaugurated in the pages of the MOVING PICTURE WORLD, viz., "MUSIC FOR THE PICTURE." This department will be conducted by Mr. Clarence E. Sinn, the director of the much lauded orchestra in the Orpheum Theater, Chicago.

A series of valuable articles on the "TECHNIQUE OF THE PHOTOPLAY," by George R. Craw, is in type, and also articles on "THE ACTING IN THE SILENT DRAMA," by C. H. Claudy, all of which will appear at an early date.

The Picture "Marking Time."

We have before us a five-page letter from an exhibitor, or rather from one of the members of a firm of exhibitors, who own or control a large circuit of theaters. The letter was sent to us for publication, but as it sounds such a pessimistic note and the writer refuses the use of his name, we will merely quote therefrom. Our excuse for doing this is that the letter is evidently written by a man of brains, a man who can think and reason and who is apparently serious in his deductions and assertions, some of which contain much food for reflection.

He starts out by advocating an "open market" as the only effective means of safeguarding and promoting the welfare of the motion picture. This is open to debate. His argument is that an open market would put the manufacturers on their mettle, competition would be on the lines of quality only, and a decided improvement would immediately be observed. He says that this would result in greatly increased sales for some of the manufacturers, while it would eventually lead to the elimination of the tyro who was now reaping an unfair harvest due to the present regulations of the two trust factions controlling the source of supply.

It does seem to us unreasonable that a poor film should have the same sales and the same showing as a production of merit, equally so it is unreasonable, nay unjust, that a manufacturer who makes liberal use of money and brains should be governed by the same trade restrictions as the man who can see no farther than the ten cents per foot at the least possible expenditure. This is one argument in favor of the open market.

We cannot help thinking that herein lies the cause for the stagnation or lowering of quality to which our correspondent refers at length. He cites the fact that the call for Biograph is not what it was some months ago and that some of Selig's releases, such as "The Ghost of the Oven" and "O, You Skeleton" and others are far inferior to what he was producing two, three and even four years ago.

Our correspondent also says that the demand for Pathe European films has fallen very low while the call for their American subjects has increased, the Edison product, except an occasional feature film, fails to draw, others are at a standstill, while the only licensed manufacturer whose productions have steadily advanced in public favor to any marked extent has been Lubin. This tallies with our own observations and inquiries and it points to a condition which ought to, and no doubt does, demand the serious attention of every manufacturer.

We will not devote any more space at this time to this exhibitor's letter or quote further therefrom than to say that he is exhibiting licensed films and draws a very uncomplimentary parallel between the program he received from his exchange on Wednesday, November 2, and that shown the same day by a neighbor of his who runs Independent films. We will not mention the numbers on his program, some of which were past releases, but we think it justice to the Ambrosio people to say that the Independent exhibitor was featuring "The Slave of Carthage" and the sensation that this magnificent film created among the spectators so contrasted with our correspondent's weak program that he seriously considers featuring vaudeville in a theater that has hitherto featured the picture exclusively.

Is It to be Forward or Retreat?

The moving pictures are progressing! The moving pictures are *not* progressing! This seems a paradoxical statement, yet true, nevertheless. Just where each of these contrary statements is true is simply a matter of relationship to location and conditions.

The Moving Pictures Are Progressing.

Everywhere, where there is a right knowledge of their value and possibilities, the many and varied predictions of the great future of the cinematograph are being rapidly realized. In educational quarters not only are the possibilities of the instrument acknowledged, but its immediate power is used as far as it can possibly be utilized in imparting knowledge; its only limitation being found in the negative to be shown under the second heading of this article. The magazines of the day, American and European, are constantly dwelling upon the higher uses of the moving picture, many of these writings from recognized authorities now speak of the moving pictures as one of the necessary accessories of the every-day life of people everywhere. It has taken its place with the telegraph, telephone, steam power and electricity. The question of its possibilities is now never referred to, its capabiliites are never questioned. It is an established instrument of world-wide necessity. Educators are calling for the fulfillment of promises made, and demanding that those responsible for the production of subjects shall comply with a complete response to their own predictions. In the commercial world the demand for the practical uses of the cinematograph have exceeded the most sanguine forecastings; uses to which purpose even the wisest prepared for have been surpassed, and a further call is made for the *commercializing of the advantages* of the moving picture as a new factor in trade. Institutional uses of the moving picture are to-day as general as a decade ago was the universal stereopticon, to which must be added the greater powers of the former over the latter. In the world of pleasure there is but one note everywhere. "More and better" is the cry. Keep pace with the possibilities; the crude experimental days are passed; graduate from school of learning into the professional of the universal teacher! Thus, the great progress is marked and emphatic, leading to the analysis of the situation as to why and where:

Moving Pictures Are Not Progressing.

Acting as a drag upon the wheels of this great progress is the insufficient growth to a higher plane of the film producers. With a sameness week after week. The "usual thing," the "daily change," the limited subject measured off like tape at a drygoods store, by the yard. The only sign of progress is where an occasional religious picture, or scientific exhibit from France, suggests that someone is alive somewhere.

Strange to say, the recent use of commercial pictures were upon positive orders from those desiring them for exhibition purposes. Frequent visits to moving picture theaters have made so familiar the characters in the various plays that they can easily be followed from one subject to another until one feels a strange fulfillment of the truism that "familiarity breeds contempt." The monotonous subjects, too, are now growing tiresome—Indian, melodrama, comedy, melodrama, comedy, Indian—simply "ringing the changes" with the everlasting, ever present, stupid, sickening "illustrated songs," often vulgar, always badly sung by a cracked voice and by a class of "hangers on" that are bringing moving picture places into evil repute. Continuous, consistent, catering to a depraved taste in love scenes, like a circulating library of

dime novels of the worst kind of a Laura Jean Libby style; are the present flow of the hundreds of feet of film, so that love is becoming a sickening sentimentalist emotion of a type almost impossible to conceive.

Food for yellow journalism is much of the non-progressive production of to-day. The last year has seen little or no advance along these lines, the pictures have not *grown with purposes,* and there is non-progressive element in moving picture work. This state of things leads to a prediction, and here let it be said that this prediction is based upon the common history of almost all movements the success of which depends upon growth. It is an invariable rule that the pioneers of any movement pass away, and the mighty impetus necessary to bring to a great conclusion is carried on by others who take up the work where their predecessors had either failed or halted —for to halt is to invite failure where progress is concerned. Before long we shall see springing up around us in the moving picture business mighty concerns, whose first aim will be to produce nothing of a kind now upon the market, and which in ten years will not only be obsolete, but the wonder of the age that they were ever tolerated, the only excuse for their existence being made that they were the vagaries of infancy. The next aim of the coming progressive moving picture makers will be the reproduction of the highest possible plays, subjects, and themes; so that while losing none of its present popularity among the people it shall rank equal with the demands of the theater, institutions, or schools of the highest order possible. Of the large number of moving picture firms to-day—and there are many good ones—only those will survive who wisely catch the progressive spirit and answer the calls and demands made from every quarter of the globe for the high standard the movement justifies and, "death from natural causes" will be the verdict of any who are deaf to the call. The MOVING PICTURE WORLD has always believed in and predicted this future and is at the present time doing all in its power to keep abreast this mighty progress, hoping also to carry with it both its clients and readers that together they may share the fruits of those earlier labors, believing that those who have been the pioneers should, if possible, also be those who should share in the glories of success.

The Arbiter.

To our thinking there is no more interesting part of any journal, whatever be its character, than its correspondence pages. Every responsible journal features this department. Every editor of a journal (we speak by the light of considerable experience in this matter) finds compensation for the disappointments or discouragements in his work—and he is bound to meet with this kind of thing—in well-supported correspondence columns. That is to say: letters to the editor, containing either appreciation of the paper or intelligent interest in the cause which the paper exists to promote. It is so with ourselves. The production of this paper would be deprived of a great deal of its pleasure if our correspondence pages were not patronized by sympathetic readers, writing responsively to what we write, and evincing an anxiety for the progress of the business in which they are engaged. All through its existence we have never lost sight of the fact that the exhibitor is the arbiter of the business. Upon him, as we have recently pointed out, rests the responsibility of getting in closer touch with the public, than either the manufacturer or the renter. The duties of the exhibitor, therefore in his relationship to the public are obvious. He must give the public of his best in the way of pictures, and the manner of their presentation. We have insisted upon this point and that quite recently. From many aspects it falls to us to do so again this week, with reference to one of those aspects.

We make a point at every available opportunity of asking the exhibitor to let us know his needs in the way of pictures; to ascertain the preferences of his patrons, be they dramatic, comedy, scenic, industrial, native or foreign. We like the exhibitor to write us giving his experiences. We like him to say which pictures, which brands of pictures, succeed or fail with his audiences, and why. Our reason for this is plain. We want the exhibitor to influence the manufacturers through our pages. We know from experience that it is a very difficult thing to influence a manufacturer or his underlings direct. These latter are apt to ignore suggestions. If, however, these suggestions are made in a public print, it is almost impossible for a manufacturer to ignore them. If he does so, it is at his own risk of publicly ignoring what his customers want. Last week there were several letters in our columns from exhibitors responding to our suggestion that they should let the manufacturers know what their patrons wanted. One man stood up for the foreign made picture and very properly pointed out that many of these pictures were superior to the native article and were preferred to many American subjects. We do not wonder at the latter considering the puerility of some of the pictures that are at the present being released. Then another exhibitor took up our parable with regard to the paucity of comedies. He seconded our appeal for more of these pictures. Yet another, in his desire to escape from the "usual thing" seeks better and more scenics and industrials, and incidentally chides the Independents for their carelessness or indifference in this respect.

These are the kind of letters that gladden our hearts. We want every exhibitor (and, dear reader, this means you), week by week to make a daily study of the requirements of his audiences, to find out what they like and why. What they dislike and why, and to report to us results. A serious responsibility therefore rests upon the shoulder of each exhibitor to force the manufacturer to give the public what it wants, not what the manufacturer thinks. The average manufacturer, we fear, holds the public too slightly as readers of our columns must admit. Let him look down the pages devoted to comments on the films or to the section devoted to the stories of the films, and what does he see, in far too many cases? Antiquated stories imperfectly told and treated in a more or less amateurish way. There are reasons for this which we shall discuss in subsequent articles.

Meanwhile the object of this present article is to urge the exhibitor with all the emphasis at his command to exercise one kind of freedom of choice that remains to him whether he be licensed or not. And that is to let this paper know what he wants or rather what his public wants. If our advice be acted upon generally throughout the country, we shall have a speedy improvement in the average quality of the picture. This will be a case of the tail wagging the dog which, after all, is right and proper; for, though the exhibitor as we concede this week is and may be the arbiter in such matters, the final court of appeals as we remarked weeks ago is the public. The public is calling out for better pictures all the time. It remains for the exhibitor to do his part in gratifying the reasonable requirements of the public.

We understand that Epes Winthrop Sargent, publicity manager for the Lubin Manufacturing Company, will shortly retire from that position. What Mr. Sargent's future occupation will be he has not yet decided, but whatever it is he carries with him the best wishes of the Moving Picture World.

The Exhibitor and the Newspaper.

The wise exhibitor uses the newspaper, not only for advertisement purposes but for the further and greater benefit of its news and editorial columns. By so doing mutual advantage may result and greater public benefits accrue; this is more especially applicable to all places other than the large cities, because in the township newspapers there is less possibility of the "yellow taint" and a greater readiness to publish matters of a readable nature. From the fact that the moving picture occupies a position of such central and vital importance to-day—being the recognized medium of knowledge and pleasure; added to the fact of its universal acceptance by all ages and all classes of people the exhibitor is backed by a power that is in itself irresistible, therefore it only remains for him to adapt himself to the high moral standard and requirements of his community to assure a cordial support and further secure more than an adequate return in prestige and profit. To this end it is the purpose of this article to so assist the exhibitor that he may be able to secure the advantages we suggest. Every exhibitor who reads the MOVING PICTURE WORLD knows full well that not only is it his friend and helper but that its pages are filled with matter which he can use with great profit if he will follow the advice we are presuming to give. Before making our suggestions we prefer to present an example which will, we believe, give more effectiveness to our suggestions than anything else we could say.

In our issue of November 12, page 1124, there appears under the heading "The Press and the Picture" a letter from "W. Clark, Rockford, Ill., in which the writer tells of having used the columns of the local newspaper by having reprinted therein articles appearing in the MOVING PICTURE WORLD. On the same page another letter signed "Wm. W. Hoyt" adds valuable testimony to the advantage gained by the use of the columns of the WORLD In view of these examples we wish to enlarge upon the suggestion, that exhibitors everywhere may do the same, thereby initiating a CAMPAIGN OF EDUCATION throughout the entire country which can only react with untold advantage to the moving picture cause. There have already appeared on these pages many special articles and other matters of general importance, the reproduction of which in local papers is advisable. The MOVING PICTURE WORLD spares neither effort nor expense to give its readers the best; and although ostensibly a trade paper, we have often wished that a larger army of readers might be benefited by our efforts. Here then is the exhibitor's special opportunity which we present for what it is worth—and we believe its worth is great—feeling sure that not only the suggestions given but also the examples quoted will lead to a larger adoption of this plan. The power of the press is acknowledged, the "use of printer's ink" is an axiom of success, and as everybody reads the local papers the exhibitor is wise who uses its columns, and the reader is profited by his reading.

Every Little Bit Helps.

Moving picture shows may be like literature, there may be some "dime novels" among them, but like literature are doing a great work among the masses. The cheapness and accessibility and the freedom in time one has to stay in them reach a vast number of people.—Memphis Scimitar.

Brotherly Love.

The Savoy, a new moving picture establishment to be operated by the Beverley Amusement Company, was opened at Staunton, Va., Monday and had a most liberal patronage. It is worthy of note that the Savoy throws on the canvas a suggestion that reads, "After leaving here, visit the Lyric and Wonderland," showing a spirit that speaks well for its liberality and broad-mindedness.

Moving Pictures in Natural Colors.

THIRD ARTICLE.

By THOMAS BEDDING, F.R.P.S.

In former articles on this subject, I vaguely hinted at some undeveloped possibilities in the way of producing moving pictures in natural colors. In this third article of the series, I will refer to them. Let me repeat: The object of these articles is to stimulate thought and experiment. There is no finality in this matter, as was pointed out last week in reference to the Urban-Smith process. There are many minds that have worked on the problem, and therefore the time is ripe for the publication of new, and perhaps unconventional ideas on the subject. As I have said before, I have some ideas, but I am not going to publish them yet awhile, or until it suits me.

Most photographers who make still negatives on glass are familiar with the not uncommon phenomenon of the appearance of color in the deposit. I, myself, and many others have produced negatives, developed with alkaline pyro which have shown most beautiful superficial color effects. Some people when they have had this exclaimed, "Eureka! I have found it." The "it" being photography in natural colors. Of course "it" was nothing of the kind. It was one of those curious chemic-physical phenomena which defy explanation. I was writing on this subject some years ago in London, when a gentleman took me up and contended that it was possible that color could be produced by direct exposure and development. In proof of which he sent me several lantern slides in the most natural colors, obtained, he said, by simple exposure and development. He could not explain the phenomena, nor could I, and there the matter ended. "Something in it," say people. But what that "something" is nobody knows.

Which leads me to the main point of this article, namely, that we are far from having exhausted experiments in the chemistry and physics of silver salts which, as everybody knows, are the basic material of the moving picture negative and positive. The haloid salts of silver, and even pigmentery or metallic silver, are very little understood. You coat celluloid with silver-bromide; you expose and develop it. You get a picture in black pigmentery silver. That is all of the property of these bodies which is known, although they have been experimented with for thirty or forty years. It is probable that one of these days some important discoveries may be made on the chemic-physical properties of metallic silver. Then there will be something doing in the way of natural colors.

Over twenty years ago, as I have already pointed out in these pages, the late Mr. Mathew Carey Lea published in the "American Journal of Science" the results of some extraordinarily interesting experiments on silver salts which I have never forgotten and which I think may interest those readers who are working on the subject of color in moving pictures. Of course, when Lea worked there was no such thing as a moving picture, and no such thing as celluloid. In brief, what Carey Lea did was to prove that deposited metallic silver could, by suitable treatment with organic substances, be made to yield, approximately, all the spectrum colors. He calls these bodies the photo-salts of silver. He got silver in a blue form, in a red form, pink, yellow and the like. In fact, he proved that instead of being simply a black deposit, pigmentery silver might be converted into almost any color. Probably this was caused by some alteration in the physical constitution of the molecules. Equally so, in another set of experiments, Carey Lea proved that silver could be made to assume all the physical and optical aspects of

gold. He appeared to have solved the problem of the transmutation of one chemical into another, a dream of the old alchemists. However, these experiments of Lea created great interest at the time, but were not taken up by other men of science. If they had been, there is no knowing what we should have been able to do in the matter. Probably we should have gone a step further towards the elucidation of the problem of direct photography in natural colors—a thing yet to be accomplished.

Lest any of my readers should feel inclined to take up the thread of Carey Lea's work where he dropped it, I give the reference. His papers were published in the "American Journal of Science" for, I think, the year 1887. He called these salts photo-chloride or photo-salts of silver. If I remember aright, the yellow silver was termed allotropic silver. I do not know if the "American Journal of Science" is still in existence, but the volumes for the years named, can no doubt be consulted in any great library. I should not be surprised if these articles did not excite much attention in the minds of those who have given this subject of moving pictures in natural colors some consideration.

I think, if the intelligent reader will weigh what is printed in this and the two preceding articles on this subject, he will agree with me that for the first time in the history of moving pictures some experimental data have been published which point the way to probable accomplishments. The germs of many good ideas have been printed in these articles. It must be remembered that in photography many important practical developments have resulted from mere suggestions, just as slight and as casual as these suggestions may appear to the reader. It is doubtful, to cite a case in point, if moving pictures on celluloid coated with gelatine bromide of silver would be made to-day if not for the suggestions of a group of English experimentalists who, in the early eighties, told how the gelative emulsion could be made. One of these men was a friend of mine. He proved that the sensitiveness of the emulsion could be vastly heightened by boiling. That is the foundation of modern high speed photography—all due to a chance experiment and a suggestion published in a technical paper. Hence, though these discursive notes on the application of natural colors to moving pictures may not, at first blush, look exceedingly valuable, yet there is the possibility that I have given the germ of a practicable process of the future.

The Illustrated Song.

How long is it going to be before exhibitors awake to the fact that the illustrated song of the day vulgarizes the exhibition? What a combination of bad music, worse singing, and love songs of such a nature as to make one feel ashamed that so noble a sentiment or virtue should be prostituted to such degrading depths. It has recently developed in the courts that much of the evil reputation brought upon moving pictures was both from the singing and the singers of these songs. There are weak minded female sentimentalists in the moving picture places, even of the matinee idol worshipping variety, who are influenced by other singers; two of whom have recently found their way to the pentitentiary; what a pity that many of the songs do not find a similar oblivion. Only upon two occasions has the writer heard acceptable illustrated songs, one being when a young lady sang most acceptable and suitable songs, and the other when a young man sang standard American and patriotic songs in which the audience delighted to join. We hope for more acceptable songs with worthy and capable singers or none at all. At present the only redeeming feature is the tastefully colored slides.

The Posters.

An eminent critic once said "if the plays in the theaters are anything like the posters on the walls, I never want to visit and see them."

With what truth this can be said of the average moving picture poster of to-day; more crude and inartistic work it is impossible to imagine. How noticeable too that only the cheap and poorer places have them, their very presence suggests to those seeking the good and the best to pass them by; those flaming, glaring colors are danger signs rather than invitation, and are very seldom seen in front of the best houses. Why not be content with using large photographs? If the better houses find them sufficient surely the cheaper ones may, and if necessary to edify the public taste by all means do so. Glaring, high-colored, exaggerated posters and a screeching musical instrument may do for a side show with a traveling circus, but they are not good enough for a moving picture place with any pretentions towards refinement.

A Voice from the Berkshires.

By Virginia Bartlett.

Being a devout lover of the silent drama, I have often thought what beautiful backgrounds could be obtained for almost any outdoor pictures, in the Berkshire Hills.

Up here the moving picture is appreciated and attended by an educated class of people. At the Spa, in Pittsfield, Mass., the pictures are put on in an almost perfect manner; the picture is large and distinct, and the operator never hurries it. This is a decided relief, after being in houses where the pictures fly across the screen so fast that the story has to be guessed at.

The Spa shows only licensed films and the improvement in all the films is marvelous. Not more than eighteen months ago, the Biograph Company was in a class by itself and it needed only the announcement, "Biograph To-night," to fill the theaters, but now the announcement of a Vitagraph, Selig, or Essanay will accomplish the same results. I can remember when an Edison film was enough to almost empty the theater, while only a short time ago I saw "The Big Scoop," an Edison film that was one of the best pictures ever put out from a popular standpoint.

I attribute the success of a good many films to the popularity of the players, the Biograph artists formerly leading in public favor, but now their ranks are sadly depleted, and we have to go to the theaters showing Independent films, to see the old favorites.

I would like to impress upon manufacturers that the public is extremely partial to good looks in the players. This seems entirely forgotten by some of the producers. Only a short time ago I saw a Selig film, "Little Boy," in which the leading character used a most peculiar twist, or uplift of the chin; whether this was natural or assumed for the occasion, I was unable to decide; nor was I the only one puzzled by his strange behavior. At first I thought he was trying to suggest a case of extreme nervousness, which would later, in the film, develop into insanity. But the film closed and he was still trying to struggle out of his collar, for no apparent reason. This was a film which affected the entire audience unpleasantly, and was followed by an old Pathe, "The Nightmare," which dealt with an inkeeper's dream of murdering his guest. I could not commend the choice of films which put two such unpleasant films on the same program, but had I complained to the exhibitor, no doubt he would have put the entire blame on the exchange man.

However, we appreciate the many good pictures produced, and hope for still better ones, as there seems absolutely no limit to the producers' ingenuity.

A Blessing in Disguise.

As an afterclap of the amateur night agitation in St. Louis, we learn that an ordinance has been sustained requiring moving picture houses to tear out their stages. To many of the exhibitors this may seem a hardship, but when we think of how many of the acts are founded on pure nerve, and how few on talent, and also of the good money it costs for either, we have an idea that the exhibitors, in time, will come to regard the decision as a blessing in disguise.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

The American Film Manufacturing Co.

Last week we had the pleasure of a long conversation with S. H. Hutchinson, late of the H. & H. Film Exchange. Mr. Hutchinson, we may explain, is the president of the new American Film Manufacturing Company in Chicago, already known to our readers by name. He was in New York on business connected with the proposed admission of his company to the Sales Company—a mission in which he was entirely successful. Indeed, in justice to the Sales Company and its operations, we are pleased to say that Mr. Hutchinson expressed himself entirely in sympathy with the objects and aims of this company, and the way they are carrying out their schemes for the advantages of the Independent side of film manufacturing and distributing.

All sorts of absurd rumors were afloat as to possible antagonism between the American Film Company and the Sales Company, but Mr. Hutchinson brushed these aside by saying that there was no foundation for them, and the relationship between his company and the officers of the Sales Company was most harmonious. Parenthetically we may say that Mr. Magie of the Solax Company, and David Horsely of the Nestor Company also recently and voluntarily assured us that the relationship of their companies with the Sales Company was quite satisfactory. Moreover, T. D. Cochrane of the Imp, who is also president of the Sales Company, quite recently made use of similar sentiments. So far, then, as evidence may be trusted, the Sales Company is carrying on its work to the satisfaction of those most intimately concerned, namely the Independent manufacturers and exchanges.

The establishment of the American Film Company out in Chicago is an event of the highest significance. Ever since the Independent film manufacturing movement took shape, Chicago was weak in this end of matters. Last year, two or three abortive attempts were made to institute manufacturies there. They failed, because the men at the head of affairs were neither scientifically, commercially or personally capable of handling the situation. At last, in the establishment of the American Film Company, we have a concern worthy of the Independent cause in Chicago.

Mr. Hutchinson has had long experience of the business at the exchange end of matters. He and his partner, Mr. Hite (H. & H.) recently surrendered their licenses to the Patents Company. It was a severance conducted on amicable lines. The relationship of H. & H. to the Patents Company was always agreeable, simply by reason of the fact that H. & H. carried out loyally and to the letter their agreement with the Patents Company. When they quitted they did so with clean hands and without any ill-feeling on either side. A very laudable state of things.

The new American Film Manufacturing Company starts thoroughly well equipped for its mission. It has command of very considerable capital and is in the business to stay. It has very fine studios in Chicago, and, moreover, it has surrounded itself with the best available producing, acting and technical talent which is under the control of A. M. Kennedy who is favorably known to our readers. Mr. Hutchinson is in supreme charge, so that everything augurs well for a successful career for the new company.

The company is fully alive to the making of pictures suitable for the average moving picture audience in this country. They intend to feature the comedy side of picture making, and in their dramatic subjects are solicitous to avoid anything which would provoke the displeasure of the censors. Their start has been so successful that during a recent trip Mr. Hutchinson was enabled to dispose of sixty copies of his first release. Emphatically a very auspicious commencement.

We have not the smallest doubt that the American Company will hold a strong position, not merely out West, but here, in the East, and we should not be surprised to see Mr. Hutchinson himself taking an active part in the direction of the Sales Company, which would certainly be strengthened by the inclusion on its board of some representative Western business men. An impression has been circulated that Chicago was a center of opposition to the Sales Company, and therefore to Independent progress. Mr. Hutchinson and his company will no doubt be able to do much to dispel this erroneous idea.

We hope in an early number to speak in detail of the pictures produced by the American Film Company. Meanwhile we are glad to give our readers these few data with regard to the concern which, in our opinion, materially strengthens the Independent moving picture situation.

THE INDUSTRY IN GENERAL.

The World's New England representative has, from time to time, spoken with people on the vitality and growth of the moving picture business, and has received some very peculiar—not to say absurd—ideas from them. As far back as three or four years ago, people have gone on record as stating that this enormous industry, with its great outlay of capital and brains, would utterly collapse within a stated time. Some said 1910, others stated 1911, still others 1912, and so on, would mark the end of the business. Well, here we are—it is the year of our Lord 1910, and the industry is by far in the best vigor and health yet attained, with every sign pointing toward a logical increase and general betterment on every side of the trade. The writer thinks the business yet in its merest infancy.

A year or two back, many moving picture houses were built by people with little capital, whose only idea was to make a few dollars in a fly-by-night way, and then close up and try something else. These people were the originators of the store show. Now we see this class of house dying out, due to lack of business, and in its place pretentious theaters are being built, dedicated to this greatest form of amusement. It would seem that a retrospection of these facts will show that the business is looking upwards, looking toward a bright and prosperous future. Look at the great improvement in the manufacturing of the films. Can anyone point out any branch of the theatrical business which has shown as much moral improvement as has this? The business of producing regular dramatic productions is a very old one; the business of producing motion picture plays is a very young one; but already the latter's plays are on a higher standard of general excellence than is their older brother. Go to almost any theater, then visit the moving picture theater and this fact will stand as a correction. Taking these things into consideration, the writer predicts a great growth and expansion in this industry, and feels that, year by year, will see all worthy members of the trade in an ever increasing state of prosperity. We even feel able to assure that able writer, Lux Graphicus, that he will surely live to see that "moving picture palace on Broadway;" and that the day is approaching when the rich will have a moving picture theater in their homes. Even a born pessimist can not help but be optimistic when looking the moving picture business squarely in the face. Let each one of us do his share to help it forward!

Moving Picture Shows in Spain.

Deputy Consul Albert S. Troughton states that during the past four years the cinematograph has become very popular in Malaga, Spain, the four theaters being crowded nightly. Only 4½ cents is charged for first-class seats, and 1½ cents for second-class. French and Italian films are used exclusively. As the proprietors are continually looking for novelties, it would seem that Malaga offers a good field for American film makers. Nothing has yet been shown in the way of depicting American life or industries. One or two of the local theaters are connected with similar places through southern Spain, and American films once introduced would be widely viewed.

There is a new rival in the field, or rather an old rival in new dress is reaching out strongly for public favor.

The Biograph pictures still maintain a high quality of dramatic performance, and the Vitagraph plays are working their way among the tendrils of human sympathy; the Reliance productions are magnificently staged and acted; the I. M. P. Company continue to give plays of striking originality; Gaumont scenes are often of the highest artistic quality; and now the Solax Company and other Independent producers are forging to the front with creditable efforts, but the general run of pictures are received by the audiences of picture houses with indifference when a good vaudeville performance is on. Time was when I could hardly sit through the cheap variety acts in order to see the motion pictures, but a great change has taken place.

There has been a slump in the theatrical business all over the country, largely due to the inordinate greed of those in control, and many fine actors have been compelled to appear in mixed performances, who would have scorned to appear on the stage of a motion-picture house a year ago. Early last week, there was a strong bill presented, one of the kind that can be appreciated a second time, at the Union Square Theater. All week the Fourteenth Street Theater was packed to the limit because of the best show ever given in New York for the money. The latter theater must have had to turn away patrons right up to this issue because of a highly entertaining series of vaudeville acts. One of these was good enough for the dollar houses and excited wild enthusiasm. The tremendous popularity of acts seen and heard, when they are above the low quality which formerly distinguished them, constitutes the most serious menace the motion-picture business has ever received.

This may not be fully appreciated so early in the game, but it will later on.

I am ranged on the side of motion-pictures. I believe they are capable of tremendous development, and everything I say is intended to promote their advancement. To accomplish this purpose, I do not range myself with those who jolly the producers along to get their good will, nor do I make frequent reference to those who are in the rear of the procession. From lack of money, or appreciation of what is required, many producers are still back in the woods trying to portray novels and stage plays on the screen. I deal principally with the live ones, houses destined to take front rank if they are not there already.

Manufacturers seem to have exhausted their stock of plays. There is a way to get new ones. Authors are not writing for amusement. Good plays are worth every bit as much to producers as good stories are to magazine publishers. Instead of fixing an indiscriminate rate, pay according to quality, so much down on acceptance and a fair addition if the play goes over in fine style. That is the easiest way to plant a new crop of playwrights. The principal fault with the Biograph productions lies not in the quality of performance but in a tragic tendency without compensation or relief. They were formerly strong on high comedy, but seem to be drifting away from those delightful little plays. The licensed productions vary greatly. The difference between their best and their poorest is too pronounced. The principal fault with the I. M. P. photoplays is a lack of snap at the end. It would be better to have them terminate at a high moment rather than carry them to a benumbing finish. Many of their productions are, otherwise, notable for fine acting and intelligent setting. The Reliance pictural dramas will never take high rank by acting and setting alone. Their plays lack the strong underlying quality of sympathy. Common human sympathy is so utterly lacking that their costly and elaborate productions arouse but little interest in the audience. The Gaumont Company is relying too much upon exquisite backgrounds. Many of their pieces are so vague in motive that they are confusing to the spectator. They are not clear enough. Of the "punk" turned out by some producers, the less said the better, their *good* plays are all too infrequent. The way to success leads, first, through the infinite variety and charm of different writers. There are a great many view-points in the mixed audiences at the theaters, more than a dozen authors can provide. The monotony, the sameness of many inferior products indicates that they are mere adaptations. Some of them are sub-titled to death, others die from inanition. One feels a sense of nothingness, a "what in the world am I here for" at the end. Among these we see the comedies where the actors slap each other on the back and do all the laughing, over a joke as stale as a drummer's story. Play up to the best in the audience, not down to the worst in it. That audience sees other pictures than yours, and is quite capable of making comparisons. That audience must be entertained.

High-class vaudeville acts, especially those embodying delightful music, have the tremendous advantage of being performed to appropriate music. It takes high quality in the motion-picture to overcome the well-known musical disadvantages of presentation. If I am any judge of audiences, they are getting very tired of poor motion-pictures. This will eventually react upon *all* producers. If the vaudeville performances continue along the lines of recent marked improvement, it will be a question whether the leaders can pull the tailers up or will be pulled back to a point of complete business reorganization.

Brownsville, Tex.—The new Dittman Theater, which recently opened, is generally filled to capacity. It has been well designed for the comfort of patrons and has ample ventilation and aisle space. There are 600 chairs and two proscenium boxes seating eight each. Mr. Dittman has always been a believer in the straight picture show, but his new stage is designed to accommodate vaudeville if his patrons demand it.

The "Nostrand," a Model Brooklyn Show House.

ENTRANCE TO NOSTRAND THEATER.

The Moving Picture World received a communication several weeks ago from a Brooklyn exhibitor, Mr. Henry L. Schloh, in which he invited us to visit and inspect his theater, the "Nostrand," at 657 Nostrand avenue. Attached to the invitation of Mr. Schloh's there is a tale.

In the number of the Moving Picture World dated October 17, there appeared on page 641 an article under the caption, "Inadequate Picture Work in Brooklyn." By turning to your copy of the World of the above date you will see that this rather peppery article is an arraignment of Brooklyn exhibitors for numerous faults, and among those mentioned are poor music, bad operating, poor taste in selecting pictures, bad ventilation, indecent vaudeville, etc. Without the slightest vestige of a doubt these conditions do actually exist in a great many parts of Brooklyn, but there are also moving picture houses in the "City of Churches" that approach as near the type of the ideal as we can hope to see, and it was with the object of bringing this fact to our attention that Mr. Schloh wrote.

In his communication Mr. Schloh announced that he was in the lists as a champion of higher grade amusement and in refutation of our article offered his own place as proof that there are in Brooklyn moving picture theaters of the character of which the World is the advocate. So to what better test could we put Mr. Schloh's qualifications than to have our representative visit his place and see for ourselves just how it is conducted. That is precisely what we did, and of the result we cannot speak in terms too expressive of our gratification and pleasure.

The "Nostrand" is indeed an exemplification of all that we have been trying to teach our readers a thoroughly high-class place of amusement should consist of. Perhaps this coinciding of ideas is accountable for by the fact that in the box-office as well as on the tables in the foyer (yes, they have a real foyer there and you will hear about it presently) are to be seen numerous copies of the Moving Picture World. These copies are read every day by the managers as well as the patrons and employees of the "Nostrand." In Mr. Schloh's own words, "It is my only text-book and guide, and by following its precepts I always proceed with the assurance that I am on the right track."

Although justly proud of his place, Mr. Schloh is very modest and left it to the writer to form his own opinion of the work that is being carried on there. Those of my readers who know anything about Brooklyn, know that to live in the St. Marks section means that your bank account is necessarily a large one. It is, in fact, one of the exclusive Winter residential sections of the town. The residents there have costly seaside or mountain homes where they spend the Summer months. The result of this is that the "Nostrand," which is located in the center of this section, closes its doors for the Summer, opening them again with the return of its patrons to town. As indicated by the name, the "Nostrand" is located in Nostrand avenue and is between St. Marks avenue and Prospect place. It is almost in the shadow of the Union League Club, one of Brooklyn's aristocratic clubs, and is also within a few blocks of the St. Marks Hotel, one of the finest hostelries.

Cozy Waiting Room of Nostrand Theater.

As you enter the "Nostrand," instead of passing directly into the auditorium you enter instead a handsome, spacious foyer about twenty-five feet square. Here are large easy chairs, settees and tables of green crex, and the decorations are carried out in a deep shade of green. The floor is white tile and a few white marble steps lead up at the rear of the auditorium. There are mirrors where in the polished surface the ladies can assure themselves that their hats are set on at the latest chic angle before leaving. This, so Mr. Schloh believes, banishes one of the greatest terrors that the ladies have in removing their hats. In the foyer also is a large rapid safety filter such as is usually seen only in playhouses.

On entering the auditorium you seem almost for the moment to have found yourself in some tropical country from which the last dim light of day is receding. The walls from about one-third of the distance up all the way to the ceiling

The frescoed walls give a rich appearance.

are painted with an artistic mural frieze showing waving palms, sandy beaches, long stretches of blue ocean and sloping hillsides. The artist has accomplished his work perfectly and has left nothing to be criticised or desired. Were this not so, the effect would be ludicrous. You can readily realize how daring is this wide departure from the usual conventional color scheme of the walls. Your first impression as you enter is one of utter surprise and after this passes your feeling is one of pleasure as you proceed to enjoy an unexpected treat. There is nothing wearisome about it, either, and the second and third time you see it, you are just as well satisfied as the first. The auditorium is forty-seven feet wide and a trifle longer, and there is an incline from the back to the front of about eight feet perpendicular. There are three large skylight ventilators and four exits. The center aisle is six feet in width and there are two side aisles each four feet wide. The floor is heavily carpeted. For the convenience of the patrons a telephone booth has been installed, and by this means it is possible for doctors who wish to seek a few moments relaxation to visit the "Nostrand," for they are within instant touch with their offices and the hospitals.

The operating booth is nine feet in length by seven feet in width and is topped by a skylight ventilator so that the operator is always supplied with plenty of fresh air. Recently a new Power's No. 6 machine was installed.

One of the features of the "Nostrand" is the music, and not to mention this important adjunct would be to leave

the half unsaid. Recently something was said in the Moving Picture World about reviving old-time songs. This scheme was tried out with success at the "Nostrand" some little time ago. Mr. Marvin Savage, who has charge of this department, has been in the game a long time, and judging from his gray hairs he might be said to be a veteran in it. He was formerly connected with the Vitagraph Company and was sent to Canada by them as a player some time ago. He operates with excellent taste about fifty-three "traps" and is also a proficient bell-ringer. He keeps his bells on the table at the front all the time and renders selections on them between reels. This is the nearest approach to vaudeville that will probably ever enter the "Nostrand."

The "Nostrand" is owned and operated by partners, Mr. William Haase and Mr. Henry L. Schloh. These two men can be easily classed among the leading exponents of moving picture exhibiting in Brooklyn. They are at present completing a new theater which will open in about two weeks. It will eclipse anything yet seen in Brooklyn. Of this you will hear more later.

The Picture on Its Trial.

During the recent conference of the Humane Societies in the National capital, the moing picture proposition was discussed from all points. Various opinions, widely differing, were advanced as to the good and evil tendencies of the motion picture, the educational and degrading influences of the films, censorship of reels, legal restriction of the number of houses, the necessity of such amusements, the prohibition of children unattended at these shows, and many other points relative to the motion picture business.

In order to discover the practical needs of the city of Washington, The Times has selected a committee of men and women in various pursuits to visit the local houses and give their opinions on this much-discussed problem. These are being printed daily in The Times and form interesting material for thought. Extracts from some of the most recent statements are printed below:

Rev. John Van Schaick, Jr., pastor of the Universalist Church of Our Fathers, has said in part: "I must acknowledge frankly that I went to these theaters with reluctance, that I dreaded the vulgarity of which I had heard so much, that I expected to be bored, but that, on the contrary, I was instructed, entertained and amused. . . . There were husbands and wives and mothers with their children, as well as children alone. There were representatives of all ages and many classes. They all conducted themselves like ladies and gentlemen. . . . As to the amusement itself, I am compelled to speak in high praise. This is not an unqualified endorsement: I intend to seek further. . . . There were some very silly things, of course, and some grotesque, unreal and exaggerated. There were some things I would not show if I were running the business. But there was a deal of real instruction, much that appealed to the imagination and emotion, and what is vastly more important, so far as these places go, amusement. That is what the masses need—rational amusement that amuses. It must be cheap. It must quicken and stimulate the man or woman who is dead tired of the monotony of his toil. If the 5-cent theater does all these things it is a benefactor to the race. . . . Prof. Patten, of the University of Pennsylvania, has said, 'Amusement is stronger than vice and can stifle the lust of it. It is the basis of economic efficiency upon which depends the progress of multitudes.' All the forces which cooperate to save man from becoming a machine are religious. Amusement is one of these. I wish that we had more playgrounds of various kinds for adults as well as children and that all knew how to play as well as work."

Mrs. Edna Keene Bushee, chief attendance officer of the public schools, has this to say about the moving picture theaters: "As a substitute for something worse, the 5-cent theater is no doubt a good thing. Standing alone, however, it possesses many features which tend to lower the standards and hurt the morals of our children. . . . The theaters have increased in numbers and their springing up represents in a large measure the waste earning of those who can least afford it. . . . I know children who evening after evening visit these places and are away from their homes until the late hours of the night without the supervision of any older person. . . . You may say that this is due to lack of parental control and home conditions, and that is true, but these places, large in number as they are, easy of access to the homes, within the reach of all financially serve as meeting places for boys and girls. . . . So far as my knowledge of these places is concerned, I have never seen an obscene picture in them. I have seen pictures, however, which I would consider highly demoralizing for children, and while not so hurtful, perhaps, in their effect upon older people, certainly have nothing to uplift in them and tend to lower standards of morality. We have heard much said against the yellow-backed novels, but in my opinion, their influence is as nothing compared with that of the moving picture shows. . . . But I would not have the 5-cent theaters abolished; they may be made a great power for good. It has been said that they preserve the family unit and to some extent, I believe they do. Pleasure, in my opinion, is as necessary to life as work, and the cheapness of this pleasure brings it within the reach of all. . . . I would, however, ask for a reduction and restriction in the number, a strict censorship—and the elimination of vaudeville acts where young children perform. With these safeguards, I believe that the moving picture shows could be made to take their proper place as one of the greatest powers for good in the city of Washington."

Mgr. James F. Mackin, pastor of St. Paul's Catholic Church, gives his opinion of the moving picture houses as follows: "The moving picture, like all modern inventions, may be made a most useful instrument or a most terrible scourge. In the hands of intelligent educators it may be made to illustrate science, religion, history and travel as no other agency can. . . . In the hands of selfish mercenaries it will become a potent agency for destruction of the faith and morals of the young and here, in my opinion, the greatest danger lies. . . . Young children are allowed at will on the streets after nightfall, without escort or older companion, and as a natural consequence are attracted by the brilliant lights and the glitter surrounding these establishments. . . . I am strongly in favor of the recommendation made at the Humane Conference that children be prohibited from attending moving picture shows unless escorted by their parents or proper adults. . . . Next to the restriction of children, I am impressed that the most important feature to the moving picture houses that needs to be regulated is that of the films, . . . for there can be no estimating the consequences on a child's mind of a picture based upon criminal or immoral suggestion. When good, clean pictures are displayed and the children who see them are properly chaperoned, the moving picture theater has become largely an instrument for good. . . . Regarding the operation of moving picture houses on Sunday, I can not say that I am opposed to this feature, provided that they are not allowed to be kept open when church services are in progress. . . . During the hours when there are ordinarily no religious services being held, I can see no objection to their being patronized as a place of rest and recreation."

BOSTON.

Manager Broune, of the Old South and New Washington Theaters, Boston, has also recently gone on a trip to the "big town" to take a look at the "center of things."

October 12, 1910, was the first date that Columbus Day was officially recognized as a holiday in Massachusetts. The day was clear and cold and the moving picture men made a gala day's business. It is safe to state that the great majority of Boston's moving picture theaters were filled to their utmost capacity from early morning until late in the evening. Some houses even recorded the best day's business in their career up to that date.

Napa, Cal.—The Hayes Theater opened this season under new management. Since the opening the S. R. O. sign has had to be put up on several occasions. The Hayes will seat 1,000 people and will easily accommodate from 200 to 300 more. It is not a theater with a lavishly decorated lobby and nothing inside—but is the opposite. The lobby is fixed up very nice, but inside it is decorated by hand, beautifully, and is the work of an artist who has had wide experience. Your plea for good lighted theaters does not apply here for it is very light inside. Manager Goldsmith does not let expense stand in his way. You will see from the program enclosed the show they are putting on. Yes; they show vaudeville, but not the class you justly decry. Last week a star of the Bevani Grand Opera Company, which has been playing in 'Frisco, scored a great hit here with his selections from "Carmen," "Rigoletto," "Il Trovatore," etc. A superior class of film service is shown at the Hayes. I am sure if you ever saw the Hayes you would say it is one of California's best.

The Unique Theater (Independent) is drawing a good business. Thanhouser, Itala and Great Northern are deservedly the biggest attractions here.

The Novelty ran the "Passion Play" to record houses last week. A special lecturer was employed for this.

R. D. KYSER.

VAUDEVILLE—MUSIC—UNIFORMS.

Just returning from a trip to Indianapolis, Cincinnati, St. Louis, etc., I will have for next week more interesting news, showing how the country towns are doing a good business and how, by paying a strict attention to the management of their places, they have enlisted the support of the best classes. A photograph of the Gem Theater, of St. Louis, showing a string of automobiles waiting on the outside, is a proof that the rich folks are no more opposed to motion pictures.

While certain persons seem to ignore the Moving Picture World, we are proud to know that our magazine is sought by everyone interested in motion pictures. Why? Because the Moving Picture World is the only paper that tells the truth in regard to both sides, therefore it is of vital interest to the exhibitor.

We have fought against cheap vaudeville and it was a hard fight, as many other trade papers have claimed that vaudeville acts were a good thing to digest motion pictures. We know that our work has not been in vain as hundreds of theaters have followed our advice and have discarded cheap vaudeville to the benefit of their box receipts.

T. A. Bryan, of Cedar Rapids, Ia., was in Chicago recently and told us that he had decided to give up vaudeville and devote his house to good pictures only. This morning we were surprised and pleased to receive the following post card: "Broke the house record yesterday, $82.20; what will we do when we get our mirror screen——"

Mr. Bryan does not seem to regret having discarded cheap vaudeville. On the road, as soon as I present my card, I am greeted in the following manner: "We like the Moving Picture World; it is our guide; we find that we are doing better since we gave up vaudeville——"

Music.—The same thing can be said of our fight for appropriate music with the pictures. As we have already stated, we have received checks to pay our expenses to visit moving picture theaters of other towns, and at this writing I have two invitations in my desk accompanied with railroad tickets. If hundreds of managers have discarded cheap vaudeville, more have come to the conclusion that appropriate music and sound effects enhance the beauty of the picture. The old style of a self-playing piano or of a cheap pianist playing a rag-time tune, are things of the past, as every progressive exhibitor seeks now the services of the best pianists and of the best drummers and lavish money on instruments, sound effects and in many cases in orchestras of several pieces. It is a pleasure to receive daily letters from exhibitors telling us of what they are doing and visits from other exhibitors who want us to visit them and see for ourselves what they are doing to show the photoplay to the best advantage.

Last week, while passing through Cincinnati, Ohio, I paid a visit to the Bijou Theater and I must compliment the management for its excellent music and sound effects. The drummer of the Bijou is the nearest, to my memory, to approach the remarkable sound effects that made Lyman H. Howe so famous. Everything was as natural as could be, even the rattling of the chains of harness was rendered. When Miss Bennett, of the Edison film "The Song that Reached His Heart," is shown on the screen singing to the phonograph the song of "Annie Laurie" the audience was greatly and agreeably surprised to hear a good phonograph re-echo the supposed words of Miss Bennett.

Another of these progressive exhibitors is B. B. Risinger, the genial manager of the Majestics, of Memphis, Tenn. He calls his houses Majestic No. 1, Majestic No. 2, etc. Mr Risinger visited Chicago to engage the best singers he could find and invest in some musical instruments, including the Deagan "bells." Mr. Risinger claims to have the most perfect music arrangement and cordially invited us to visit Memphis, as he feels confident that we can find in the management of the Majestics many points of interest to the readers of the Moving Picture World.

Mr. Risinger, like many outside exhibitors, was surprised to see how the Chicago managers are taking but little pride in their work and he claims that if he was as careless in his management, the investment of his stockholders would be a very poor one. We fully agree with Mr. Risinger, as we have often said that the worst place to see motion pictures were New York and Chicago and always claimed that the country exhibitors were doing more for the uplifting of motion pictures than the big cities. We can assure Mr. Risinger that we accept his invitation and that we will visit Memphis in the near future.

It is only a question of time when the moving picture theaters will be regular concert halls, where lovers of good music will elbow their way with the lovers of good pictures. The lovers of music will enjoy good pictures accompanying fine musical selections, and the lovers of good pictures will enjoy them still more when accompanied by good music.

Uniforms.—Another reform due to the Moving Picture World is the uniforming of the attendants and although some exhibitors are still hesitating at the expense of uniforming their ushers, we are gratified to see that many have followed our suggestions. We believe in the uniform, and to show that we do as we preach, we have our uniformed messenger boy, and we can say that since the young fellow presented himself in his new uniform to our Chicago patrons, they have shown him more courtesy. A uniform commands a certain amount of respect from everyone, even on the part of the uniformed one, as he would not do certain things that he would frequently do in his store clothes. A uniform must be neat and not a sort of carnival affair of loud colors and trimmings, as the wearer must feel at his ease and not imagine that he is a ridiculous target. If you want your attendants to look clean do not invest in cheap uniforms that will last no time, but give them good uniforms that hold their shape and the wearers will take care of them. Mr. Risinger, of Memphis, told us that all his attendants are uniformed and, to force them to keep clean and neat, he had the uniforms made to order from the best material and from the well known shops of James H. Hirsch & Co., of Chicago, where we also contracted for the uniform of our messenger boy.

We are so much in favor of the uniform that we have decided to open a contest, in which we will offer $100 in prizes to the six best uniformed groups of moving picture theater employees. The contest will open on December 1, 1910, and close on February 15, 1911. The prizes will be awarded on the neatest appearance, the number of attendants in the group not to be considered, as we wish to give an equal chance to the small and large houses. Full particulars and conditions will be published later.

As stated before, motion pictures are becoming very popular with the better classes and this change is assuming such proportion that all the small "dumps" or store front theaters of from 100 to 200 chairs are fast disappearing to make room for fine houses of larger seating capacity. With this reform well started, it is necessary for the exhibitor to give more style to his house by uniforming his attendants, by pleasing the cultured classes with the best music and the best pictures and by eliminating the cheap, objectionable vaudeville acts.

J. M. B.

BALL OF THE M. P. & P. M. OPERATORS' LOCAL, NO. 165, CINCINNATI, OHIO.

The second annual ball of the M. P. & P. M. Operators' Local, No. 165, was given on October 31 at Central Turner Hall, Cincinnati, with an attendance of fully 1,000 persons, mostly Cincinnati exhibitors and operators. This ball proved to be a very successful affair, bringing closer together the exhibitors and the operators and clearing $500 for Local No. 165. A bevy of young ladies added to the charm of the evening and caused to be forgotten, for the time being, bad carbons, defective sprocket holes and many other troubles that are so often the cause of bad humor in the operating booth.

The Exhibitors and Renters' Association of Cincinnati was well represented, as was Cincinnati Lodge, No. 33, T. M. A.

While the operators were delighted to have with them Mr. A. Dresner, the genial manager of the Magnetic Film Service; Mr. Thomas Riley, of the Southern Film Exchange, etc., the General Film Company was conspicuous by its absence.

Harry Schwartz, secretary and treasurer, announced that in the face of such a success, another ball will be arranged for next year.

The M. P. & P. M. Operators' Local, No. 165, although only two years old, is one of the best conducted locals, with a membership close to 100. The members stick together and are always ready to help each other.

The officers of Local No. 165 are: Edw. Kirsch, president; Jas. Curtis, vice-president; Harry Schwartz, secretary and treasurer; Edw. Walker, business agent; Fred. Biere, sergeant-at-arms.

J. M. B.

One of the films of the week is undoubtedly "The Double," an Imp release of November 14. I made a note to see this picture as soon as it was visible. The opportunity came in the new projection room of the Sales Company, a day or two ago. I presume that in due course this projection room will be an ideal apartment for the purpose. At present it is slightly open to criticism. I refrain, however, from saying much about this point, as there are so many thin skins about Fourteenth street just now. It will meet the case, however, if I hint that in my experience the Pathe projection room on Twenty-fifth street is the best that I have yet seen. If the Sales Company can do as well as that, they will be doing very well indeed. It would pay each manufacturer, in my opinion, to have a very nice projection room for showing his pictures off to the best advantage. The Film Import and Trading Company of lamented memory had an ideal room for the purpose: one of the very few good things about that company—whose end was pieces, if not peace.

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The scenario of "The Double" is by a lady whose portrait is given in the early part of the Imp film. She is a very nice looking young lady, indeed. She is also very clever, and very fortunate, for this scenario won a prize of $100 offered by the St. Louis "Times" for the best moving picture play. I don't know who the judges were in this contest, but they are quoted as saying that "its technique was nearly perfect": that "the action of the playlet developed from situation to situation in a remarkably interesting manner." Added to this the Imp Company feature the scenario and the film. One is therefore justified in assigning to this story, a position of special prominence amongst current releases. It has also to be judged by very high standards indeed. First of all it received the imprimatur of a jury selected by a great newspaper; then, it is given the special commercial and artistic endorsement of Mr. Laemmle and his merry, merry men.

* * *

Here is the story of "The Double," as I followed it on the screen. A charming girl is in love with a gallant soldier. He goes away to the wars. This soldier has a double, whom, in the absence of the soldier, the girl mistakes for him. So Mr. Double is invited to the lady's house and is made to do duty for the absent soldier. The double, realizing the position of affairs, assumes the position and authority of the real lover. Finally, however, the equivocal nature of his position induces him to apprise the girl of the deception he has allowed himself to practice upon her. But he confesses that he loves her. Meanwhile, the real lover is killed in ambush, and so the lady, accepting the situation, instantly forgets the slain hero, takes the new lover to her arms, and then the curtain falls on the one-hundred-dollar prize scenario of "The Double."

* * *

As a piece of photography the Imp people have never done anything better than this pretty picture. As a piece of natural acting, it was extremely delicate. As a piece of moving picture stage construction, it deserves very high praise. The story is palpable to everybody, even without the aid of sub-titles and explanatory legends. So that, on these grounds, Mrs. Clemens, the St. Louis "Times" and the Imp Company are to be congratulated upon "The Double." It will undoubtedly be a very great success.

* * *

I think it is a story which is something of an advance in scenario construction. It is an obvious story. It is so good that it practically "plays itself": the situations are so admirably and so naturally contrived. In fact, I don't remember in recent times any moving picture story which I have followed with such ease and so little a draft upon one's powers of understanding. It is all as plain as a pikestaff: logical, human—and ALMOST convincing.

* * *

Oh, that ALMOST! "The Double," in my opinion, would have been a perfect scenario if we could shut our eyes to its improbabilities. Since I saw this picture, I have put a question to several ladies of my acquaintance. I have said to the dear creatures something like this: "Dear Madam, Mrs. or Miss," as the case may be (for, as the reader knows, I am acquainted with several ladies), "suppose you were in love with me, and I went away to the wars, and my double, a man perfectly resembling me, presented himself to you, do you think, or do you not think, that you would know the difference between me, away at the wars, and my double, when I came to kiss you or embrace you?" Without exception, all these charming ladies replied: "You bet I would," or words to that effect. In other words, every woman to whom I have mentioned this plot, scouted its probability.

* * *

Improbability I think is the weak point of "The Double." And it is not a new theme. Years ago, Katherine Cecil Thurston, an English novelist, wrote a fascinating book, called "John Chilcotte's Double." John Chilcotte was an English member of Parliament and a society man. Another man had to take his place before the world, but not, if I remember aright, with the intimate connivance of the original's wife. The spurious John Chilcotte was John Chilcotte only in the popular eye. So the story had verisimilitude. But in the case of "The Double," No. 2 exercised all the lover-like rights and privileges of No. 1 without being discovered by the fair lady!!! Mrs. Clemens, the St. Louis "Times" and its judges, Mr. Laemmle and Mr. Cochrane must pardon me if I say that this is wildly, nay grotesquely improbable. Fathers have mistaken other boys for their own sons. Mothers have been alleged to do ditto. Cases of mistaken indentity are common. I myself have several doubles. But I do not think that the woman is born who could mistake one man for another—or, better, one lover for another! It is not merely improbable, it is impossible. Is it not so, ladies?

* * *

Nevertheless "The Double" is a most remarkably interesting film, and will be popular, increasing the reputation of all concerned in its production. "The Double" will also have another effect. It will draw us nearer the time when the moving picture play will be like any other stage play. It will not violate the probabilities. Most successful plays produced on the ordinary stage are those in which the action develops naturally, easily and with regard to the probabilities. These plays are true to life. "The Double," I venture to say, is not true to life. Still it is a very fine film. It might, in my opinion, have been made finer and more plausible if the girl in the play had been given some great and irresistible reasons for so readily transferring her affections from the dead man to the living man. No woman, it is said, ever forgets a man who has once loved her. She never forgets a true lover, and she does not readily transfer her affections from one man to another without tremendous causes. At least, this is what the ladies tell me. I have spoken to several of them, as I have already told you on this subject of "The Double," so this page of Lux Graphicus this week is therefore largely based on information supplied by the fair sex.

* * *

In conclusion, I would like to say, in the strictly personal sense, that I hope Mrs. Clemens will give us other stories. I hope that her work will have the effect of making the minimum market price of a scenario $100, and not a paltry five, ten, or twenty. I noted in the early part of these paragraphs that her name and picture were given on the film. I hope that in future this will be done with every film that is released, so as to give the authors a chance. The Imp Company certainly deserves congratulations for their enterprise in this respect, and I trust their example will be followed by other manufacturers.

Miss Lora Bona, the "girl with the golden voice, who lately appeared with such great success at Keith's Theater, Boston, Mass., has been engaged by Mr. Wm. J. Ganes, of the Manhattan Theater, Broadway, New York, to give her original selection and recitation of monologues, etc. Miss Bona makes her first appearance on Tuesday, November 15, at three o'clock.

The Moving Picture World congratulates Mr. Ganes on his evident intention to supplement the show of pictures with the highest class dramatic talent obtainable.

IMPORTANT ANNOUNCEMENT.

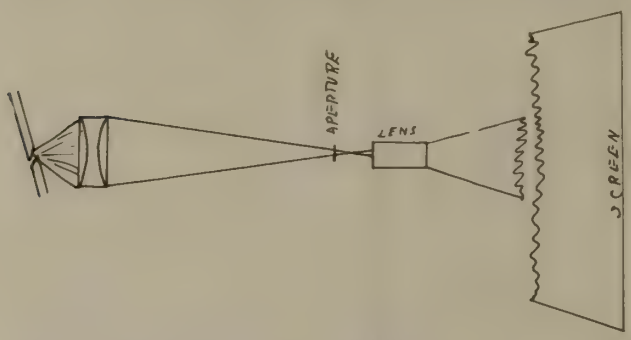
To answer once and for all the many queries and theories in regard to the optics of projection apparatus, the Bausch & Lomb Company have kindly consented to prepare for the Trouble Department an exclusive and exhaustive article on the subject. The position of the Bausch & Lomb Company in the field of optics is second to none and an article or series of articles from one of their experts will be a great boon to readers of the Moving Picture World.

* * *

An Address.—Somewhere in California, according to my last information, are friends of mine, Joe Treville and wife, formerly known as the theatrical team "Treville and Landers." Treville is now or was running a moving picture theater, I believe, in Placerville. Can anyone give me news of them?—Editor Trouble Department.

* * *

More from St. Paul.—Geo. M. Pringle, St. Paul, Minn., comes in with the following: "My former communication was written to show that condensers are of great importance (not their foci, but their excellence). I have never yet learned anything by agreeing with the general idea, but rather by the exact reverse. With your permission, I shall supplement my letter with my understanding of the laws of refraction. First, light rays move in absolutely straight lines, unless refracted by some media. If they strike a refractor the angle of incidence and refraction are equal. Second, all bi-convex lenses have a principal focus which can be found in several ways, the best of which is, perhaps, to use a burning glass, the distance from the lens to the point where the light rays converge to the burning point being the principal focus of the lens. Third, all motion and



most stereo objectives are a combination of two achromatic bi-convex lenses, and the following laws govern their action: (a) If an object, even a very large one, is at sufficient distance from the bi-convex lens, the rear and inverted image which is obtained is very small if it is near the principal focus. Illustration: In the action of the camera, the object is at great distance and the image is inverted on the ground glass. This law also gives the rule for finding the focus, either back or equivalent, of the lens, as already published in your columns. (b) If a very small object be placed near the principal focus of the bi-convex lens, the image which is formed is erect and at any distance beyond the length of the principal focus is larger. It is this second law that governs projection. The lighted object, either stereo or motion picture, is within the principal focus and as far as the objective is concerned is not inverted. Then what does invert it?

"Enclosed find drawing of my idea. If studied carefully you will note the beam of light is converging, and as all light rays move in straight lines, the converging rays will cross at some point and then continue to diverge unless again refracted. Now, take the lens in the drawing, which is 4-inch E. F. The back lens will give a burning point at, approximately, 7½ inches and the front lens at 5½ inches; and for the light rays to cross between the two lenses they would have to be separated by 13 inches instead of by 2⅛ inches. (St. Paul is now speaking of the two factors of the objective lens.—Ed.) At 11-16 inch, or half way, the circle of illumination from back lens is, approximately, seven-eighths the size of the front; and at 2⅛ inches, two-thirds the size of the front lens, the lens used being a Darlot.

"Try the following experiment: Thread the machine in the usual way, but for illumination do not use the arc or condensers, or any converging beam of light. Use instead an incandescent lamp, which gives diverging rays in front of machine. Watch the film and you will find it is not inverted by the lens. Second experiment: Take a No. 6 Power's; there is a small aperture in the frame over the balance wheel, where you can see the picture on the rear lens of the objective. It is extremely small and very bright. You had better use a smoked glass or freeze your carbons. You will find the picture has been inverted."

I was unable to follow a little of that dope, St. Paul, particularly as regards the circle between the lenses. I might add that I have tried out the experiment you speak of by looking at the image of the aperture on the back end of the lens, and will say that to my own surprise the image unquestionably was right-side up with care. I would say further, however, that if you place an incandescent lamp in front of the film in the machine and look through the objective lens you will discover that the picture appears inverted just as it is in the aperture, even though you back away from the lens a considerable distance. This particular letter will probably be too much for a good many of the column readers, but study it closely and continue making experiments, and between us we will solve this matter of the action of light rays through the lenses of a projection machine before we get through with it.

* * *

From Dixie Land.—Mobile, Ala., writes me as follows: "My thanks to you, Mr. Richardson, for valuable information received from the Operators' Column. I have been reading the World for quite awhile. It is safe to say that you have done lots of good in uplifting the profession. Contrary to the ideas of most operators, I have no choice as between the different makes of machines. I contend that results do not depend so much upon the machine as upon the man who runs it—the man with his hand on the crank and both eyes on the screen. My eyes never leave the curtain while the machine is in motion. I start with picture in frame with my framing rod half way of its travel and every bit of my attention is given to the picture from the time the machine starts until it stops. I would like you to tell us what, in your opinion, constitutes a good operator. Also, if you can spare the space, what questions operators have to answer in New York examinations. Does he write them out in the examiners' office, or take them with him? This letter, Mr. Richardson, is from Dixieland, where snow is a stranger and Old Sol a constant visitor. Also, with pardonable pride, I say this is not from a film 'snarler.'"

It would require too much space, Mobile, to set forth what in my opinion constitutes a good operator. Briefly, however, a good operator is a man who projects a perfect picture, not sometimes, but all the time. By "perfect," I mean perfect except for the inherent faults in the film and projection mechanism, for which, of course, the operator is not responsible. The examination in New York City is oral, one man being examined at a time. There are no written questions at all. Glad to hear from you at any time, Mobile; also pleased to know that you find the Department of benefit. I was in your city in 1904.

* * *

Outside Shutter.—Richford, Vt., writes as follows: "My machine is an Edison exhibition model, changed from a two-pin to a one-pin movement. The shutter is on the left side of the aperture. I would like to put the shutter in front of the projection lens. Will give you my plan: I wish to extend the spindle through the wooden case, making a slot to allow for the raising and lowering of the framing carriage. Bend and fasten a piece of steel to the frame extending through the wooden casing to make a journal on the outside. Now, if I should try this and wanted to put on a light, three-wing, one-piece shutter, would I have to change my bevel gears, if so, what size would you put in?

I could use a two-wing shutter. The shutter would have to be far enough out to allow the removal of projection lens.

"P. S.—My wife put up a kick because I put four or five condensers in the oven—but let her kick! I am going to try out that Winnipeg idea."

I am sorry, Neighbor Richford, but I am afraid your scheme wont work out, the trouble being that your shutter would be too small to get the right effect. Outside shutters are usually something like 7 to 8 inches in diameter, and there is a good reason for using that size, though the Lubin machine uses one considerably smaller. You could not increase the size of your shutter, owing to the fact that the spindle would set a given distance from the lens center, and this could not be changed without attaching the gear to some other portion of the machine. Aside from this, the thing would work all right, and the gears would be all right, too.

* * *

Power's No. 6.—Ohio (name of town suppressed) writes as follows: "We have ordered a Power's No. 6 machine and I would like some instructions regarding same: how to set a shutter and any other points you think would be of value. Do you think the Taylor's correspondence course would be of value to me? I am a bottle blower by trade, but wish to become a **good** operator. Have had some experience with correspondence courses while working at my trade and found them to be of little value. I like the Trouble Department of the Moving Picture World very much and have learned quite a bit. I read your comment on the letter by President Woods, of 'Frisco, and like it **very** much. I do not belong to an operators' union, as I am not yet capable enough, and there is none here anyhow, but I am a union man and belong to the Glass Blowers' Association."

As regards the Power's No. 6 machine, there are a few points that should be carefully looked after, some of which are as follows: Keep the sprocket idlers set away from the sprockets by about twice the thickness of the film. Never let the idlers run on the film, since that is likely to make it climb the sprockets. When you receive the machine the spindle carrying the shutter will be folded down against the mechanism. When you raise this spindle up, be sure and raise it as far as it will go, and not only tighten the screw engaging the hook in the casting, but also the screw immediately below (about 1 inch below) the spindle. It is very important that you get this spindle up as far as it will go. Fasten it securely in place. On the front of the machine is a loose collar into which the projection lamp screws. This collar is held in place by three large flat-headed screws. It is designed that you will screw the lens into the collar as far as it will go; then loosen these three screws and turn the lens so that the adjustment screw will be in the most convenient position, after which the three screws are retightened. Many operators make the mistake of pulling down on these screws very hard. This is neither necessary nor desirable. Tighten them just enough to hold the lens securely, and be sure that you tighten them in such manner that the ring is square with the front plate, thus bringing the lens into proper alignment. Full instructions for setting the shutter of this machine will be found in my reply to Chattanooga, Tenn., this week's issue.

As to the Taylor's correspondence course, I really do not know very much about it myself, although I lecture one hour each day at that school. I have not, however, carefully examined the correspondence course, but will say this, that it would be a very, very poor proposition, indeed, if it were not worth the $5 Mr. Taylor charges. As a matter of fact, I think there is no doubt at all but what it is worth at least that sum of money to any man who wishes to improve himself in projection matters. I am glad that you are determined to become a **good** operator. I like to hear that kind of talk. We have got altogether too many of the other kind.

* * *

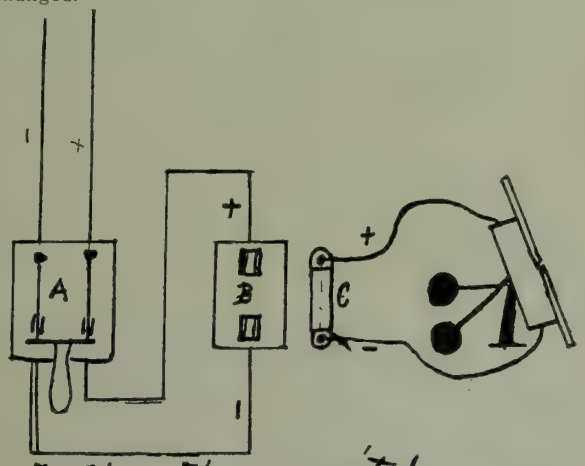
Very Secret.—And now cometh a good friend with request that we answer certain questions, and not only is his name and the name of the town suppressed, but the name of the State as well. The question is as follows: "Could I project a picture successfully from behind the screen? How far away must the machine be placed to get an 8 by 10 picture? Would the light be too strong for the people's eyes? I have a room 11 feet high and would have plenty of room behind the screen."

Yes, you can project a picture through a very thin screen. Get thin bleached muslin. Your film must be placed in the machine with the smooth side toward the light. That is to say with the emulsion side towards the screen, else all reading matter will be backwards. Your machine must be set somewhat lower than the curtain so that the audience will not be looking right square into the lens, in which case they would see a bright spot in the curtain. No, the light would not be as strong that way as though the machine were on the other side. The size picture you will get at any given distance will be dependent upon the focal length of the lens. With a given focal length of lens the further back you get from the screen the larger will be the picture. When you buy your machine, tell the person from whom your purchase it the size picture you want and the distance your machine will be from the curtain. He will, or should, supply you with the proper lens.

* * *

Polarity Changing.—Los Angeles, Cal., writes as follows: "Friend Richardson—I take the liberty of calling you 'friend' because I have gained so much valuable information through your Department. I am sure all those who are interested in the advancement of operating and in good projection feel that you are their friend. I am enclosing a sketch which might be of value to some who have trouble with the polarity of their lamp changing. It is not quite as handy as a double throw switch, but is much cheaper. If you think it worth a little space, all right; if not, the waste basket is handy and no harm done. If the World desires any news pertaining to moving picture theaters in Southern California I am in a pretty good position to secure it."

Many thanks for your kind words, Los Angeles; and let me assure you that nothing of this kind reaches the waste basket. I at one time had considerable trouble with polarity changing myself. I was operating in a large house in Chicago, supplied by a plant in the building. They had considerable trouble with the dynamos and switched from one to the other. Every time they switched the polarity of my lamp changed.



A = Operating switch
B = 50 ampere single cartridge cutout block.
C = Cartridge fuse (with fuse blown) to which wires are attached by drilling holes in contact and soldering.

In the sketch the wires from the lamp are attached to the contacts of the cartridge fuse (c) by soldering. This fuse (c), however, is one that has been blown, merely the contacts being used. Fuse (c) fits into receptacle (b), one contact of which is attached to the negative and the other the positive wire, so that by merely reversing the ends of the fuse (c) the polarity is changed. The sketch is excellent and self-explanatory. I am glad to have ideas of that kind at any time; also we shall be glad of the news items you speak of.

* * *

Trouble with Focus.—Indiana (name of town suppressed) has a bundle of trouble, as follows: "Enclosed please find check for another year's subscription to the World, which I would not do without at any price. I am using a Power's No. 5 machine with an Allen adjustable lens; throw a 12-foot picture at 60 feet, using 220-volt, 60-cycle A. C. through a G. E. mercury arc rectifier connected so as to deliver the maximum amount of current; ⅝ cored carbon top and ½ inch carbon below, both Electra, pink label. My picture is out of focus on the right side for about 18 inches. I have tried new aperture plate and tension springs but it did no

good. I have tried another lens, but the effect was the same. Can you help me out in this very annoying matter?"

Most certainly your information is complete, Indiana, and I wish all inquirers would do as well. Your carbons are all right, as is everything else pertaining to the light. The trouble doesn't lie there. I would call your attention to my reply to Havre de Grace, Md., in November 5 issue, though I hardly think this will fit your case, since you say you have tried another lens. See to it that the head of your machine sets square with the table-board. If your machine sets to one side of the screen; that is to say, if it does not set square in front of the screen, that very likely is where the trouble lies, in which case your only remedy will be to square the machine with the curtain. I would also call your attention to my reply to Alfred S. Corey, Somerville, N. Y., page 990, October 29 issue. If none of these things appear to fit your particular case, kindly communicate with me further and we will see what can be done.

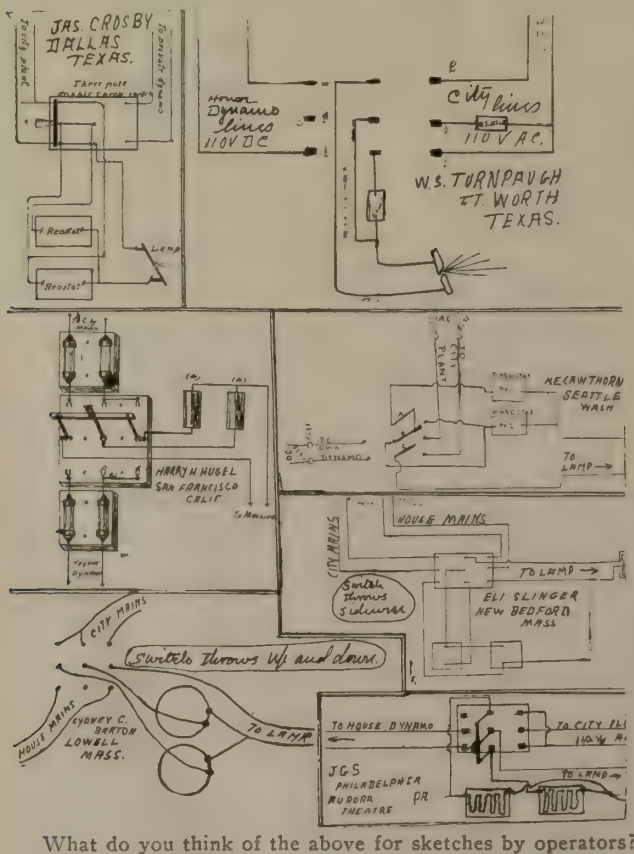
* * *

Kind Words.—New Bedford, Mass., sends in a sketch of the triple pole switch connection, winding up his letter with the following: "This is the first time I have written to you, but I am a regular reader of the column and cannot find words to express my appreciation of what you are doing. Keep up the good work, Mr. Richardson, as you have done more to improve projection than anyone else.

The cut that New Bedford sends in is excellent and will be reproduced in another place. His kind words are highly appreciated and we trust the Department will merit his approval in the future as it has in the past.

* * *

That Triple Pole Connection.—On page 1051, November 5 issue, appears a letter from San Francisco, Cal., calling the editor down on that Weatherford, Ohio, wiring job. San Francisco suggested that instead of publishing his diagram at once I set the boys thinking by asking them to submit diagrams of the connections spoken of, which I did. In reply a great number of sketches have been received. Practically all of them are correct, though some not made in the best possible way. Here are a few of the best sketches with the names of the persons submitting them, that at the center being from the gentleman who wrote the letter from San Francisco. The sketches are ingenious and highly creditable to those submitting them.



What do you think of the above for sketches by operators? Pretty classy, huh!

Sprocket Holes Showing, Etc.—Toronto, Ont., Can., submits the following: "Dear Friend Richardson—I read the World from cover to cover every week and think it is the best moving picture publication printed, especially The Column. I notice some of the men are having trouble with sprocket holes showing on the screen. I had this same trouble with my Power's No. 5, and found that by putting a new spring on guide roller at the top of gate it eliminated the trouble. I like to see you get after the careless operator. There certainly are some of them right here in the city of Toronto who need stirring up. With regard to picture being out of focus on one side, I had an experience of that kind and discovered that the head of the machine was not setting square with the table-board, which threw one side slightly out of focus."

Many thanks, Toronto, for your kind suggestions. We think the World is a pretty good paper ourselves; at least its editors are bending every energy toward the production of that kind of a publication. We leave it to our readers to say what measure of success has attended our efforts.

* * *

Information Desired.—T. J. Reed, Inspector, Department of Electrical Inspection, Muncie, Ind., makes the following request: "We are going to license moving picture machine operators in the city of Muncie. If you can give us any information as regards examinations for operators we shall be very thankful for the same."

The following reply was sent to this letter: "As regards examinations, there should be no set routine of questions. A written examination is neither necessary nor desirable. Examinations should be oral.

Your department will merely desire to ascertain whether or not the various applicants possess sufficient knowledge of projection apparatus, and what pertains thereto, to be safely placed in charge of a theater operating room. To qualify as "safe," they must have a good working knowledge of the force they will handle, viz., electric current. For example: they should not only know that a certain minimum size of wire must be used for the operating circuit, but they should also know **why** it is required. They should be able to explain intelligently the action of the rheostat and transformer. They should be able to test for shorts and grounds. They should be able to explain **why** more projection light is obtained from a given number of amperes D. C. than from the same number of amperes A. C.

These and other similar **practical** questions will enable the examiner to quickly gauge the applicant's real knowledge of the electric current and its application to projection. A few queries will then determine his ability, or lack of it, as regards projection apparatus itself. I would suggest a few as follows (to which very many more may and should be added): Have the applicant set the revolving shutter of a machine, having first explained what office the shutter performs. What size is the aperture? What size is the picture on the film itself? What is the size of standard aperture? What focal length moving picture lens is required to project a 15-foot picture at 60 feet (or any other size and distance)? What size stereo lens? Have applicant point out (a) aperture plate (called also "picture gauge"), (b) intermittent sprocket, (c) tension springs, (d) star, (e) cam-wheel (also called pin-wheel), (f) framing carriage. How much film passes through a standard moving picture machine to each turn of the crank? How do you measure the focal length of a condensing lens? Describe the operation of putting in a new star and adjusting same to run.

These, Mr. Reed, are merely suggestions. The questions may and should be varied with each man examined, but they should be **confined strictly to practical things**, tending to determine the applicant's real, practical knowledge. Never, never, **never resort** to "catch" questions. That particular practice is neither fair nor just. The examiner who is unable to determine an applicant's competency without resorting to catch, or "fool" questions (such as, for instance, "What is the voltage of a short circuit?") is sadly lacking in knowledge himself. Always remember that the applicant's right to earn his daily bread at his chosen profession is at stake and with that right you have absolutely **no** right to monkey. The man, naturally, having so much at stake, is more or less nervous and not in the best possible condition to tell what he really does know. To further confuse him with foolish questions is nothing short of a cowardly outrage. **Give the man a fair show by asking fair questions**, but if he then fails to qualify **turn him down, no matter who he may be.** If, however, there seems some doubt, dismiss him with instructions to reappear for examination in 30, 60 or 90 days, as seems best.

Under **no circumstances** disqualify a man because he answers one or even two questions wrong, unless it happens

that the queries and his answers be such as to thoroughly demonstrate his total lack of knowledge. As an instance of such a possible question and answer, I have heard an applicant reply to the query, "What is the rheostat for?" by asserting that it was to "Regulate the heat!" The same man said he would not hitch up to a No. 10 wire, but would require a No. 6. Good! **But** he then said he would not hitch up to a **No 1** wire because it would be "too strong." These two questions, or either one of them, disqualified him, of course. I will add that that man had been running a moving picture machine for **six years.**

There should be one practical operator on the examining board. Be very careful that no examiner allows, consciously or unconsciously, personal prejudice to influence him in any way.

Your board is at liberty to, at any time, free of all cost, ask any questions desired through the Trouble Department of the Moving Picture World. The name will, if requested, be suppressed in replying.

* * *

Coal Gas for Projection?—Bloomfield, Ia., writes as follows: "I am a constant reader of the World and especially of the Trouble Department. Would like to know if I con use gas for projecting moving pictures; that is to say, ordinary coal gas from the municipal gas plant? What is the best gas outfit that you know of? I am thinking of running three nights out of each week in a town where there is a gas plant. I am having trouble with my Power's No. 5 take-up. The film jumps off the take-up sprocket about every 50 feet; doesn't take up film too fast or too slow. It jumps off mostly when I start. Also my picture is out of focus on one side. Gate, fire shield and aperture plate are all true."

No, Bloomfield, you cannot use ordinary illuminating gas alone for projection purposes. The only real and practical propection gaslight is the calcium or oxy-hydrogen light (ordinary gas used in conjunction with oxygen). There are several good gas outfits on the market, two of which we can recommend, the "Perfect," made and sold by the Capital Merchandise Company, 225 Dearborn street, Chicago, Ill., and the "Model B" gas outfit, manufactured and sold by the Enterprise Optical Company, Chicago, Ill.

I would also refer you to an article on gas in another part of this week's paper, unless it gets crowded out, in which case it will be in next week.

As to your take-up trouble, there are several things which might cause it. Too tight a take-up tension, the remedy for which, of course, would be to loosen up. Badly worn take-up sprocket; remedy, get a new one. Lower magazine setting over to one side so as to give a side pull on the sprocket; remedy, line up your magazine. Stripper plate not properly set, thus throwing the lower loop out of line with the take-up sprocket; remedy, set one end of the stripper out further until the loop comes up squarely onto the take-up sprocket. Take-up sprocket out of line with intermittent sprocket, that is to say, too far to one side or the other; remedy, line it up. In one of these things you will undoubtedly discover your trouble. By the way, one other thing: your sprocket idler should be set away from the sprocket by means of the set screw provided for that purpose by about twice the thickness of the film, and kept that way. If the roller runs on the film it will have a tendency to make the film climb the sprocket.

* * *

Single Condenser.—Montreal, Can., writes a very complimentary letter and winds up by asking why it is necessary to have two condensing lenses instead of just one single lens.

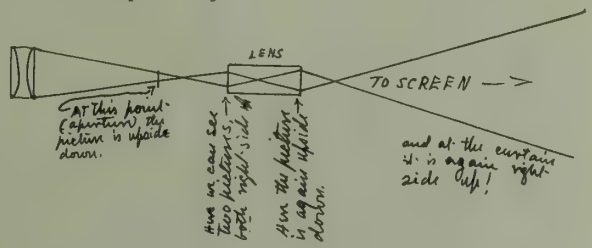
Many thanks for your kind words, Montreal. As regards the condensing lens: in order to concentrate the light with the single lens your lamp would have to be a long ways from the lens, which would involve great loss of light. By moving the lamp back far enough you would get a spot with a single lens, the same as you would get with a double one, I believe, but the arc would be so far from the condenser that four-fifths of the light would be lost.

* * *

Another One on Light Rays.—C. E. Boone, owner and manager, the Brownie Theater, Platte, S. D., contributes the following: "Without any preliminaries, I wish to say that the Trouble Department of the Moving Picture World is the best ever. I have been on the point of writing you for some time and this 'light rays' proposition has finally started me off. I have been operating for eight years and have had my own place of business for the past four years, so that although I am now an owner I still retain a warm spot in my heart for the crank turner; this for the very simple reason that I have always done my own operating.

"The different opinions expressed on this light ray proposition have caused me considerable amusement. I really wonder if any of the men have gone into the matter in the right way. It is a thing that anyone can prove to his own satisfaction, since he can see the results with his own eyes.

"Take any machine with which the rear end of the moving picture objective lens can be seen while the film is in motion. That is to say, any machine in which a person can look **deep** into the rear end of the lens. (The Edison is the machine I have been using.) There is a small hole right beside the thumb latch on the gate, and by looking through this hole you can see deep into the lens. Now, while the picture is being projected look at the rear glass of the lens and you will see an exact reproduction of the picture that is being run **right side up.** In fact, you will see two pictures, both of them right side up. Then look deep into the lens from the rear end and you will see a reproduction of the picture upside down. The picture reverses itself between the aperture plate and the rear end of the lens; it then re-reverses itself in the center of the lens, goes out at the front upside down and reverses itself again between the front of the lens and the curtain. All I ask is that any doubter look with his own eyes and he will see that this is true—unless the picture could reverse itself within the thickness of the glasses of the lens. The light rays passing through the stereo objective lens are altogether different in their action from those passing through the moving picture lens, but I will not go into that matter until I see if this 'lecture' of mine is worth while. I send herewith a sketch that is self-explanatory."



Next! On second thought, however, there won't be any "next" until we receive the Bausch & Lomb article.

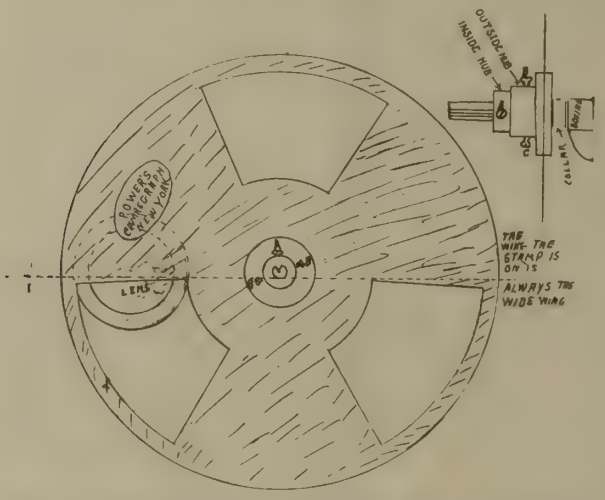
Tools.—Sacramento, Cal., asks whether the operator or the house should furnish the tools, and what tools would constitute a complete kit for operating room work.

The writer believes in the operator owning his own kit of tools, except such things as bench vise and permanent fixtures of that kind. It is neither practical nor desirable to have the house furnish the tools for the operator. My own tool kit consisted of the following, when I was operating, and with it I could do any job I ever had occasion to tackle: One pair of "button" pliers, 8 or 10-inch; one pair 8 or 10-inch lineman's side-cutting pliers; one pair of 8 or 10-inch gas pliers; one large and one medium screw driver; one screw driver with good length of carefully tempered blade for small machine screws; one 10 or 12-inch cabinet rasp for sharpening carbons; one small riveting hammer; one carpenter's claw hammer; one small cold chisel; one medium sized punch; one very small punch for star and cam pins; one pair of small tinner's snips; one pair blunt-nose film shears (such as clerks use); one small gasoline torch for soldering wire joints. With this kit you will be able to do almost any job, but you will have use for every one of them one time or another. In addition to the above the house should furnish an assortment of files, as follows: One 8 or 10-inch flat file; one 5/8 round file; one 8-inch "rattail" file; one small bench vise with anvil attachment; some soldering wire, soldering flux, film cement, binder strips, mats, slide cover glass and wires of the various sizes and kinds likely to be needed. All tools should be arranged on the wall wherever is most convenient, though the pliers and screw drivers should always be in reach of the machine operator. Never under any circumstances leave tools lying around; always put them back in place the instant you are done with them. When a breakdown comes and the audience is sitting in darkness, that is no time to be hunting for tools or anything else. Often and often I have seen an operator spend three times the amount of time necessary to repair a breakdown in hunting up tools and materials with which to make the repair. That kind of work spells "sloppy"; it spells incompetency in great big letters. Have your screwdrivers magnetized so you can pick up screws with them.

* * *

Setting the Power's No. 6 Shutter.—Chattanooga, Tenn., asks for instructions for setting the Power's No. 6 shutter. Setting this shutter is a very simple operation, once it is understood. This shutter may be more accurately set on the end than the beginning of the intermittent movement. In

the accompanying sketch will be seen three screws labeled "A," "B" and "C," the same being shown at one corner of the diagram in a small drawing representing the hub of the shutter. Both these sketches are drawn to exact proportion.



Screw "A" is the one on the inner hub of the shutter. This screw fits in the V-slot of the spindle holding the shutter in place on its shaft, and it should be set up solid in the groove and not disturbed except when it is desired to move the shutter in or out on its spindle or remove it entirely. To set the shutter, proceed as follows: Loosen screws "B" and "C" so that the outer hub and shutter revolve freely on the inner hub. Now turn the flywheel of the machine in the direction it normally runs until the intermittent sprocket moves and **completes its movement.** Next turn the flywheel backwards until the intermittent sprocket just **barely** begins to move, the point being to get the Geneva movement set exactly at the point where the intermittent sprocket has **barely ceased to move** when the machine is running in its usual direction. Having accomplished this, stick your thumb in between the spokes of the large gear just back of the flywheel and press the ball of your thumb against the flywheel to hold it perfectly stationary while you revolve the shutter until it sets just as you see in the sketch, the dotted line representing a horizontal line. You will observe that the two lower openings set exactly the same distance below an imaginary horizontal line. In other words, these two openings set level with each other and the lens is just a little bit less than half uncovered when the intermittent sprocket has barely come to rest. Now tighten either screw "B" or screw "C" just enough to hold the shutter in place, but not tight enough but what you can slip it on the inner hub by using some little pressure. Now, put a film in the machine and project the picture on the screen in the usual way. Pull the framing lever clear up and then clear down. If there are any flashes of white upward from white objects in the film, shove the top of the shutter just a little bit over away from you; that is to say, slip it on its inner hub slightly, holding the flywheel stationary. If, on the other hand, there are flashes of white downward, hold the flywheel stationary and pull the top of the shutter slightly towards you. Do this until all white streaks vanish, after which set up screws "B" and "C" tight and the job is done. Users of Power's No. 6 machine will do well to preserve this for future reference.

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Some Local Information.—New York City, N. Y., asks: "(1) Is it permissible that we run a Standard machine with a motor here in New York City? (2) Can powdered graphite be purchased here in the city? Montgomery & Co., whose address you gave, only handle flake graphite. Will it answer the same purpose? (3) Could I remove the rear cell of a projection lens and still project a picture? (4) Where could I learn something about the Standard machine and the working of its motor?"

(1) As I understand it, it is. Call up Cortlandt 8520 and ask for Mr. Wynkoop. He will answer the question authoritatively and officially. (2) The "flake" graphite will not do. The Montgomery Company assure me they do handle the **powdered** graphite in one-pound cans. (3) Yes, but the picture would be of poor definition and **very** small. Removal of one factor makes the remaining one of very long focal length. (4) Go to the office of the American Moving Machine Company, 101 Beekman street (corner Pearl street), Manhattan, and they will supply you with any needed information.

THE EXHIBITORS' CALL TO ARMS.

In this land of the free and home of the brave, oppression seems to have a stronger hold than in the most despotic countries.

How long will moving picture exhibitors continue to be at the mercy of selfish and autocratic manipulators, who do not seem to care for tht future of cinematography, so long as they can work a Wall street game to get rich quick? These men in high places are not lovers of the art: they are financiers and are killing the goose that lays the golden eggs.

Moving pictures have proven to be good educators. They supply the amusement of the people, and should be carefully nursed by the manufacturers, to make them still more popular, and to even force them into the schools and the churches. This should be the aim of the manufacturers. But, with their success, they have grown selfish. They have no consideration for their neighbors. Their only ambition is the mighty dollar.

I am speaking of the ways of both the licensed and the Independent manufacturers, as their two pet institutions are based on the same selfish principle. I do not say that one is better nor worse than the other, but I can safely say that both institutions are working for the benefit of a few privileged manufacturers, who, with their arbitrary rules, restrict other manufacturers, a thing that should not exist in a free country.

These corporations, by monopolizing the business, are forcing the exhibitors to take just what they are given. The exhibitor has a right to select his program.

It is time for them to take the matter in their own hands and overthrow this yoke of oppression. We must see a change; the exchanges should control the manufacturers and not the manufacturers the exchanges. We must have an open market: the exchanges should not be forced to stock themselves with what the manufacturers unload on them. Then the films will be sold on their merits, and the manufacturers will have to keep improving their pictures if they want to retain their sales.

To-day the Sales Company says to the exchange: "You must buy such and such films" and if the exchange calls for another make, the Sales Company says: "We do not handle it, but we have something better or just as good." The case is the same with the General Film Company. Any licensed manfuacturer can put on the market a film like the "Reserved Shot," and although the exhibitors may say: "We cannot show such a film to ladies," the General Film Company must take it just the same and force it on the exhibitor. With such methods, the manufacturers can produce anything they want, and by eliminating competition they will be able to reduce the cost of negatives.

In all other lines of business, the manufacturer is not the dictator; he is merely the servant of the distributer. Why should we reverse a general rule for motion pictures? I am positive that if one of our film manufacturers was to go to a shoe store and be forced to buy a pair of shoes that did not please him, on the ground that the storekeeper was forced to take what the shoe manufacturer forced on him, our film manufacturer would raise a big kick and call it an outrage that in a free country he was dictated to by the shoe manufacturer.

If a hat manufacturer wishes to make high hats of tin, he is free to do so, but he cannot force them on the storekeeper.

The renter who is paying his good money for films surely has a right to pick what he wants.

Competition is the life of business. Suppress competition and you will go down in no time. Every season we see something new in furniture, in clothing, etc., because the manufacturers of the whole world, with the exception of the film makers, are not the dictators but merely the obedient servants of the distributers and of the public; and as they cannot force any old thing on the distributers, they improve their goods to get the orders. Factories and warehouses are loaded with goods that the distributers refused to take. This is not the case with the film business. If the renters and exhibitors had the rights granted to other merchants, to buy only what they want and what they can use, the "Reserved Shot" and other such films would rest on the shelves of the manufacturers instead of resting on the shelves of the exchanges.

The manufacturers claim that the daily newspapers and the ministers are unfair. No! We have too many pictures that should not be shown, and suggestive pictures that are thrown on the market because the manufacturers do not want to be the losers. The Federal Government should confiscate certain films of the Kalem Company, as they play the part of the yellow journals by exciting American passions against the Japs.

The exchanges have failed in all their organizations. The only remedy now is for the exhibitors to organize themselves

to fight the autocratic rules of the manufacturers and regain their independence by dictating and not being dictated to. When the manufacturers find their shelves loaded with films that they cannot sell, they will improve their work, and try to produce pictures suitable for the market. The moment that we have a genuine and fair competition in the ranks of the manufacturers, we will see a bright future for the photoplay.

While the motion pictures started as the cheap amusement of the people, they have quickly risen to such fame that the better classes are taking to them, the boards of education, the churches, etc., are offering their support to make cinematography the great and universal educator. Such good prospects are checked at this time by manufacturers who are simply out for the money and allow their managers to produce anything they wish irrespective of morals and of decency. The wishes of the people are for good pictures, that, while amusing, can be elevating and instructive.

While a few manufacturers will deride this letter, I feel confident that the great majority of the manufacturers, the ones that stand for quality, who love their profession and who want to make of motion pictures not only the best and most profitable investment, but an industry to last for generations, will be on my side. These conscientious manufacturers will be only too willing to be dictated to by the distributers, as they will recognize that such a policy is the only good one to infuse new blood. The good manufacturers have nothing to fear, the demand for high class pictures is great enough to assure them a quick sale of every foot of film that they can turn out, provided that the subjects are clean, well staged and well acted. The spirit of competition is absolutely necessary to maintain this quality.

We are at the opening of what has always been considered the best season, yet the reports, although favorable, are far from up to expectations. Why? Because there is a feeling of unrest. Many exhibitors claim that the service offered by the General Film Company is not exactly what it should be and they fear that it will be worse in the future. While corporations have some good features, an employee will never give the attention of a boss. Let me illustrate: Jones starts a film exchange and by paying close attention to his work, makes a success. The General Film Company buys Jones and retains him as a manager at so much per week. What is this to a man that could make more money by himself? It is natural that Jones, when reduced to a mere clerkship, will work like a machine with no ambition.

This explains why some exhibitors complain of the service and complain that they no longer have the privilege to shift to another exchange. On the other hand it is true that some licensed exhibitors are highly pleased with the present service.

The Independent exhibitors also complain of a poor service. This is due to the fact that the Independents have not enough good sound exchanges to buy in sufficient quantities to give a good service. Independent films are not scarce, but exchanges with money are not there to handle the business.

J. W. JENNINGS.

NEW ENGLAND NOTES.

The Royal Theater, of New Bedford, Mass., devoted to exhibiting moving pictures and vaudeville, was recently purchased by Baylees & Hathaway. Andrew Ashley will be in charge of this house on its opening under the new proprietors.

Southbridge, Mass., will soon have a new moving picture theater, built by Blanchard Bros.

Lawrence E. Thayer, owner of the Orpheum Theater, Newburyport, Mass., was arrested Saturday, October 29, charged with maliciously setting fire to his theater. The Orpheum was burned October 16, and the fact was duly noted in the World. Mr. Thayer is said to be well known in the New England States, where he operates a chain of moving picture theaters. The case is not at all a sure one, even Fire Marshal Rice stated that although it was evident the fire was caused by an incendiary, there was not enough evidence, in his opinion, to warrant this prosecution. Mr. Thayer was arrested in Haverhill, Mass. His friends call it a great mistake and it is hoped that this charge will be easily refuted.

Bellows Falls, Vt., will soon have a new and large theater devoted exclusively to photoplay, as the Dreamland Theater is now nearing completion.

Jesse Crook is now transforming Odd Fellows' Hall, Lowell, Mass., into a modern moving picture theater, to be called the Colonial.

The Grand Theater, of Lawrence, Mass., has been bought by G. B. Jones from O. Neville. The former intends to expend considerable money in alterations before he opens his new theater for business.

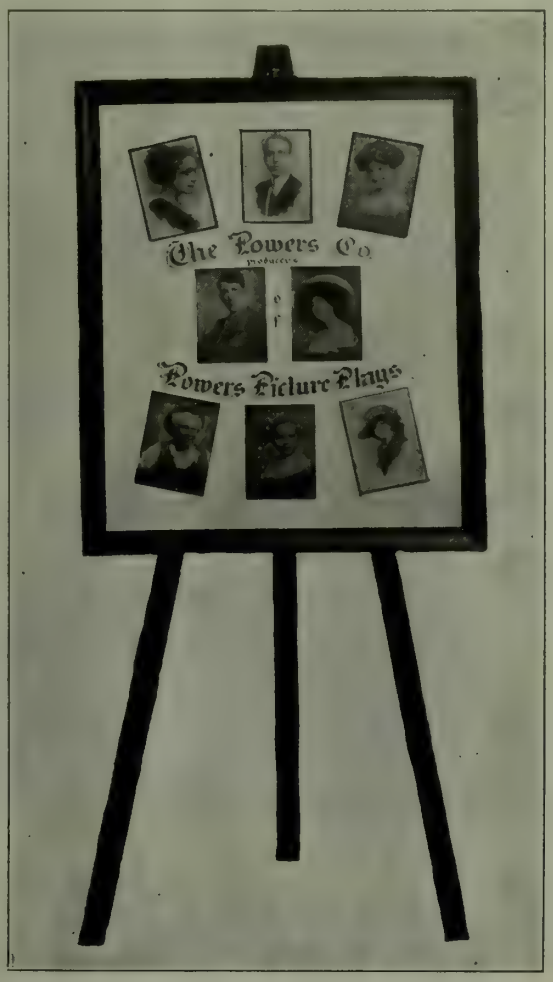
Mr. Clinton, of Bridgeport, Conn., is building a large moving picture theater in that city. The house will hold nearly 1,800 people, and will cost $40,000. All reports state it will outstrip all the other moving picture theaters of that city.

Marblehead, Mass., about five miles from Boston, had its first taste of local photoplay when the Lyceum Theater was opened, October 10.

Canton, Mass., another Boston suburb, is now among the number of small towns having its own local moving picture theater. John Lannigan opened a neat, cosy little house there the latter part of October.

Jake Lowrie, general manager of the Beacon Theater, Boston, has sent his assistant, Chas. Heath, to New York City to look over any new ideas that might be able to be viewed in that city.

HENRY.



THE POWERS PICTURE PLAY EASEL.

We wrote last week of the interest which the general public takes in the personalities of moving picture actors and actresses. All the moving picture making companies are realizing this and many of them are intelligently administering to a legitimate curiosity. The result of it is, that the entrances of moving picture theaters are becoming liberally adorned with photographs of the performers in the films shown inside.

Taking advantage of these facts, the Powers Picture Play Company are putting out a very attractive easel which carries real photographs of the principal players in the Powers Picture Plays. This easel and the photographs sell for $5.00 and form a very attractive ornament to the entrance or foyer of a moving picture theater. The easel is 6½ feet high, carrying a frame 32 by 38 inches, containing sepia toned photographs of the Powers players. This elegant ornament is of mission oak finish. It is pretty and tasteful to look at. We think that every Independent exhibitor throughout the country should obtain one of these Powers Picture Play easels.

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YANKEE Western films owe their t of the West accurately and intelli and customs of the West are best know

Next Issue, Monday, November 21st LON

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ing production, embellished with gnificent and historically correct s a wonderful continuity of real, tartling realism in the hands of a racters.

UMENT TO INDEPENDENT felt throughout the length and . A film o'er which to exult and

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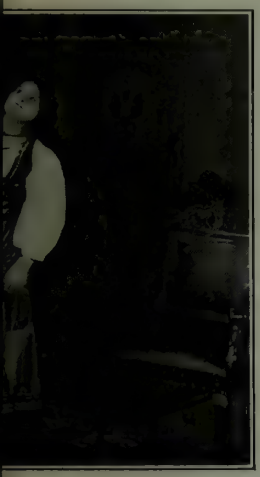

zar's domain as a gypsy singer.

Sworn to secrecy by the Nihilists the pair start out on their mission.

ional Alliance, says: "One of the best films I have ever seen."

ndous popularity to their superiority over all others. They convey the proper spirit ly. In fact, our strongest supporters operate theatres in territories where the habits No stronger evidence is needed.

C WOLF'S TRUST

in charge of an infant, which grew to lf proves a delightful change from the ke it.

TWO YANKS PER WEEK

PANY
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"Waiter No. 5" (Biograph).—A dramatic picture dealing with the downtrodden poor in Russia, then suddenly transferred to America as the principal actors are forced to fly from their native country because of revolutionary tendencies. The scenes among the poor are harrowing enough to arouse the most generous impulses and cause one to believe the unpleasant criticisms of the Czar. This portion of the film will attract attention. Then comes the appearance of the former chief of police as a waiter in a city restaurant in America, where, unknown to everyone but his wife, he works continuously until his son is old enough to marry. Some trouble develops then, but it is quickly swept away by the timely arrival of the Czar's pardon for whatever misconduct might have occurred in earlier years. The change from one country to another and the excellent acting in each of the parts do much to make this film attractive, yet it must be admitted that it is not up to the standard which has been set and generally followed by the Biograph people.

"Mike, the Housemaid" (Lubin).—Oh, yes it is. This is no misstated subject and Mike makes good the excellent qualities described in his letters of introduction. He takes good care of the silver and that was exactly what the advertisement called for. To be sure he invited his pal in to help about this care, and this was done while the family were out. They didn't quite figure on Clancy's appearance, but the officer came just the same, and that led to difficulty. The confederate got nearly drowned in the bathroom and the family returned before the officer left. That put Clancy in right and he was warmly complimented for bringing in two flagrant offenders. The comedy is contagious, and while the unfortunate Mike doesn't quite see the joke it is obvious that the audience does.

"Birthday Cigars" (Melies).—A rattling comedy which is based upon the disarrangement of labels upon two boxes of cigars. The family with the rich uncle visiting them gets the explosive cigars, and when one goes off in the old gentleman's mouth he refuses to see the joke. Then when the whole box is thrown into the fireplace the explosion shakes the house and he departs in high dudgeon. Of course the family which had expectations cannot entirely enjoy the joke, but the audience will, and that is what the exhibitor is looking for.

"Generous Customers" (Melies).—A somewhat original subject in that it shows how a party of automobilists played upon the credulity of a restauranteur and induced him and his waiter to engage in a species of blindman's buff which apparently proved costly. Still, there were compensations, because the party which stole away without paying the bill returned a check for the amount with a liberal tip for the waiter.

"The Early Settlers" (Selig).—A picture full of thrills and one that will commend itself to those who have studied such matters as an accurate reproduction of what occurred many times during the settlement of this country. Indians objected to the encroachment of the white man and they annihilated more than one family quite as effectually as they purposed annihilating this one. Not all had friends who could and did assist them, and because of that this picture ends more pleasantly than many of the actual occurrences did. This picture has reproduced the prairie schooner with fidelity to our ideas of that primitive mode of travel. The camp scenes and the skulking tactics of the Indians are all faithfully reproduced and mark a masterly understanding of the actual conditions. The picture is a valuable addition to the collection of historical films which graphically reproduce scenes and incidents long since passed into oblivion.

"The Little Station Agent" (Edison).—A stirring railroad story with a love story to insure interest. Jealousy over a girl leads to the dastardly deed of cutting loose a number of freight cars which go rushing down a mountain with an apparently dead man on one, in imminent danger of wrecking a fast train with hundreds of people on board. The girl station agent saves them all from destruction and saves her lover, who was knocked insensible on the car by his rival. The wild ride down the mountain is realistic, and then, when the girl gets the message and she and the superintendent start out to sidetrack the flying freight and save the express from destruction there is thrill enough to satisfy almost anyone. Then comes the emotional part, when the miscreant who perpetrated the deed is arrested. The girl's hand is slipped in that of her lover as the rival is led away to prison. It would be difficult to conceive a more stirring film, or one that would appeal with such irresistible force to any audience.

"Silver Cloud's Sacrifice" (Kalem).—An Indian drama, showing the love story of a white man and an Indian girl. The girl's father objects and in assisting her sister to meet her lover, Silver Cloud meets her death.

"The Woman of Samaria" (Pathe).—A colored reproduction of the Bible story of Jesus and the woman at the well. These scenes which are so graphically portrayed in the Bible are reproduced here with all the fidelity to costuming and color possible to procure by careful study of what is supposed to be the exact place where this occurred. It is the old story retold in pictures and it will appeal to all who have heard the story since their childhood and have, perhaps, imagined what the scene was like. Here they can see it as vividly and as correctly as the imagination can conceive it.

"The Children's Revolt" (Vitagraph).—A successful picture of two pampered children who prefer to break away and play like other kids. Finally they succeed and the picture represents the good time they had before they were captured by horrified parents and nurses and carried away to the house. It is a protest against the growing custom of some families of restricting the play of the children. It tells plainer than words can do it the story of childish desire for freedom and the opportunity to have a good time in a childish way.

"A Western Way" (Essanay).—A story of Western life which represents in a graphic way the peculiar code of honor that was observed among thieves and outlaws. To have a prisoner go to bed and know that he would be there the next morning is unusual to Eastern ways of doing, but that has actually occurred more than once out in the open. The gambling sheriff is a character who had many counterparts in the days that are gone. To see the thief come down and rob the keeper of the gambling house for the benefit of the sheriff is also unusual, but all the more interesting for that reason. In short, the film offers several novel situations. No one is sorry when the sheriff turns the prisoner loose after exacting from him a promise to do better in the future.

"The Fishing Smack" (Gaumont).—One rubs one's eyes when this picture flashes on the screen, for one seems to have stepped out of the present rushing, hurrying world into one of those quiet, picturesque old fishing villages which apparently belong to another century. All the picturesque features are present. In fact, it is easy to see that the producer has made a picture which in every way tells the story of this life which is foreign to a large proportion of humanity. The story centers around an old man who loves his boat as he does his life, a common thing in fishing towns, and refuses to part with her, even when illness forces it. But the boat is sold without his knowledge and his heartbroken appearance when he discovers it is pathetic. But the young man who bought it proposes that he enter the family by marrying the daughter, and all parties being agreeable, the situation is cleared of its unpleasantness. Even though the love story is an added feature, the beauty of the picture is in the reproduction of the picturesque scenery and the life about the village.

"Abraham Lincoln's Clemency" (Pathe).—A story of Lincoln told with a good deal of sympathy by the American company. It is historically correct and involves a young soldier who was sentenced to be shot for sleeping on post, but who was pardoned by Lincoln and afterward was shot as he led the scattered Union soldiers to victory by rallying them around the colors. Perhaps the most interesting features of this film consist of the visions: first the one that appears to the President as he sees the soldiers, then the gray haired mother and the nameless grave. At the end where the stars and stripes and stars and bars are rolled together and unrolled as the national flag, there is a touch of patriotic sentiment which is difficult to appreciate without seeing it. After

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California Film Exchange, San Francisco, Cal.
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Canadian Film Exchange, Calgary, Can.
Dixie Film Co., New Orleans, La.
Great Eastern Film Exchange, New York, N. Y.
W. E. Greene, Boston, Mass.
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J. W. Morgan, Kansas City, Mo.
Paramount Film Co., New York, N. Y.
Philadelphia Film and Projecting Co., Philadelphia, Pa.
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all, the whole story of the Civil War is told in that little bit. While it is by no means certain that the producer intended to make that the climax of the picture, it is, and everyone who sees it is constrained to cheer.

"In the Mountains of Kentucky" (Vitagraph).—A moonshining story, with some jealousy and excellent acting included. There are two scenes which will attract with especial force, where the man is led away to prison and the woman who has been taking his attention away from his wife is so indifferent to his fate. Then comes a perfect frenzy of dramatic spirit when the wronged wife drives the intruder out of doors and hurls her belongings after her. It is seldom that actors in motion pictures reach such a height of abandon. But it is admirably done and the woman naturally falls exhausted after it. Later when the man comes, with the avowed purpose of killing his wife, as evidenced by his club, he discovers their babe asleep. This is the climax of the picture, and what follows is merely explanatory. The effect of this film upon the audience is very marked, and a ripple of applause follows its close.

"The Fugitive" (Biograph).—A psychological picture based upon the strength of mother love. The salient feature is that the mother of a Confederate soldier just killed, hides the slayer of her son, even after she knows the facts, allowing him to escape, for the sake of that other mother in the North. All other scenes are accessory to this. The only dramatic interest is in the mother's struggle when she is considering whether she shall give up the fugutive or not. Mechanically the film is satisfactory.

"The Taming of Wild Bill" (Lubin).—A Western comedy presenting over again the oft-repeated fact that love, or what sometimes passes for it, changes the characteristics of the wildest and fiercest individual. The film is full of surprises and melodramatic situations.

"Max in a Dilemma" (Pathe).—A story which has been told before, and not so very long ago. The burglar, after a long chase, gives back the $500, thinking it hardly worth risking his neck for.

"Micro-Cinematography—Recurrent Fever" (Pathe).—A scientific film, representing the progress of a case of recurrent fever, which sometimes causes serious epidemics in Russia and elsewhere. The action of the growth of the germs in the blood of an inoculated monkey is clearly shown.

"The Lady Barbers" (Selig).—A comedy presenting the disturbances caused by a lady barber opening up in a country village. After submitting for a few days, the wives of the men who patronize the place so freely, open a shop for the young men of the village, and the invaders are soon on their way. A comedy it is true, but somewhat open to question in its suggestiveness and horseplay.

"The Bachelor" (Selig).—A short comedy; that word "short" designating its especial merit.

"Trip Through the Canadian Rockies and the Selkirk Mountains in Canada" (Edison).—An excellent production which represents artistically the glories of the Rockies in the scenic beauty spot of that portion of the American continent. It is a trip along the Canadian Pacific road and gives a good idea of what scenic wonders present themselves to the eye of the traveler in that section.

"A Lassie's Birthday" (Edison).—A love story which is really comedy, since it shows plainly enough that the young woman had her mind made up before her birthday and the attempts of all excepting the right one to secure her favor were wasted. The picture presents no novelty and the story is of no special strength.

"Hank and Lank as Life Savers" (Essanay).—These comedians enact a lively comedy, using the beach at Coney Island as a stage for their operations. Lank succeeds in securing a purse for his bravery, but Hank misses and because of his failure Lank narrowly escapes drowning.

"The Masquerade Cop" (Essanay).—Detailing the adventures of an unfortunate on his way to a masquerade attired as a policeman. Taken for a real officer he is called upon to make arrests, but fails and finally lands in the police station charged with impersonating an officer. His uniform is stripped from him and he takes the homeward track attired in the twilight and a barrel.

"Pharoah, or Israel in Egypt" (Gaumont).—A reasonably accurate presentation of the popular conception of the tenth plague which was the one that made Pharoah permit the departure of the Israelites. The acting is satisfactory. The staging is probably as accurate as can be made and the coloring undoubtedly gives a fairly true reproduction of the costumes of the period. As a pictorial presentation it unquestionably reproduces with sufficient accuracy to be pleasing the beginning of the exodus.

"The Tale of a Hat" (Vitagraph).—A comedy with considerable life, but based upon wrong premises. It is conceivable that a man might mistake another woman for his wife, but it is an absurd stretch of imagination to show him belaboring another man without looking to see who the woman might be. Perhaps such scenes are permissible in a fake comedy of this character, but the producers should not expect the public to always patiently submit to such absurdities, even in a comedy. If comedies of this class are made true to facts they will be quite as funny and far more satisfactory.

INDEPENDENT.

"Cohen's Generosity" (Defender).—It is true that one good turn deserves another, though sometimes those helped or benefited forget it later or when they have an opportunity to reciprocate. Not so Cohen. He never forgets the boy who befriended him once when he was sore beset and at last when the opportunity comes he returns the favor with the accumulated interest of the years. While this film tells a simple story there is something about it which arouses the emotions and makes one feel that after all the world is not so bad. It tells a story which everybody can understand.

"Willie" (Imp).—A characteristic Imp film. The city people are quite ready to welcome the unsophisticated country boy to their home, but he turns out to be somewhat different from what they expected. He seems to be able to give points to the entire family and when he ends up with eloping with the heiress whom the city cousin expected to marry there is consternation indeed. But it is one of those things for which there is no help and however one may regret the result it is impossible to change it. The acting is admirable and in the case of the hero there is a free and easy, devil-may-care attitude in his work which is quite refreshing and cannot help but please with its rendering.

"The Fault of the Grandmother" (Itala).—A drama from this house which is well acted and clearly photographed. Perhaps some will not altogether like the play, but they cannot question its forcefulness at any rate. Nor can they gainsay the quality of the work done.

"Fatty Buys a Bath" (Lux).—If everybody had as much difficulty after he purchased his bath as this individual did it is safe to say that not many baths would be bought. The difficulties he encounters and the ill luck which seems to follow him after he became inextricably wedged in his new bath supply a lively comedy and bring more than one hearty laugh. When he ends in the river it seems as though that must be the finish, but a diver rescues him and he goes on his way rejoicing, leaving the hoodoo bath behind.

"Her Diary" (Lux).—A love story told by entries in a diary. The girl waits long and the entries express her feelings, but ultimately her waiting his rewarded and she becomes the wife of the man she loved through all the long years. It is a pathetic story, simple in its outlines, yet withal telling the tale of a heart that remained true.

"A Wooden Sword" (Cines).—It is dangerous to pawn a sword, particularly when you are a soldier in the service of your king. But in the instance here the offender gets off without a court martial because he wears a medal of bravery upon his breast. This is all there is to the story which wastes a good many feet of really good film in the telling.

"Red Wing and the White Girl" (Bison).—Not essentially different from many other Indian pictures which have come from the different studios recently. The acting and scenery are good, but there is the handicap that Western pictures which tell nothing in particular are no longer desirable.

"The American Queen" (Thanhouser).—A novel method of rescuing an imprisoned queen. The American marries her, and then, inasmuch as she is entitled to the protection of an American she receives it, troops being landed from the ships lying in the harbor to effect her release from prison. The wedding is unique, the girl being inside the prison and reaching out through the gate to take her lover's hand. That and the novel method of release are interesting and stamp the film as above the ordinary. The rascally cousin is killed in the encounter which releases the queen.

"The Heroine of 101 Ranch" (Columbia).—A Western story that is different, offering reproductions of scenes which convince because they do not go beyond what might be possible under certain circumstances. The players have caught the spirit of the piece and their work is beyond question as good as any that has been turned out recently in the way of Western films. The heroine proves to be all that the most exacting might desire, performing her part with a dramatic earnestness which is difficult to describe. The film should be popular in the motion picture world as the ranch is famous in the Western world, a combination which it would be hard to equal and still harder to surpass.

"The Jewel Case" (Great Northern).—A drama of merit which affords opportunity for some clever work by the capable actors of this house. The release will assuredly be popular because it tells a good story and tells it in a convincing way. The staging and costuming are apparently correct and the work of the actors is satisfactory.

"A Fatal Picnic" (Great Northern).—A lively comedy which will insure one hearty laugh at least in your program. The action is lively and carries one irresistibly along, developing numerous amusing situations as it progresses. The audience does not fail to show its appreciation by hearty laugther.

"The Sufferer from Insomnia" (Itala).—The depiction of the trials of this unfortunate are sufficient to make one wonder where all these difficulties were discovered. Moreover, the various schemes for relief are hints which may or may not be worth following. At any rate the audience learns what happened to one afflicted person.

"Where Have I Left My Fountain Pen?" (Itala).—Of course he looked everywhere but where he left it and when he was done looking he was quite as wise as he was at the beginning. Fountain pens, according to this story, are extremely elusive articles, and the picture seems to prove its case. The audience will get much sport out of the picture before it closes.

"A Russian Romance" (Powers).—A play based upon a novel situation. A woman's husband is murdered. She seeks the murderer and has him arrested. He afterwards proves to her that he is innocent and she, by a clever ruse, secures his release from prison. With good costuming and good acting this combination of circumstances affords ample opportunity for satisfactory dramatic work.

"The Resurrection of Lazarus" (Eclair).—In general terms this is a dangerous subject for a motion picture house to take. Thost who believe in it regard it as almost too sacred to be openly discussed, while those who do not believe in it look upon it as nonsense and will be disposed to ridicule it. What happens in each instance would be largely due to the producer, but more so to the mind which is brought to the picture. In this instance the producer followed reasonably close the story as it is given in the Bible and the characters perform their parts with so much dignity that a skeptic cannot fail to be favorably impressed. The actor who assumes the part of Jesus does it with a dignity that is impressive. The film has been reviewed by two others in previous issues and the present writer can do no better than to confirm what they have said. The effect upon the audience was plain. A profound hush pervaded the theater, ample testimony of the fidelity with which the actors performed their parts. It was a bold experiment, but it succeeded admirably and makes another step forward in the history of this enterprising house.

"The Religious Fetes of Tibet" (Eclair).—Another release which will undoubtedly impress any audience as it did the one of which the writer formed a part. It was an interesting and altogether satisfactory exhibition of a little known region. The religious ceremonies so graphically depicted run back so far into the past that their origin is lost in the mazes of prehistoric legends. The film is educational in the highest sense, conveying information and exciting interest at the same time. The technical work is exceptional for such a subject and in every way it may be accepted as a picture far beyond the average. A long description appeared in a recent issue, and it need not be repeated. It is, perhaps, sufficient to say that the audience followed it with the closest attention and clearly wished it were longer when it closed.

"Keeping His Word" (Imp).—Some of the Imp films have a satirical vein running through the story they tell, but this one appeals strongly to the emotions. In that respect it is dramatic, perhaps because it is so simple. Not an eye was dry when the little fellow fell back dead after the wealthy gentleman found him. It is but fitting that the little brother should have a new home, but the rejoicing is tempered with regrets that the faithful one could not have lived to enjoy it, too. Dramatic in its simplicity, it so clearly presents actual conditions which surround the common people that it appeals with startling power, and excites the emotions as no mere drama, however perfectly acted, could possibly do.

"Spirit of the West" (Yankee).—Not all Western pictures are convincing, but it is easily understood that what this one depicts could have happened. The treacherous half-breed and his successful scheme of abduction, the escape of the girl, the attack on the emigrant camp, the personal battle on the verge of the precipice with the thrilling plunge over are all so clearly probable, that the picture possesses an interest which not all Western pictures have. An audience will watch with breathless attention such a picture, following closely every motion of the different individuals concerned in it and applaud the victor at the close. So far as could be seen, the details were carefully represented, indicating that the producer had gone over his ground thoughtfully and had done everything in his power to make the picture accurate without destroying its life. That success crowned this effort is apparent. The audience testified to this with sufficient force to prevent any misunderstanding.

"Moonshine and Love" (Powers).—The title is rather a misnomer. It refers to an illicit still and not to the rays of the silvery moon as might be suspected from the title. However, the picture will not disappoint. Laid among the Tennessee mountains, it deals with the adventures of a school teacher who goes into a cave and accidentally stumbles upon an illicit still. He is held a prisoner by the moonshiners, but to increase the complications it develops that the daughter of the leader among the moonshiners is in love with the teacher, and sends a note urging his release. Of course the appeal is heeded and the young man leaves. All evidence of the still is destroyed by a cave-in, which is a fitting climax to an excellent story. Some of the scenic effects deserve special commendation. The entire picture pleases the audience and in one instance, at least, there was applause when the young man was released.

"When Love Is Young" (Powers).—A farce comedy which presents some interesting complications in love making. The mixup keeps the audience laughing and guessing what the next turn will be until the end, and that is funniest of all. It will interest girls who happen to have handsome and widowed mothers. It presents certain interesting possibilities in the direction of comical mixups, which are worthy serious consideration by those who enjoy a hearty laugh.

"The Branded Man" (Bison).—A drama which presents more probable features than some from the same house. To be marked or branded would be a serious thing for most men, and this film not unworthily tells the story of one such unfortunate wight.

FROM THE LONE STAR STATE.

The latest addition to Ft. Worth (Tex.) playhouses is the Princess, a $50,000 vaudeville house, which is now playing Sullivan-Considine circuit. The house is very attractive, seating about 1,000 people, and has all curtains and scenic effects controlled by drops. Joseph Aronoff, proprietor, has been in the moving picture show business for several years in Dallas and later in Ft. Worth.

In 1908 Mr. Aronoff opened the Lyceum, a 5-cent picture show, and being successful he has now opened one of the finest vaudeville houses in the State. Gus Arnold is business manager for the Princess and has been prominent in show circles for some years past.

The latest in picture shows will be R. A. Healy's $10,000 show on Houston street. Mr. Healy, with T. J. Walsh, has recently purchased the Scenic Theater from W. H. Perkins and will immediately erect the most handsome theater in the South for the projection of moving pictures. He will name it "Healy's Vision of Arc." It will have a large arch front about 30 feet high, also will have eight private boxes in the balcony and lower floor. The front will be dotted with hundreds of Tungsten lamps. Just upstairs, or up in the rear of the arch, Mr. Healy will put in one of Wurlitzer's $4,000 orchestrians.

R. A. Healey will also put in the most up-to-date operating room in the city, equipment to consist of two moving picture machines and two exhaust fans and a motor rewind. All doors and drops to be automatically controlled in case of fire. Healy's "Vision of Arc" will seat about 450 people, with a good slope to the floor. The means of ventilation will be two 4-foot exhaust fans placed in the rear of the house and blowing the cool fresh air right through the house toward the front.

The moving picture operators here in Ft. Worth are organizing now and have good, bright prospects of coming through all O. K. They have chosen their officers and sent off for their charter and have a nice balance in the treasury, after having an excellent picture show float in the Census Celebration and Carnival parade. They are asking $24 per week for eight hours' work and are going to be backed up by a bonding company, so that in case of fire by operators' carelessness the exhibitor will not be the loser. Each operator will be required to stand a very rigid examination, which will be conducted by two or three of the best operators in the city.

The Chicago-Philadelphia baseball series of pictures were shown here to-day (October 29) at the Healy Theater and proved a great attraction. The pictures are unusually clear and well photographed.

Chicago Notes.

The Bell Theater, Madison street and Western avenue, is a thoroughly up-to-date theater, which is in many ways a model and an excellent example of the way in which a modern moving picture theater can be developed. It is owned by W. H. & J. A. Bell, father and son, who, to develop the theater according to their ideals, spent about $10,000 on its construction. The result is to be seen in one of the very best moving picture theaters to be found anywhere. The front is inviting, with ticket office of plate glass, dado of gray marble and mosaic floor, and does not in any way suggest the "nickelodeon." The interior of the house fulfills the promise of the outside. In seating capacity the house is of average size, seating about 300. The floor has a heavy incline all the way to the screen, insuring a good view of the pictures from all seats. The lighting system in use is adequate, while the curtain itself is very well shaded from the side lights. Ventilation, a matter which is only too often neglected, has received proper attention here, and several large exhaust fans keep the theater well supplied with fresh air without any undue drafts.

The management of this house is also commendable. The active management of the theater is in charge of J. A. Bell, and under his expert direction the entire evening's entertainment runs very smoothly, with never a hitch nor halt. The screen is dark between reels only long enough for the people to get out of the theater and the waiting crowd to get in and seated. No one is allowed to enter while others are passing out, and the show is not started until all the incoming patrons are seated. Messrs. Bell believe in giving the public their full money's worth, and the show is never hurried, though nearly all the time after 8 o'clock there is a crowd waiting to get in. The people do wait, and patiently, too, because they know that when they get inside they are sure of seeing the whole show properly presented. The exhibition consists of one first-run film and one second-run film, with often a third reel, all of which are very well projected. The music in this theater is also worthy of mention. One thing that I noticed was the absence of the too common popular music being played to the pictures. Instead the pianist played music suited to the pictures, and her work was not marred by a noisy drummer, as is too often the case. Altogether the impression left by my visit to the Bell Theater is a most agreeable one, and my only regret is that there are not more moving picture theaters of this class.

* * *

A need which has long existed has at last been filled—a first-class theater downtown showing good Independent pictures well—and the theater to fill it is the La Salle, which is now devoted to vaudeville and pictures. The projection here is good, but as the La Salle Theater never was designed for a picture house, it suffers in one or two ways. The picture is thrown downward, at a drop of about 30 feet in an 80-foot throw, which makes the base of the picture seem much wider than the top. Also, the side lights have not been designed to illuminate a picture house, and they are allowed to shine on the entire lower half of the screen, materially affecting the brilliancy of the picture. The projecting light, in charge of William Ehlen, the operator, is very brilliant, and the picture is better illuminated than in most of the downtown houses. Mr. Ehlen is another man who disproved the "degenerate" theory, as he has been in the business for thirteen years, and does not yet show any signs of degeneration, unless it be that his statement that he "loves his machine, and cares for it a good deal" is such a sign.

* * *

I have noticed in a good many houses, of which I do not care to cite any examples, that their side lights are unshaded or imperfectly shaded red lamps. Since the city ordinances require the use of red lights at the exits, why not fully comply with them, and reserve the red lamps for exit lights? Red light constantly shining in the eyes of the audience is very irritating to them and causes much eye strain, while at the same time lights of this color do not really fulfill their mission of illuminating the aisles and seats of the theater. Moreover, if red light shines on the screen, it will introduce a false color into the picture. If unshaded lights must be used, deep green lamps will give sufficient light, while they will injure neither the picture on the screen nor the eyes of the audience.

* * *

The Monogram Theater, at Thirty-sixth and Halsted streets, about which I had occasion some time ago to say some rather unkind things on account of poor light and unsteadiness of its pictures, has changed hands, the new owner being A. Lewis. Mr. Lewis has coated the screen with aluminum paint, giving the picture some brilliancy. The throw at this theater is a very long one, about 110 feet, one of the longest in Chicago, and Ewing Mitchell, the operator, is to be congratulated on the picture he secures at that distance, the picture being steady, well lighted and sharply focussed. Mr. Mitchell has a good fault; he runs the pictures decidedly slow, which, though it gives rise to a little flicker, is far preferable to running at such a race-horse speed that the story of the film cannot be made out. Perhaps his ten years' of experience have taught him the advisability of not running too fast. The picture at the Monogram is now really excellent, when the throw and the disadvantage of having to use alternating current are considered.

Another house lately started in the same neighborhood, the Marion, is just north of Thirty-fifth street on Halsted street. The house was built for a theater, but owing to mismanagement it closed down some ten months ago. The present owners, Mr. and Mrs. Rose, are just starting their career as theater managers, but they are doing very well. Mrs. Rose is a picture lover of long standing and, as such, she does not believe in vaudeville. Therefore, it has not been introduced and pictures exclusively will be shown. This policy has been wise, as many people in the neighborhood who would not go into the ordinary "nickel theater" have been attracted to this house. Independent films are shown, as the competing houses are licensed, and high-class service is furnished by Eugene Cline, the pick of the Independent product being supplied. The picture on the screen is steady and well lighted, and the character of the entertainment is such as to invite one to come again. Mr. Rose is avoiding the errors which many managers who exhibit Independent films make—he shows other than Wild West ones and he is not showing old junk, consequently he is getting a steady patronage.

The Bon Ton Theater, at Thirty-first street and Indiana avenue, has been reopened after closing for the Summer to be remodeled. Many seats have been added, the screen being moved back to make room for them. A larger picture is secured by the increased throw, which is well lighted and steady, considering its size. The screen is coated with hygienic calcimine, which seems to me to give a better picture than the majority of the patented screen paints, the full photographic beauty of the pictures being brought out without any harshness, such as is present when aluminum is used for the curtain. Manager Nestle is determined to give his public the best possible show, and a very good orchestra is supplied by the George K. Spoor Company. The music of the orchestra enhances the effect of the pictures.

Mr. Riner, who is operator at the Scenic Theater, in Chicago, and who placed before the picture men a rubber composition ruler, which was mentioned recently in our columns, has a cement that is really perfect. This cement, known as "The Bulldog," was tried out before one of our representatives last week. A small piece of waste film was picked up and cut, the patch was prepared in the usual way and the Bulldog cement was applied. After several days the film was examined and the patch was found to be in perfect condition, the cement still in a hold-fast grip. This quality is due, no doubt, to the fact that Mr. Riner does not use ether in this preparation and the chemicals used are so compounded that they do not evaporate and leave a dry dust that will easily pull apart.

The Genre Transparency Company, of this city, recently made a shipment of 1,800 slides to Johannesburg, South Africa, through a World ad.

BOOKS AND CORRESPONDENCE SCHOOLS.

Every time that a new industry is well launched we see a crowd of sharks following it up with different schemes. The motion picture has not escaped these schemers and we see them coming from every direction with schemes they claim will benefit either the manufacturer, the renter, the exhibitor or the operator. Operators are called upon to part with some of their hard earned money on the ground that they should know more about their work and should either buy certain books or take a course from a correspondence school. While we believe that an operator cannot know too much, we feel it our duty to our subscribers to warn them not to buy all books offered them or pay for a correspondence tuition until they are sure that the information is genuine. Undoubtedly there are some good books and some good schools, but on the other hand, there are many fakirs and some of them would have the nerve to ask a big price on the ground that their worthless book is endorsed by the city inspector. Often, too often, the book is endorsed by no city official, yet the game works good. You buy the

book, not that you need it, but for the sake to keep solid with the inspector in your district. The same can be said of many schools; so we advise the operator seeking more instruction on the running of a projecting machine and appliances, to seek the opinion of some competent person on the value of certain books and of certain correspondence schools. J. M. B.

FILM SHIPPING BOXES.

Although many boxes have been placed on the market, none stood the abuses of Mr. Expressman. Tin or galvanized iron boxes have proven the less durable, as they get out of shape and break in no time. Wooden boxes have stood the strain better, yet they are far from satisfactory. In our Chicago office there is now on exhibition a box of a new composition, that has been tested by a number of film exchanges and proves to be the most durable and economic box ever offered. It is a round box of the size of a regular reel, made of a composition of fibre, with a well fitting lid and a strong wire handle. The price is remarkably cheap. Boxes are made for 2, 3 and more reels, according to the needs of the exchanges using them. Slide boxes are also made of the same material. The concussion of a metallic or wooden box during a fall is so great as to break a number of slides, while if the expressman drops one of the new boxes, the fibre will give and consequently reduce the concussion to a minimum. It is stated that while not more expensive than the wooden boxes, these fibre boxes will outlast any other make.

THE "PERFECTO" GAS MAKING OUTFIT.

"Keeping everlastingly at it brings success." This is one of the favorite mottoes of S. Pearlman, manager of the Capital Merchandise Company, 225 Dearborn street, Chicago. This company is placing on the market a new gas making outfit called the "Perfecto" and it is all that its name implies. It is neat and compact, weighing but 15 pounds, which is less than half the weight of any similar outfit. Mr. Pearlman claims superiority for the "Perfecto," and he bases his claims on a few of the following excellent features it possesses: The chemicals can be charged many hours before the machine is used; it is equipped with stop cocks, obviating the necessity of throwing the ether away when moving the outfit; and, unlike any other make, it is equipped with a safety valve which can be placed either way on the hoses without any danger of combustion. These few features alone should make the "Perfecto" a winner from the very start.

YES, INDEED, "THAT'S GOING SOME."

The express drivers' strike in New York City and a "dope" writer for a Chicago film manufacturer are responsible for the following tale told to a representative of the World: Owing to the above mentioned strike, the Selig Company is sending all their prints of current releases to New York via Twentieth Century Limited by special messenger, who delivers them to their New York office personally. That would make a fairly good press notice if it were told in connection with some burlesque show, but film manufacturer—no, back up, that's a little too strong. It's awful, some of the things they try to "slip over" on us.

THE MOTIOGRAPH WEARS.

It may be of interest to users of the Motiograph moving picture machine to hear that J. W. Erwin, the celebrated lecturer, has recently left the office of Edward Kemp, in San Francisco, for his annual tour with the original Motiograph mechanism, purchased nearly three years ago, and which has been in constant use for that time. Mr. Erwin has been on the Pacific Coast for the past three months obtaining material for new lectures and incidentally giving his equipment an entire overhauling, after almost 50,000 miles of travel. The fact that the mechanism for the projection of the motion pictures is shipped in the trunk, the same as any other apparatus, instead of being carried by hand as usual, makes it especially interesting to learn that not the slightest repairs were found necessary, and this in spite of the fact that one-night stands were the rule.

THE PRESS AGENT.

A certain near-editor recently took a fling at the World for daring to belittle the press agents who supplied him with free music for his hand organ. Also when we published, on May 7, an article by "Lux Graphicus" and a cartoon on the excessive use of advertising literature, a few manufacturers and especially their press agents became more or less offended.

We knew our ground at the time and it is always safe ground to stand upon—Public Sentiment. Many exhibitors had said to us: "We do not care for these bulletins in which the manufacturers blow their own horns. They can not be relied on."

To gratify personal vanity, manufacturers seemed to vie with each other as to who would publish the swellest bulletin. Empiric manufacturers, thinking that fine feathers make fine birds, began to put into expensive bulletins the money they ought to have put into their films. The effect has been grotesque. The exhibitor has done some real kicking, and shrewd business men like Geo. Kleine, W. N. Selig and the Lubin Company have listened to public opinion and have gone back to the popular one-sheet bulletin. The Kalem people never did plunge heavily in bulletins, but we remember their four-page closely printed story of the film—a condensed novel, frequently mentioning scenes that did not appear in the film. Now the Kalem Company issue the most popular bulletin of all—a one-sheet with a large picture from the film, the title in large type, and a very brief outline of the plot.

The Biograph Company consistently stuck to their plain single sheet, with no blatant trumpeting of their films, yet selling more than any other—and why? Because the Biograph press agent uses his brains in helping to make the Biograph pictures what they are, not in trying to convince the public that they are what they are not.

The latest thing in manufacturers' bulletins, emanating from an Independent house, is so vapidly blatant that it caps the climax. It is tastefully printed on expensive paper and it is a pity to see so much money wasted that could be better applied to the purchase of scenarios. There are hundreds of writers ready to supply stories above the usual drivel, but to secure this talent the manufacturers will have to pay more than the usual price. Then the press agent's palaver will not be needed to sell their products.

IN MEMORIAM.

We note with the most sincere regret the death of James Donaldson, proprietor of the Old South and New Washington Theaters, Boston. Mr. Donaldson's death is a blow of more than ordinary importance to moving picture exhibitors. A very successful and wealthy business man of forty years' prestige in this city, Mr. Donaldson first became identified with the Old South Theater, Washington street, two years ago. Last year he opened the New Washington Theater. In this time he has often aided the Boston exhibitors by means of his prestige and affluence, as he was much interested in the business itself, apart from his own personal part in it. Men as representative and of as high standing as was Mr. Donaldson are always additions to any line of trade; and he was exceedingly welcome when he first entered this line. His interests in the two theaters will doubtless be carried on by his heirs. Only this Summer the Old South was enlarged and remodeled at an expense of $25,000. Requiescat in pace.

MOVING PICTURES AS A CURE FOR INSANITY.

To amuse the patients in the big Overbrook hospital, at Newark, N. J., for the insane, the authorities will install a complete moving picture and vaudeville show. The medical directors will select the pictures the patients are allowed to see. It is believed that the innovation will have a marked beneficial effect.

FRONTIER FILMS IN CANADA.

The widespread interest in Western pictures is apparent to every photoplay theater manager, and it goes without saying that the attendance figures have been broken in every town where the Indian and cowboy pictures taken at Cheyenne this year have been shown. The Ontario Film Exchange, of Windsor, Ont., certainly scored a scoop when they secured the privileges for all Canada.

DEFENDER GOING SOME.

It is the public's misfortune and the exhibitor's loss if Defender products are not made available to them through the exchanges. We arrived at this conclusion after viewing two forthcoming Defender releases. The photography was excellent, some scenes being especially striking in conception and beautiful in execution. The plays themselves were not of the clap-trap drama variety, but clean and interesting problems of every-day life; stories that please, of things that may have happened. If the Defender Company follow on these lines and give due attention to the minor details that go to make perfection, their pictures should steadily grow in public favor.

MOVING PICTURES OF INDUSTRIAL VALUE BESIDES PLEASURE GIVING.

The strange yet welcome information comes from Tacoma, Washington, that in one of the largest hop yards in the State, the owner, Herman Klauber, has installed a moving picture place for the purpose of providing entertainment for the great number of hop-pickers employed by him at this season of the year. The result has not only proved satisfactory but beneficial.

Formerly the people used to wander away, often long distances, to the surrounding towns for the necessary relaxation and amusement; now, they have all the pleasure they need right in their midst at a saving of money, time and trouble, besides which they are always on hand and ready for work in the morning.

The economic value here is also worth considering and taking all the advantages into consideration we are sure there are many people and communities similarly situated who can and will profit by this example. Employers, too, will not be slow in noting the advantage of the "working people's theater" and many similar instances to this recorded above will soon be noticeable.

GROWTH OF THE YANKEE.

It is interesting to note the forward strides that have been taken by certain Independent manufacturers. Particularly is this true of the Yankee Film Company which is, perhaps, one of the youngest of the group and whose progress has been delayed somewhat by conditions under which very few, if any, of the other manufacturers had to contend with.

Beginning modestly, without flare of trumpets, the single, Monday release of the Yankee Company has gradually wormed its way into the good graces of the trade until, through the sheer quality and popularity of Yankee films, they have reached the point where more releases are demanded. This is particularly gratifying at this time in view of the large number of Independent reels available to the trade. "Bill" Steiner, director general of the Yankee Company, just returned from a tour of exchanges in the Central and Western States. When interviewed the other day he waxed enthusiastic over the results of his trip and said he was "confident the demand for a second release was genuine, so confident, in fact, that he had invested an additional fifteen thousand dollars in equipment and accessories to make his position sure. When I told them I would give them another reel if they wanted it, they all seemed glad. The exchanges are supporting me, too, and I'm going to press every available dollar into service to make my product the leading topic of moving picture conversation throughout the country."

The World believes in the sincerity of "Bill" Steiner and fully expects to see him at the top of the heap some day.

Meanwhile, he is doing his best to make excellent films and everyone knows it. What more can we say?

"The Queen of the Nihilists," the Yankee Company's release of November 25, is the first picture to be sent out by this company under its two releases a week system. The company very properly features the picture which deserves notice at the hands of the Independent exchange and exhibitor, whom we strongly recommend to obtain "The Queen of the Nihilists." It will be popular with American audiences, which include an enormous number of Russians. Briefly, "The Queen of the Nihilists" is a typical story of Imperial Russian persecution of progressive people, such as is taking place this very moment in the domains of the Czar. We have the knouting of innocent people; the creation of Nihilism by oppression; martial law; plotting and counterplotting; military despotism and duplicity; Siberia; the evolution of a Nihilist queen in the shape of a woman who, as a child, suffered at the hands of the oppressor; and finally, the arrival of the queen and her lover in this, the land of freedom, an incident realistically depicted in a trip up New York Bay. "The Queen of the Nihilists" is full of strong, healthy melodramatic meat. It is exciting, genuine, thrilling, holds your attention from first to last. It is right down fine drama, well acted, well photographed, and in our opinion will be popular wherever shown. Here and there it is, perhaps, a bit stagy, a fact which perhaps heightens rathers than depresses the striking effects aimed at.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

NEW LUBIN BULLETINS.

Answering the demand from exhibitors for a bulletin sheet printed upon one side of the paper only, the bulletins of the Lubin Manufacturing Company now appear in the form of large sheets carrying a cut eight by six inches with a large block title and a succinct description in large type. The release date and other data appears at the bottom, where it may be marked out or cut off, as may be desired, by exhibitors who do not use first run.

The bulletins are shipped rolled in mailing tubes that unsightly creases may be avoided, and will make a most attractive lobby display.

PATHE FRERES NOT IN A TRUST.

(Contributed.)

An important case has just been decided in the Ohio State Court of Appeals in a matter in which Pathe Freres were alleged to be in an unlawful conspiracy with other manufacturers in restraint of trade in violation of the Sherman Act and the Valentine Act in the State of Ohio.

About two and a half years ago Pathe Freres brought suit against the Co-operative Film Syndicate of North Baltimore, Ohio, in the Court of Common Pleas of Wood County, Ohio, for the recovery of the purchase price of films. The defendants through their lawyer asked damages of Pathe Freres in the sum of $20,000. Judgment was given in favor of Pathe Freres for the price of the goods sold and delivered, and Pathe Freres also won out on the question of the alleged trust, on the appeal which took place a few days ago. This judgment was confirmed in its entirety.

"LUX" COMEDIES TO THE FORE.

As if in response to the articles and letters which have recently appeared in our pages on the dearth of comedy subjects, the Lux Company are putting out some very attractive comedy films, two of which we saw during the past week. If these pictures would not quite make a cat laugh, the humor of them is sure to hold and interest any moving picture audience. The first of them is entitled "Necessity, the Mother of Invention," and it shows how a needy artist and his wife use a lay figure for mendicant purposes in order to replenish their exhausted treasury. When it is understood that the dressed up lay figure resembles a very old man and is mistaken for a real person, the opportunities for fun will be easily realized. After a series of adventures, the lay figure is returned to the artist, who, with his wife, sits down to enjoy a meal, as the result of the experiment. A clever comedy idea very skilfully worked out and acted, and nicely photographed.

The other picture should be popular in all moving picture houses, because it shows "Bill as an Operator." Bill in his booth plays the wildest conceivable pranks with his films, so that the audience and the manager of the house are sometimes driven to distress. Bill also is in love. Bill is really a very funny operator, and what he does is all very laughable. In real life what the maladroit operator mostly does is stupid or tragic. The real operator in real life is only too often a hopeless proposition without even a laugh in him. Bill, however, has the saving grace of being genuinely funny and doing genuinely funny things, and this Lux film of him therefore is assured of a good reception.

Letters to the Editors.

WHY SO MUCH DRAMA?

Philadelphia, Pa., November 3, 1910.

Editors Moving Picture World:

Dear Sirs—What seems to be wrong with the Independent manufacturers? Do they imagine that people go to the theater to use up their handkerchiefs, wiping their noses and drying their tears over the "turr'ble" stories running wild on the curtain as moving pictures?

Just look at the enclosed clipping of this week's releases: Monday—3 releases, 3 dramatics. Tuesday—3 releases, 1 dramatic, 1 comedy, 1 unknown quality. Wednesday—4 releases, 4 dramatic. Thursday—4 releases, 2 dramatic. Friday—4 releases, 4 dramatic. Saturday—4 releases, 3 dramatic.

Now don't you think, Mr. Editor, that a little more comedy would be appreciated by the suffering public?

I leave it to you.

A READER.

[Yes. We quite agree with you and so do others, as you will notice in the same issue letters from two exhibitors calling for more comedies and scenics.—Eds. M. P. W.]

THE TEST—ARGUMENT VS. RESULTS.

Principles and institutions are tried by experience and their fitness to human nature and need.

Our educational system and methods must submit to be tested by the kind of men and women they produce.

Our political institutions by the amount and the kind of liberty and benefit they produce for the people.

Institutions are to be weighed by what they produce and not by what we think of them. Which weighs more: results or opinion to the contrary?

Suppose we apply this test to the every-day business. Bring it a little closer home—right down to the **moving picture** business.

Is associated effort to better trade conditions to be tried by personal opinion or by its results? If associated effort has produced results beneficial to the trade, is personal opinion to the contrary of any weight?

Someone may have a personal opinion that men cannot fly. Men are flying just the same, however, in spite of the personal opinion.

Someone may have a personal opinion that a local association of moving picture exchanges will be of no benefit to its members. In spite of that opinion, however, the trade has reaped a decided benefit from such local associations.

Trade associations, both local and national, have been tried for years by their results. If they were not productive of good they would have gone out of existence long ago.

Someone may say: "We had one and it was no good." Was it the fault of the association or the individuals who composed it that it failed? If a man fails in business, is the business to blame or the man?

Think it over and try the "Work together" method.

Yours very truly,

SAMUEL STERN.

WHY VAUDEVILLE IS DETRIMENTAL.

As the World has published so many opinions as to the value of vaudeville in a moving picture theater, I am moved to commit my ideas on that subject to paper.

Vaudeville, **per se,** is not necessarily harmful to the motion picture, in fact when used discreetly and very moderately, may be an aid to that disease called "box-office-itis." When the ordinary moving picture manager decides to intersperse his program of pictures and songs with vaudeville his first care is to reckon out the additional cost to his running expenses. He finds the additional expense quite a considerable item. He decides he can not stand this unaccustomed strain. He ponders—How shall this be overcome? Why, that is easy!

The theater has been running four reels of film, two new and two old, also three or four illustrated singers. He decides to run only one new reel, using three commercial reels, and to pay less money for his singers—won't the vaudeville make up for this degeneration?

Then there is the type of manager who features his vaudeville to the entire exclusion of his pictures, using only the poorest junk. When a moving picture theater decides to give a little vaudeville, it must be given **gratis;** that is to say, the pictures and songs must be of the same **quality** and **quantity** as before. The people who pay their dimes do so to see pictures, plenty of pictures, **good** pictures. To this everybody agrees.

No theater charging 5 cents can afford vauedville, but one charging 10 cents and doing a good business can use one or two acts to advantage, as it is a relaxation from the intensity of the cinematograph. The writer believes that the above causes are the chief reasons that vaudeville is at the present time detrimental. As far as New England is concerned, he is sure of his ground; apart from that, he can not be certain, but the chances are that one part of this country is the same as the other in this respect.

A NEW ENGLAND EXHIBITOR.

"PHOTOPLAY."

Noticing some correspondence upon the new name "Photoplay," it is to be hoped that a thorough interest may be aroused and no doubt many valuable suggestions will flow through the columns of the World.

The writer is very anxious to hear from our English friends across the Atlantic, as from their viewpoint we shall, without doubt, receive some very valuable remarks, whether favorable or unfavorable, they will be alike welcome.

While agreeing with your editorial that in the absence of a "newly coined" word the selection of one name may prove a difficult matter, progress will be made if in the adoption in part of photoplay or any other name some of the commoner names now used may be eliminated.

In making these comments, however, the writer's object is not only to carry out your idea of using your columns for the purpose of airing opinions, but also to suggest at once the advisability of starting a campaign of names which shall be as worldwide as your circulation, hoping to derive therefrom either an endorsement of photoplay, or the selection of some other name which the people at large may approve.

In furtherance of this plan and to start a live interest, the writer suggests the name theagraph as one most eminently fitting for the future use in describing moving picture work. The bare suggestion of any name must carry with it reason for its adoption, or provoke reason for its rejection. In theagraph or any such immediately similar word we have a name which would be alike useful the world over, in any country and in any language; it is at once ancient, modern, of pure origin and perfect adaptation.

The most value of such a name is that in one word it both means and designates the motion picture show, theater, amusement place or lecture hall where the cinematograph is used; it would always parallel the theater and never conflict with it; and, even as theaters may have a proper name to distinguish them, as the American or Metropolitan, so could the theagraph.

Again, a name of this nature applies to every possible use now known and what is more important, **which may ever be known,** in the present or future of moving picture work or possibilities; it is also self-explanatory and needs no interpreter; is euphonious and joins good company and lends its own value to the company it joins when linked with theater or opera house; or, in plainer language, to borrow the commonplace simile of the judges of photoplay, it will be as easy for people to say, "let us go to the theagraph" as to say "let us go to the theater" or "let us go to the opera."

Is it worth while saying that such a name possesses both character and dignity? While people may object to this name or suggest another, they cannot belittle the nature of theagraph, and while it is not presented in a final or positive sense, it is here presented for honest candid opinions, and with the object of starting in your valuable paper what the writer trusts may be a picture worldwide search for the best name to carry forward the greatest benefactor of twentieth century developments.

EXHIBITOR.

THE FITTEST ARE SURVIVING.

Aurora, Ill., November 2, 1910.

Editors Moving Picture World:

Dear Sirs—I am a reader of the World and every week read some very good articles on music used in 5-cent amusement houses.

While in Elgin the other day I dropped into the Globe Theater. As I went in the door I heard someone singing "Dixie;" however, when I was seated I wondered what kind of a place I was in as then all was still except the piano and drums, which were softly playing that good old air. I soon learned that the Imp's "Dixie" was on the screen and as the titles which were set in music appeared, the pianist and drummer (both ladies) sang what was on the screen. It was so well done you would have thought they had rehearsed it for a week, but as they get their films the same day they use them, that was not possible.

The beauty of it was they played and sang with feeling according to the run of the picture, and best of all they finished the picture by singing "America." I have been in hundreds of moving picture houses but never was in one that I enjoyed more than that one.

The house was packed but everyone was so orderly you could have heard a pin drop as the clear soprano and alto rang out that beloved old song, "America."

The Globe has a mirror screen and a good operator, as the pictures were perfect. All the fault I found about the place was there is no sign, nothing to show it is the Globe. I learned that from the little "Globe Hustler," who directed me there. Mr. Sulivan is a good manager and knows his business when it comes to hiring help and renting films. He has the latest Independent pictures and, altogether, it is worth the 5-cent admission any day in the week.

I wish a few of the poor managers would take a peep into a good house once in a while and learn something.

Yours very truly,

D. S.,

Pittsburg, Pa., November 8, 1910.

Editors Moving Picture World:

Dear Sirs—I am much interested in Mr. Neff's remarks in this week's World under the title "The Call to Arms." Mr. Neff's remarks have, to me, a deeper meaning than appears on the surface.

Yours truly,

C. R.

FROM A MEMBER OF THE PUBLIC.

Editors Moving Picture World:

Gentlemen—I find the Moving Picture World to be one of the publications of which I never miss a copy. Though not interested in motion pictures save as a spectator, I find the publication uniformly excellent and interesting, though I was some time in discovering the oppositeness of the page by "much grassycuss." I tried the remarks about the "Beautiful City of Prague" on some of my friends, and from the way they took them I concluded that this must be the comedy end of the publication.

Every day I look over the bulletin board at the first-run theater on Fourteenth street near Broadway and sometimes I am rewarded by finding on view what I am looking for—a comedy or scenic, to see one of which I am quite willing to sit through one or two of the other kind, the kind which was well described, I thought, in the article printed from the Los Angeles Times as an "irritating playlet." I have frequently sounded the person who might be sitting next me, and find that they usually are of about the same opinion as myself; they prefer a funny or industrial or travel picture to almost any other form of entertainment, but find that to experience that pleasure they must take a very considerable dose of the other kind.

I have seen very many "dramatic" pictures, but do not remember to have been gripped by a single one of them. And it should not be forgotten that the class of people to whom these dramatics are supposed especially to appeal may weary of them after a time.

There is a man who works with me and who has been putting in his Saturday afternoons at picture shows for a long while. The other Monday he was telling me of having been at an amateur baseball game on the previous Saturday. Questioning him as to his desertion from his regular diversion of a picture show, he said, "O, it makes me sick. A lot of doggoned rot." This from a Scotsman with all the caution and avoidance of a decided opinion so characteristic of the race.

Why the manufacturers do not turn out more American scenics I cannot understand. Surely there is another public for this sort of entertainment than that which is typified by say, the people walking on Fourteenth street on a Sunday evening.

We all know dozens of the sort of people I am thinking of, and there are unnumbered thousands of them in the smaller cities and towns, well meaning, wishing to be informed, easily able to spend the little money it costs to see a moving picture show one or two times a week, but certainly not financially "up to" the high priced legitimate stage. But they surely did not patronize the now happily defunct "ten-twenty-thirty" melodrama in its day, and no more will the same sort of stuff on the screen attract them.

Yours truly,

FRED VAN BUREN.

LET "EXCELSIOR" BE THE CUE.

Binghamton, N. Y., November 8, 1910.

Editors Moving Picture World:

Dear Sirs—I am not a moving picture exhibitor, but an ardent admirer of moving pictures, and I read every number of the Moving Picture World as soon as it is on the market, and I notice with much interest your feeling toward raising the standard of the business. I am a "drummer" and also an amateur singer, consequently I am much interested in the musical end.

My territory lies through Eastern New York and Western Vermont and of course I have my favorite theaters, and one of them is the Dreamland Theater, in Barre, Vt. About two months ago, when there, the pictures were put on the curtain in as steady, bright and plain a way as any we seldom see, and accompanied by suitable music—some of the classics being used—and in the Edison pictures I found their cues, artistically used, making the impression that good and suitable music always does. The only lacking thing was the singer and he was a new one from the previous visit. Good voice, but too light.

About a week ago I made another visit. Found the pictures unsteady, dim and long in intermissions; music accompanying them "haphazard," and I was much disappointed; and on inquiry found "a change of help." The only redeeming quality was the return of a former singer, a strong, pleasing baritone that can be heard in all parts of the house.

Now what is the cause of this? I find in my travels many such circumstances, and have come to the conclusion that it is the "money problem." The salaries of the good people are of course higher, and the majority of the exhibitors are looking for the "cheapest" help when they should be looking for the "best." As I said at the start, I am not an exhibitor, neither do I know anything of the parties mentioned, and this is merely a plea for good substantial salaries; for **then** and **not till then** will the moving picture be artistically produced. For how can good musicians afford to work at this business when they can earn more and be better appreciated elsewhere.

Think it over, exhibitors.

A MOVING PICTURE LOVER.

THE "ART" OF THE PRODUCER.

Sparta, Ill., October 28, 1910.

Editors Moving Picture World:

Gentlemen—I noticed an article in a theatrical journal in which Hal Reid opines that the picture business is on the toboggan at last. In the article it is mentioned that he secured a contract with one of the largest manufacturers (Selig) to write and stage productions. Upon entering his duties he asserts that owing to the elimination of scenes depicting "murder," "knifing," "kidnapping," etc., he was practically at a loss to specialize his particular line of art.

It seems to me that Mr. Reid has an ax to grind. If not, why does he try to make us believe that on account of his inability to depict his blood and thunder the moving picture game is taking the count? Can it be possible that he disagrees with the National Censorship Board in the matter of uplift? Mr. Reid also mentioned that it was far more difficult for him to write one scenario for pictures than it was to write and stage several "meller dramers." What is the answer? Are our manufacturers, censorship boards, etc., after all, wrong in the uplift movement? Or would it be safest to go back to the old Deadwood Dick style of pictures? Truly there is no answer to such a foolish question other than congratulations to the present day methods. People sometimes see things as they wish, that is they imagine they see such. We all dream at times and perhaps we see our competitors go down and out, leaving the field all to ourselves, then comes the awaking—it was only a dream. I realize how nice it would be for the "Ten-Ton Door" companies to have no obstacles in their way, but nevertheless I cannot see the beginning of the end, as Mr. Reid would have it, of the silent drama.

It seems peculiar, but it's a fact, that with very few exceptions, playwrights and authors have failed utterly in their attempts to shine as directors, producers or scenario artists and even actors of renown have failed to set the world afire in their capacity before the camera. I have watched them perform both in pictures and on the stage, and I believe they are as much out of place in pictures as one of our camera stars would be in speaking parts on the stage.

JOS. C. HEWITT.

THE PICTURE IN WASHINGTON.

Washington, D. C., October 31, 1910.

Editor Moving Picture World:

Dear Sir—Referring to your article "Washington and the Picture" in a late number, will you kindly tell the writer that our pictures are not jumpy unless it is the fault of the makers. I have been in the picture business for the past ten years and know when jumpiness is due to the projecting machine and when to the camera. I could name some manufacturers who are at fault and especially when outdoor scenes are taken. If they would only take the trouble to weight down the camera we would have less jumpiness on the screen.

Yours truly,

SIDNEY JULIAN JACOBSON,
Mgr. and Chief Operator, Palace Theater.

ANOTHER "TROUBLE DEPARTMENT."

Editors Moving Picture World:

Dear Sirs—One of the best, and at least the most essential feature of your valuable paper is the "Trouble Department." Every one interested reads much valuable advice week by week, for which they are very grateful. May I with propriety suggest another, the "General Advice Department," wherein could be asked and answered all kinds of questions applying to every phase of the moving pictures outside the technical—moral, artistic, educational, religious, financial, etc., etc.? Your correspondent feels such a department might often prove a friend in need to many an anxious mind. Shall be glad to know what you think, Mr. Editor.

Very truly,

INQUIRER.

[Inquirer, the Moving Picture World is conducted for that very purpose. Send along your queries and we will reply to them to the best of our ability.—Eds M. P. W.]

IN THE MISSISSIPPI VALLEY.

Don W. McClellan, of Pekin, Ill., has purchased of the Consolidated Amusement Company, of Bloomington, Ill., the Idylhour Theater, Pekin, and will continue it as a moving picture theater.

The Airdome, First avenue, Sterling, Ill., is expending $4,000 in improvements for the Winter. The alterations include a brick front and steam heating system.

The new Empress Theater, at Peoria, is near completion and when opened will be one of the prettiest picture houses in the Middle West. The auditorium is nearly square, with a lofty arch dome over the center. The floors rise back from one angle of the house forming a natural amphitheater. The proprietors are Seaver & Robinson. Vernon C. Seaver is owner of Al Fresco Park, Young Buffalo Wild West circus, a 22-car show and a dozen other successful amusement enterprises. Mrs. W. W. Robinson, who will manage the house, is the widow of the late W. W. Robinson, former city editor of the Peoria Star, who gave his life to prevent a panic in the Princess Theater, a moving picture show, over a year ago. Seaver and Robinson, in a little room back of the curtain, were consulting plans for a new house when fire broke out. Robinson rushed to the stage and calmed the audience, then in the first throes of a panic, and no one was injured, but the effect of the smoke upon his lungs brought on an attack, and he died soon after reaching his home.

Because his seating capacity of 300 is not large enough, Manager Siegfried, of the Nickel Bijou, at Decatur, Ill., closed it down until he could connect the room up with the adjoining building, upon which he had secured a five-year lease. Siegfried is building the New Plymouth, a moving picture house, in Minneapolis, Minn., which will seat 1,200 people. This house will be managed by Mrs. Siegfried. It will be entirely fireproof, with a color scheme of mahogany woodwork to match the chairs and piano, against green and tan walls, and the ceiling in cream brown, tan and green.

The White Hall, Ill., city council has passed an ordinance against exhibiting any prize fight or any immoral, lewd or obscene moving picture.

Peter Gingery will open a moving picture show in the I. O. O. F. Building, at Mt. Pulaski, Ill., having three entrances from the show into his ice cream parlor in the room adjoining.

R. W. Heivly has sold the Crown Theater, at Petersburg, Ill., to Mrs. W. J. Cheaney, who has placed her son, Don, in charge. A Saturday matinee for farmers is a feature of this small city show.

A moving picture show will be opened in the White Building, at Belle Plains, Ia.

J. B. Shierk, of Bridgewater, S. D., and D. F. Shierk, of Lena, Ill., have purchased of W. S. Mogle, of Freeport, Ill., the moving picture theater at Polo, Ill.

George W. Myers, manager of the Gem Theater, at Clinton, Ill., gave vaudeville a week's trial, according to the press of that city, and returned to the moving picture fold.

The Star Theater, of Clinton, Ill., has been redecorated with mural paintings in the lobby and on the side walls of the auditorium; a mirror screen has been installed and, with a ten-cent admission for a picture show, the management announces it will continue to be known as the "House of Features."

The city council of Robinson, Ill., raised the license fee of moving picture shows charging five cents from $3 to $20 per month, and for shows charging over that amount from $5 to $30 a month. The only person affected is G. A. Sharrock, of the Vaudette, who declares he will not pay this fee. As a provisional contract existed between Mr. Sharrock and the I. O. O. F., whereby the order's building would be leased for ten years for show purposes, the lodge has appointed a committee to confer with the uplifting city legislators.

Manager Eagleston, of the Grand, at Charleston, Ill., has been remodeling the lobby and his office. He has recently installed a new No. 6 Power's Cameragraph.

Members of the Lincoln, Ill., city council and energetic reporters have managed to pretty well impress upon the general public that the moving picture shows of that city are death-traps. The following excerpt of the report of the proceedings should prove reassuring to heads of families:

"Member Schuster told of his inspection, with the chief of police, of the moving picture shows in the city, where the rear exits were blocked with chairs and boxes, so in case of fire it would be impossible for the patrons to escape. It was also stated that some of the operators smoke cigars and cigarettes around the combustible films. The councilmen became aroused on the subject of protecting the lives of innocent people, and on motion of Member Wasson, the city attorney and members of the fire and water committee were instructed to take up the matter, and if the ordinances were lax in these regards to present new measures to the council."

According to decisions handed down by Circuit Judges W. B. Homer and Moses N. Sale, moving picture shows will have to dispense with platforms or stages if they wish to operate under the present ordinance of the city of St. Louis. In all probability the exhibitors will unite to appeal from the decision.

"The unusual thing" seems to be responsible for the troubles of Albert Lynn, of St. Louis, as reported by The Times, of that city:

"On account of a rumor that he had become a prohibitionist, the attendance at Albert Lynn's moving picture theater shrunk from 300 a night to a doubtful 40. Then Lynn went before a notary public and duly made oath that never in his life had he ever signed a paper favoring the adoption of the prohibition amendment.

"This affidavit, secured behind glass in a frame, hangs outside his moving picture show, The Nightingale, 2909 South Broadway, and is intended to assure his patrons they have misjudged him.

"Lynn has been running the show for three years. Business was good until recently. Then the attendance began dropping off steadily. Lynn made an investigation and learned that the report had been spread broadcast he had placed himself on record as a prohibitionist.

"This was the cause of his drooping attendance.

"Before taking up his present business he was a glass blower. He made bottles for a brewery, and said he never was connected with anything that savored of prohibition."

HIGHER EDUCATION THE NEED.

A fourteen-year-old boy in Manhattan pleaded guilty to robbery, burglary, grand larceny, assault and receiving stolen property. He explains that he saw a moving picture depicting crime, in one of the theaters devoted to that entertainment, went right home and got a revolver with which to sally forth as a highwayman.

No doubt this boy reads the newspapers. While the discussion of moving pictures is on, a majority of juvenile criminals will make a feature of the picture shows in the confessions they give for newspaper publication. There was a time when billboards advertising melodramas were the fashionable source of temptation. Before that the young heroes usually claimed a consumption of incredible quantities of cigarettes; and before that it was the proper thing to boast of reading dime novels. In a few years it will be something else.

Good boys are not likely to be driven suddenly to crime by seeing a picture. But nevertheless the pictures of burglaries and train robberies and murders ought to be suppressed. Those who like them are injured by them, and there are plenty of patrons who are disgusted by them. It is a case for common sense. Not all murder scenes need be prohibited. Shakespeare's play of "Julius Caesar" has been effectively shown in moving pictures. But flathouse robberies and city street holdups cannot possibly please any but a taste already vicious.—Brooklyn Standard Union.

Among the late installations of new machines is the beautiful Colonial Theater, of Ft. Wayne, Ind., which has a seating capacity upwards of 500 people, which has installed the latest model Motiograph. Other houses of importance are the Empress Theater of Peoria, also the Fox Theater of Aurora and the Tavern and Crystal Theaters of Joilet, all of which have installed Motiographs.

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue, New York.

BIOGRAPH.

THE TROUBLESOME BABY.—Martin is hurriedly called to High Beach to close a contract for a big deal with the president of a construction company who is stopping there. He begs his wife to accompany him, but she pleads not having yet the new suit she has ordered, so he makes the trip alone intending not to stay any longer than necessary. Arriving there, he transacts his business at once and rushes to catch the next train out, missing it by a hair, which forces him to stop over several hours for the next. Meanwhile, Mrs. Martin has received her suit and follows her hubby on the next train. To while away the time, Martin takes a turn on the beach, taking a seat beside a lady with a baby in her arms, who, without looking up, thinks her husband is still occupying the seat and absent-mindedly places the baby in his arms while she runs off after her other child. Well, you can see the trouble that is cooked up for Martin when he meets his wife. However, he gets rid of it after awhile, and when it gets back to its mother explanations bring peace.

LOVE IN QUARANTINE.—Harold and Edith are betrothed, but, as the course of true love never runs smooth, they quarrel. Edith leaves him at the gate in a huff, but "faint heart ne'er won fair lady," so he follows her into the house to find the doctor attending the maid, who, it transpires, is ill of a contagious disease. The doctor has telephoned the case to the Health Department so the house is quarantined at once and the peevish lovers are destined to stay under the same roof until the ban is raised. This elates Harold, but the worst is yet to come. They both must be vaccinated. Edith's mother plans to help things along by having Harold pretend illness to arouse Edith's sympathy. The scheme is working finely when Edith discovers the hoax. Still, the ice is broken and the lovers' quarrel is quashed.

EDISON COMPANY.

THE LITTLE STATION AGENT.—The station agent is a girl about nineteen years of age. Joe Allen and Albert Hill, two freight men, are particularly smitten with her charms.

She smiles at the one and bows to the other with equal womanly grace. Joe Allen is far in the lead as regards her affections. This fact is also revealed to Albert Hill. He is in a particularly dangerous frame of mind when, while setting the brakes of the box cars while going down a steep grade, he meets Joe on top of the train. The little station agent immediately becomes the subject of a conversation which waxes into a bitter argument—hot words pass and a blow is struck. The cars go dashing on, the two men reeling and swaying in a terrific struggle. A blow with a lantern knocks the favored one, Joe, unconscious.

Albert thinks he has killed him and, realizing the punishment that will follow if he is found out he determines to destroy the evidence of the crime by cutting the cars loose and letting them run wild, that they may be dashed to pieces and Joe with them. This will enable him to hide his guilt. The cars are cut loose and go tearing down the mountain grade, but Joe soon awakes to consciousness to find himself on a mad runaway freight. He strains every nerve and cord in his body tugging at the brakes, but to no avail. A glimmer of hope arrives as he dashes by a way-station. The station master hears his cry, and rushing into his office sends a wire to the little station agent. A moment and the news stuns her, but it means Joe's life—it means more than that—it means the safety of the Overland Limited!

Ten minutes have hardly passed before we see the track superintendent, the little station agent and an engineer dashing out of the round house on a high-speed emergency track automobile and away to head off the oncoming freight. Now we are shown the train dashing around dangerous curves and now the track automobile running for life, love and humanity's sake. At last the siding switch is reached—a moment only and the runaway freight is sidetracked and safe. In the next instant the Overland Limited comes tearing down the track and off in the distance.

No one ever knew who had saved their lives, or how near to death they nearly were. Joe knew to whom he owed his life, however, and the next day when Albert Hill was arrested the little station agent slipped her hand into Joe's; and somehow we are made to feel that it is just these little tragic moments of life that bring two souls together.

A TRIP OVER THE ROCKY AND SELKIRK MOUNTAINS IN CANADA.—We start upon our trip over the C. P. R. at Calgary, a beautiful city which stands sentinel on the watch line between mountain and prairie. Soon we find ourselves fairly among the mountains, with all their grandeur, tunnels, torrents and towering peaks. A few moments' stop at Laggan; a glimpse at Lake Louise, the beauty spot of America; then down Fraser Canyon and the Selkirk Mountains. A visit to the National Park, containing the largest herd of buffaloes in the world, and so on until we have passed the two great steamers, the Princess Charlotte and the Princess Victoria, off Otto Point on their way to Victoria. Here, at the capital of British Columbia, we pause to view the harbor, the parliamentary building and the city itself. Four hundred and forty feet of beauty, and every picture is a gem in itself.

THE LASSIE'S BIRTHDAY.—The scene takes place in a garden back of a summer house. The lass herself is not up when the story begins, and the first to appear are two children, who scamper off in search of suitable gifts for her, looking up and laughing at the closed blinds which show that she is still asleep on her natal day.

And then comes a poor but attractive young man who, having nothing in his pockets wherewith to purchase presents, has gotten up betimes and picked violets for his lady; which offering he leaves upon a table just outside the little summer house. Of course he writes a little note upon a piece of wood and leaves it with them.

He has hardly gone when a poetic youth, a very poetic fellow, appears. He is evidently fond of himself as well as of the girl, for he brings her a portrait, probably painted by his own hand, and verses, to his mistress's eyebrows probably. He looks scornfully at the violets and puts his portrait in front of them on the table with his scroll of verses by it. Then, deciding to watch the reception of his gift, he hides beside the porch.

She receives many other gifts from young men in various walks of life; but all are rejected with the exception of the bouquet of violets. The rejection of the presents are witnessed by the suitors with anger and disappointment, for each one thought that his would be the favored gift. Then, the poor young man comes back in time to see the reception of his gift, and, as he and she come together in love's embrace, the fat boy slips from his perch and dangles helplessly from the summer house, while a little girl of six holds up her apron to catch him should he fall.

THE SHIP'S HUSBAND.—Mrs. Knox loves her husband, James Knox, and Clara Jones dearly loves her husband, Henry Jones, and it might be well to add that both husbands loved their dear little wives. But the "Charmer"—ah! there's where the trouble lies! Who is the "Charmer"? Mrs. Knox discovers a strange hair upon Mr. Knox's coat, where it had conveniently been placed by a practical joker, also a telegram to the effect that her husband is to sail with the "Charmer" at ten, and that he need not meet her husband, Jones. The green-eyed monster at once proceeds to grow larger and larger, and she rushes down to the boat, but it is far out to sea. She immediately proceeds to inform Mr. Jones that his wife has eloped with her husband.

This sets Jones in a whirl and he at once hires a tug, and with Mrs. Knox sails away to capture the villain Knox and his supposed unfaithful wife, Mrs. Jones. But ere this has all transpired, Mrs. Jones, who has all the time been safely on shore, discovers her husband, Jones, running away on a tug with Mrs. Knox. She at once sends Mr. Knox a wireless to the effect that Mr. Jones has run away with his wife,. Mrs. Knox, and mistakes pile upon mistakes until the four curious people arrive at the ship's husband's office, where the mystery is all cleared up. "The Charmer" is the name of the boat that Knox sailed away on, and the "husband" is none other than Mr. Jones, himself.

KALEM COMPANY.

JIM BRIDGER'S INDIAN BRIDE.—The story embodies a very pretty romance which follows the rescue of an Indian girl by Jim Bridgers who falls by accident in one of his bear pits. Jim was taking the girl back to her father's tepee and her brother, suspecting foul play, set upon Jim, who was obliged to kill the Indian in self-defense. The girl's father thereupon set out after Jim's scalp and would have got it but for the fortunate arrival of a detachment of United States Cavalry. The story comes to a pretty ending of a wedding in which an army chaplain officiates and the parts of the bridesmaid and best man are taken by a couple of stalwart cavalry troopers.

THE WAY OF LIFE.—John Mason and George Bent were chums in a music conservatory. After they graduated they met and fell in love with the same girl. Mason, however, proved successful and won her for his wife. As time went on Mason's wife proved a shrew and the two gradually became estranged. In the meantime Mason found himself falling in love with one of his pupils. Recognizing his danger he sent the scholar to another teacher, his old friend George Bent. Later on returning to his home one night he found his wife had decamped with another man. In the course of events Mason secured a divorce and went in search of his former pupil for whom he had a strong attachment which apparently would not down. Finally locating her he found that she was happily married to his old friend George Bent.

GAUMONT.

(G. Kleine.)

BOTH WERE STUNG—A pretty young girl pays a visit to her aunt, the latter having two sons who work their mother's farm. When they see their cousin the result is magical: they both fall head-over-heels in love. The next morning their toilet is most carefully made, each producing some article which scores over the other. While stacking hay during the afternoon, one of them is suddenly taken ill, and betakes himself to the house. The plot not being very deep is understood by his brother, who, five minutes later also appears, having apparently run the haying fork through his leg. Their intentions, however, are rudely frustrated, for the two ladies make the invalids comfortable, and go off to finish the haying. The last scene shows how the waiting game pays, for the girl is seen in a quiet spot embracing a third man, the two brothers being hidden onlookers.

Picturesque Majorca.—In the Mediterranean. A combination of scenic and educational views produced in the usual perfect manner of this concern.

This film presents all the native activities in a perfectly clear manner and shown under such ideal conditions as to make exceptionally pleasing pictures of events which partake of an industrial tone.

Tours of this kind seem to be making decided gains in popular favor.

A TRIP TO THE BLUE GROTTO, CAPRI, ITALY.—A well finished and comprehensive trip to the famous grotto.

The passengers embark in a small steamer at Naples, of which place an excellent view is shown from the stern of the vessel.

As Sorrento is passed we obtain some particularly impressive pictures of that well-known city, shortly after we come into sight of Capri.

Here we disembark, taking our places in rowboats and begin an inspection of this strange cave, to enter which we are forced to lie down in our boat. On the return to Capri we close our little trip with a beautiful Mediterranean sunset.

URBAN-ECLIPSE.

(G. Kleine.)

THE RIVAL BARONS.—The Duke of Hartings and John of Northbourne are rivals for the hand of Alice, the daughter of a neighboring baron. The Duke, rejected, waylays the lovers and imprisons them. On a threat that her lover will be killed, Alice consents to marry the Duke. John makes his escape, and flies for sanctuary to a monastery where the Prior, invested with all the authority of his order, withstands the fugitive's pursuers. A message comes to the Prior from the Duke, asking that a monk may attend at the castle and perform the marriage ceremony. John, disguised as a monk, goes to the castle, first enlisting the aid of Alice's father, who follows him with a bodyguard. Instead of performing the ceremony, the monk throws off his disguise. The Duke, beset from within and without, is overpowered, and the lovers are triumphant.

AN ALPINE RETREAT.—Gersau, and the Lake of Uri, Switzerland. Wooded heights rise from the water's edge; noble mansions nestle amid horticultural beauties on the banks and islands of the lake; mountains, now half enshrouded in soft morning mists, now bathed in brilliant mid-day sunlight, rise height above height in silent sublimity to the far distant horizon, and the whole forms a motion picture series of exceptional loveliness which will appeal to the stay-at-home and to the traveler alike.

LUBIN MFG. CO.

THE STREET PREACHER.—Florence Nixon engaged herself to Henry Martin because she thought he would quickly win a church in the city. He was one of the most promising students of his class at the divinity school and it was only natural to suppose that he would soon find a wealthy congregation. But Henry was an earnest and sincere man. He saw that he was needed upon the street more than in the pulpit and it was a shock to Florence when he wrote that upon his graduation he would become a city missionary. Instead of the mistress of a fashionable parsonage she would be the wife of a street preacher. Her castles in the air quickly vanished and without compunction she wrote to break the engagement and determined to win her own way in the big town. Meantime Martin had become a city missionary and one of his talks so impressed Florence that she urged Ransom to marry her. This he refused to do, but the preacher touched his heart and he went back to Florence to tell her that he would right his wrong. He found her staring at a revolver. She had decided to make away with herself. Ransom took the weapon from her and sent the maid for the minister who so worked upon his feelings. It was Martin, married to Florence's chum and Florence had good reason for being glad that he chose the vocation of street preacher.

RIGHT IN FRONT OF FATHER.—Betty's father was a deacon in the church and so was Rob's. Betty's father objected to Rob and Rob's father objected to Betty because Betty's father objected to Rob. But Rob did not object to Betty, far from it. He wanted to marry her and he wanted to marry her quickly. He had a moustache and an undying affection and thought that a sufficient equipment for a bridegroom. Betty's father told Betty that if she married without his consent and in his presence he would disinherit her and to clinch things he wrote Rob's father to that effect. Robert

was shown the letter and told that the statement went double for him. It looked pretty bad for the course of true love for a while, but not for nothing was Betty the daughter of her father. She found that the two old men had a conference with the pastor and she sent post haste for Rob to come over and bring a suit of his clothes with him. Rob wonderingly complied and was surprised to see Betty snip off her fine growth of hair and trim what was left boy fashion. Then she fixed the hair that it would look like a wig and called for Rob's moustache. In a suit of Rob's she made a personable boy and he was a fairly good looking girl. They sought the minister's house and asked him to marry them. There had to be witnesses so the minister calls in his deacons who regarded the ceremony with approval until it was found that the young folks had complied with the seemingly impossible for had they not been married right in front of father?

G. MELIES.

HIS SERGEANT'S STRIPES.—A young corporal in the United States Cavalry in the Black Hills is very much in love with a young ranchman's daughter who lives near the military barracks. He asks her to marry him and she promises to do so when he has won his third stripe, making him sergeant. It is not long before he receives an assignment from his superior officer to carry an important despatch to the commanding general at Fort Darrow. In the successful fulfillment of his mission he would be promoted to the office of sergeant, secure his third stripe and his girl.

He meets his sweetheart and tells her of his dangerous and important errand. In telling it he is overheard by one of the hostile Indians who notifies others of the tribe, and they watch his every move, follow him when he starts and pursue him when he tries to escape. The young fellow finds it impossible to get away from them and, as instructed in case of danger, he burns the despatch, faithful to the performance of his duty rather than the preservation of his life.

The girl, feeling sure that the young soldier would become a sergeant and her husband, patiently and anxiously awaits his return. She sews the third stripe on his coat sleeve, anticipating his promotion, little knowing it would only bear witness to his honor while he lay silent in the grave.

He is killed by the red men who find his body but not the despatch—only the ashes of it. He has won his stripes and his girl, but has lost his life in his country's service.

PATHE FRERES.

A SHADOW OF THE PAST.—Jacques de Calones is in love with the beautiful Louise Swinton. He learns that he has a wealthy rival. To win her favor he steals a necklace and is arrested. The woman for whom he has sinned turns from him in disgust. Thirty years later we see the return of Jacques. Ragged, his hair cropped close, his face heavily lined, his slinking gait betraying the creature harassed by fate, he forces his way through the window into the room where his former love, now a faded, feeble woman, sits at her writing table. She sees the reflection of the man in a tiny mirror on her desk, and believes him to be an ordinary housebreaker. Jacques slowly approaches, and asks if she does not remember him. A slow recognition dawns in her eyes, and she is horrified. He bids her listen and see the wreck she has made of his life. Then in a sudden flow of vivid ruthless words, that sear her very soul, he paints the story of his ruined life. As he tells the story, he lives again through the horror of past years, and pacing the room in mental anguish, he cries curses upon his former temptress as, shuddering at the pictures he calls up before her, she sits huddled up in her chair moaning pitifully for mercy. But the end of the story is not yet, and Jacques relentlessly describes to her the degradation, the intolerable suffering of his life as a convict in the stone quarries, his aching limbs, the warden's armed pistol always ready to exact obedience, and the frenzied hopelessness of those long years. The recital comes to an end at last in a torrent of tumbling words, which die away as Louise, struggling under the weight of her emotion and remorse, starts from her chair with a quick choking cry, and as suddenly falls inert at the feet of the ex-convict. Slowly Jacques realizes the tragedy, and taking off his cap walks on his weary way.

LOVE LAUGHS AT LOCKSMITHS.—Charlie Smithers is anxious to get married to Sadie Fox, but her stern father, a well-to-do farmer, does not approve of her marrying a gay city fellow with more money than brains. An attempt to elope in an automobile is seen by the irate father, who follows in his rig and quickly overtakes the pair when the auto breaks down. He takes his daughter back with him after administering to Charlie a spanking such as probably reminded him of his more youthful days. Old man Fox after giving Sadie to understand that she is not to stir from her room, starts off to the village to do some marketing. Charlie, who has been watching his opportunity, sees him drive off, and not daring to go through the house, where the other members of the family might see him, obtains the assistance of the colored girl, who brings him a long ladder. With this he climbs up through the window to Sadie. They forget how time flies, and Charlie is still there when Fox returns. With the aid of Sadie and the maid he blacks his face and disguises himself as the colored maid. Then with Sadie he drives to the minister, swiftly pursued by the farmer and his help, who soon discover the trick. Charlie, however, drags the minister down his lawn to a boat on the lake, and in mid-water the two lovers are married, while the irate father stands on the bank fuming with anger. Thus are the words of the old proverb, "Love laughs at locksmiths," fulfilled.

RUSSIAN WOLF HUNT.—The hunting party is divided into two contingents, one of which pursues the wolves on horseback with a set of dogs, whilst the individual members of the second party remain on the outskirts of the wood with the attacking dogs held in leash. These dogs, of the greyhound type, are of a mixed English and Russian breed, and as the wolves are driven out of the wood, they dash forward to attack them. Fearless of cruel fangs, they will spring at a wolf and bear him to the ground almost before their masters have time to reach the spot with their lassoes in their hands. Another second, however, and the beast will be captured; a wedge is then forced between its teeth, and in the evening, together with several other captives, it will be brought back, still living, amidst the joyous barking of the dogs, and the rattling of sleigh bells, and the shouts of the hunters.

PHAEDRA.—Hippolytus, the handsome son of Theseus, the great legendary hero of the Greeks, is beloved by all the women. His father's second wife, Phaedra, is also charmed by his magnificent looks. He, terrified, spurns her, and in his rage treats her roughly. Theseus, who has been at the wars for some years, returns a conqueror, and is met by his son and together they proceed in triumph to their home. Here Phaedra, thinking to be avenged on Hippolytus for his treatment of her, informs Theseus that in his absence Hippolytus had made love to her. Theseus, enraged, curses his son and banishes him from Athens. Hippolytus accordingly starts off in his chariot drawn by three fiery horses. His course is directed along the seashore, but Poseidon, the god of the Mediterranean, in accordance with the curse of Theseus devoting his son to destruction, causes a wave to dash up and frighten his horses, who bolt, with the result that the chariot is overturned and Hippolytus is killed. The crowd, who quickly assemble, place his corpse on a plank and carry it to his father. Phaedra, stricken with remorse on seeing his dead body, declares his innocence, and confessing to Theseus that her accusation was unjust, kills herself at the foot of the bier.

THE OTHER WAY.—Two old cronies are playing chess in the magnificent suburban home of one of them, when he receives a letter from his only son, Billy, announcing that he will be home again from college at nine-thirty. The other then shows a letter he has received earlier in the day from his only child, Lucy, stating that she will be back from Vassar college at ten o'clock. They pull out of their pockets the photos of their only children and simultaneously the thought strikes them both —Lucy and Billy must marry one another. They shake hands over it and say good-bye. Billy returns, and as his father greets him, the lad pulls out his handkerchief, and in so doing drops the photos of various actresses. His father tells him he has selected a wife for him, Billy refuses to be dictated to and leaves the house in a huff. Lucy's father on her return home, also finds that she has ideas on marriage, and when told that her father has selected a husband for her, she leaves her home and declares she will earn her own living. Answering an ad. in the local paper she obtains a situation as governess to a child of three years, the daughter of a justice of the peace. Billy also locates accidentally as chauffeur with the same family, and driving Lucy and the child to the park they fall in love. One day being caught embracing by the master they declare they wish to get married and he performs the ceremony for them. They then each telephone their respective fathers, who come in hot haste when they hear how they have been thwarted. Imagine their surprise on arrival—each old man finds his child married to the partner he had selected.

SELIG POLYSCOPE COMPANY.

MR. FOUR FLUSH.—Mr. Four Flush relates to his fellow club members (on being questioned on his return as to where he has been) his wonderful experiences and adventures while traveling in foreign lands.

We find Mr. Four Flush enwrapped in effusive smiles and weighted under a heavy load of importance. Arriving at his accustomed haunt, the club, after an absence of six months, he is at once surrounded by a curious crowd all eager to learn of the wonderful doings of Mr. Flush.

He asks for a globe of the world that he may be more accurate and convincing in his argument. Upon his departure it is clearly visible upon the countenances of his hearers that they have not fallen victims to his hypnotic bunk and have ideas of their own not altogether in unison with the returned prodigal.

Just then some kind and indulgent scandalmonger who has discovered the truth, tells the club the real facts and reason for Flush's absence. The chesty rival of Munchausen is soon confronted with the report and wilts before his accusers after being convinced that his vacation had been spent in jail, with the light exercise of juggling six-pound hammers on large and inviting stones. He finishes on the water wagon—and the time-worn expression is visible on his face—Never Again!

GRATITUDE.—In the shadow of the Nevada Falls, we see John Morgan and his wife wending their way back to civilization with their trusty pack mule as their only companion. Disappointed in their search for gold, they are returning heavy-hearted; when they have reached Glazier Point, they camp for the night. On awakening they find their burro has wandered off and they are left no aid in their journey and soon find it necessary to discard the saddle as a cumbersome piece of luggage.

On the opposite side of the small lake, the Indian camp is plainly visible. Rations are low and Morgan decides to seek help from the Indians, and accordingly goes to their camp. Meeting Red Bird and her brother, Yellow Breast, Morgan is directed to the tepee of Red Bear and he is successful in exchanging his gun for some meal. Morgan returns to camp. Red Bear accidentally discharges his gun and wounds his squaw. He sends for aid to the white man, who gives help and nurses the squaw back to life. Red Bear, in order to show his gratitude for the white man's kindness, tells him of gold deposits near Mt. Shasta, and leaving his wife with the squaw, the prospector hits the trail with Red Bear for the promised find.

Their ambitions are realized and after a period of some weeks they return to the camp and find that in their absence Gerald Winston, a prospector, had used every effort to entice Mrs. Morgan from the camp, but had been repelled by the squaw, who proved herself true to her benefactors and blocked the attempt of the unprincipled mine owner. All are happy in their reunion and prove the ever prevailing influence of gratitude even in the breasts of the much hated redskins.

VITAGRAPH COMPANY.

A TALE OF A HAT.—"Why, hubby dear, here is an announcement of a special sale of hats." This remark is made by Mrs. Tipton at the breakfast table as she is looking over the morning's paper. Her hubby catches the significance of her comment, gives her some money and tells her to take advantage of the sale and buy herself a new headgear.

She goes to the sale, buys a perfect "dream" and when her husband comes home at night she shows him her purchase; he is delighted and compliments her on its becomingness.

A lady friend, Grace Welton, calls to see Mrs. Tipton the next day to announce her engagement to Hardy Fenton. Mrs. Tipton congratulates her friend and shows Grace her new hat. Grace is delighted with it and persuades her to let her wear it for the day while she keeps an appointment with her fiance. Mrs. Tipton generously loans the hat; and Grace, very much elated, goes to meet Fenton.

Mr. Tipton knows nothing about the loan of the hat and happens to see Grace, who resembles his wife very much, with his wife's hat and comes to the conclusion she is his wife. He tries to overtake her and is almost paralyzed with astonishment when he sees her meet a strange gentleman, walk away with him, enter an automobile and go away together. Mr. Tipton calls another auto and starts in pursuit. Grace and Hardy drive to a hotel, enter, order dinner and soon are enjoying a good feed and a pleasant tete-a-tete.

Mr. Tipton reaches the hotel, forces his way to the private dining-room where the engaged couple are eating and, without looking at Grace, begins to denounce her escort for meeting his wife and making a date with a married woman: "My wife. Scoundrel!" Hardy is insulted and resents the attack on himself and his intended. A scrimmage ensues and Tipton receives a knock-down and a black eye. When he rises he looks at Grace and then he wakes up. Explains that he was misled by the hat which is a duplicate of his wife's. Grace tells him about borrowing the hat from his wife. Matters are set aright and apologies follow.

They all go to Mr. Tipton's house where they are met by Mrs. Tipton who is grieved at her husband's bruised eye and accuses him of fighting.

THE NINE OF DIAMONDS.—During the gold fever in California in "'49" and even as early as 1845, men were rough and reckless and among the number was Hammond Floyd, an adventurer, who was ready to turn a trick at cards, but always on the level. Engaged in a high stake game with Jenkins, a desperate dandy, who lived on his luck and record as a bad man, Hammond draws the winning cards and in short order cleans Jenkins and his gang out of their loose change and dust. They are sore at being beaten at their own game and determine to get his cash or do him up.

They way-lay him, shoot him and are just about to rob him when Hank Garland, from the East, gets a drop on the desperadoes, rescues Hammond and takes him to his camp and nurses him back to health and strength. Hammond thinks the world of Hank, but the best of friends must part, and Hammond says good-bye to Hank.

Years later Hank Garland goes back East and engages in business. Hammond Floyd enlists in the Civil War in 1861; Garland's son is drafted in

the Union service of that war, goes South and is sent on a dangerous commission into the Confederate lines. Strange as it may seem, "Ham" Floyd captures him and takes charge of the prisoner, who is sentenced to be shot as a spy. Floyd searches the boy, finds a wallet in which he discovers Hank Garland's half of the nine of diamonds. The boy tells him it was given to him by his father, who told him the story of it and said the half card might be of service to him some day.

Floyd tells the boy that he was his father's companion in California and gave the piece of card to his father, who had saved him from death. In return he would release his old friend's boy and allow him to escape. The boy gets away; Floyd, in the act of freeing the boy, is found out and is shot for his deed, and sacrifices his life for the son of the man who saved it in far-off California.

JEAN GOES FISHING.—It is not strange that Jack Crane, a young widower, takes Jean, the dog, along with him and his little boy when they go fishing. Jack and his son start fishing; it is not long before the little fellow gets tired and passes his rod over to Jean, who takes it in his mouth and continues where his young master left off.

See who's here! Mrs. Gordon and her little daughter who are very much entertained by Jean. While they are looking at the dog, the little girl drops her doll into the water and it floats out with the tide. Jean jumps into the water, rescues the doll and returns it to its owner.

Mrs. Gorden and her daughter thank Mr. Crane, and it is easily seen there is a mutual admiration for each other.

Finding a shady nook in the woods, the lady and her little girl are comfortably seated, eating their lunch. Jack and his little boy begin to feel hungry and start for town to satisfy their appetites. They pass through the same path which Mrs. Gorden and her daughter have taken and suddenly come upon them. They ask Mr. Crane and son to join them. Jack and Jack, Jr., accept, soon make a happy picnic party and become good friends, and while the children run away to play Jack and Mrs. Gorden become quite confidential and sympathetic.

The children wander to the end of the pier, where they go to sail a little boat which Jack, Jr., has made, and while thus occupied little Miss Gorden falls into the water and is carried beyond her depth. Little Jack jumps to the rescue and cries for help. Mrs. Gorden and Jack Crane hear the cries and start with Jean toward the children's voices. Jean reaches the end of the pier, plunges in and soon brings the children within reach of their parents and they are lifted to safety by Mr. Crane. The little girl is pretty well exhausted; she is carried home, and it is some time before she is herself again.

Jack, Jr., sends a basket of flowers to his young friend, engaging his faithful dog Jean as the bearer. He walks triumphantly ahead and Mr. Jack Crane and young Jack follow him to Mrs. Gorden's home.

The next and last scene shows Jack Crane and Mrs. Gorden standing in the moonlight, their youngsters not far distant, looking out upon the ocean; in the foreground Jean and a large black Dane are lying contentedly together. The whole scene suggests a happy union and a happy ending, and each one of the principals has made a pretty catch for one day's fishing.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, November 14.

Biograph—Sunshine Sue (Dr.) 998
Lubin—The Street Preacher (Dr.) 990
Pathe—A Shadow of the Past (Dr.) 865
Selig—Mr. Four Flush (Com.) 990

Tuesday, November 15.

Edison—Into the Jaws of Death (Dr.) 990
Essanay—(Title not given.)
Gaumont—Both Were Stung (Com.) 696
Gaumont—Picturesque Majorca (Sc.) 276
Vitagraph—Drumsticks (Dr.) 998

Wednesday, November 16.

Edison—The Stolen Claim (Dr.) 1000
Kalem—A Drama of the Present (Dr.) 990
Pathe—Love Laughs at Locksmiths (Com.) ...695
Pathe—Russian Wolf Hunt (Sc.) 298
Urban—The Rival Barons (Dr.) 860
Urban—An Alpine Retreat (Sc.) 142

Thursday, November 17.

Biograph—The Troublesome Baby (Com.) 492
Biograph—Love in Quarantine (Dr.) 505
Lubin—Right in Front of Father (Com.) 990
Melies—His Sergeant's Stripes (Dr.) 950
Selig—Gratitude (Dr.) 1000

Friday, November 18.

Edison—The Toymaker; The Doll; and The Devil (Com.) 990
Pathe—Phaedra (Dr.) 718
Pathe—Military Cyclists of Belgium (Ed.) ...276
Kalem—Jim Bridger's Indian Bride (Dr.) ...1000
Vitagraph—A Modern Courtship (Com.) .....
Vitagraph—The Bum and the Bomb (Com.) .....

Saturday, November 19.

Essanay—(Title not given.))
Gaumont—Lisbon Before and During the Revolution (Sc.) 727
Gaumont—Spanish Loyalty 280
Pathe—The Other Way (Com.) 995
Vitagraph—Francesca Da Rimini (Dr.) .....

LICENSED RELEASES.

BIOGRAPH.

Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505

EDISON.

Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.) 1000
Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic) 450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990

ESSANAY FILM CO.

Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.) 372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.) 428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000

KALEM CO.

Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000
Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975
Nov. 2—The Rough Rider's Romance (Dr.) 900
Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000

LUBIN.

Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990

GAUMONT.

G. Kleine.

Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Baine (Scenic) 165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.) 698
Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Faithful Unto Death (Dr.) 693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 309
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280

URBAN-ECLIPSE.

G. Kleine.

Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Brousa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 850
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142

G. MELIES.

Sept. 29—A Plucky American Girl (Dr.).....
Oct. 6—Billy's Sister (Dr.) .....
Oct. 13—Out for Mischief (Com.).....
Oct. 20—Uncle Jim (Dr.).....
Oct. 27—Under the Stars and Bars (Dr.).....
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....
Nov. 17—His Sergeant's Stripes (Dr.).....
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....

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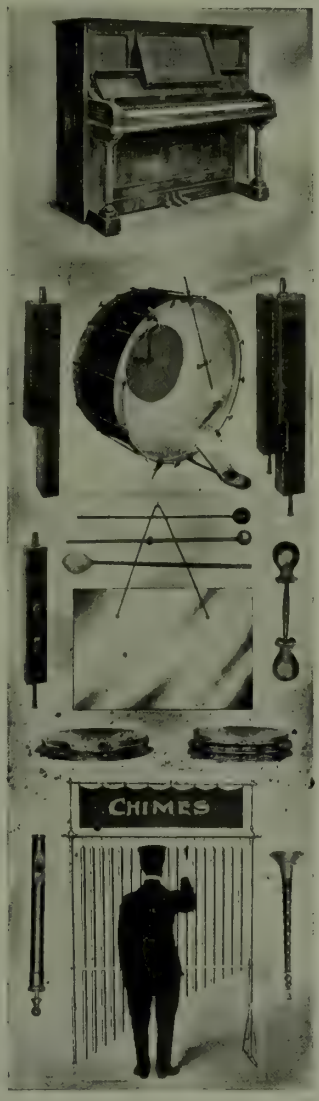

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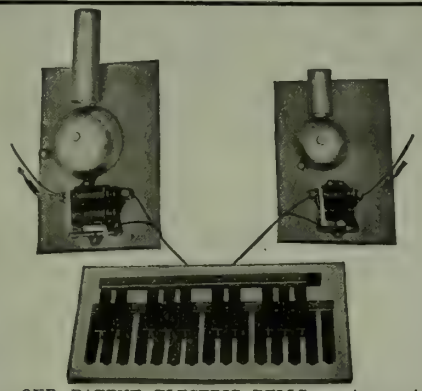

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THANHOUSER COMPANY.

PAUL AND VIRGINIA.—Paul and Virginia are two young lovers who have grown up together from babyhood. Their widowed mothers live near each other in rude cottages, on an island in the Indies, on which there are few inhabitants. Here the children are reared, knowing no play-fellows but each other. When Virginia is sixteen years of age, her mother receives a letter from a wealthy aunt in Paris, who offers to make Virginia her heir and give her a good education, providing Virginia will, in the future, make her aunt's home her own.

Virginia's mother, having lost her own fortune through marrying against the will of her family, feels that she must not let her daughter suffer the poverty that she has been compelled to endure. She accordingly insists upon Virginia's acceptance of her wealthy relative's offer. Virginia thereupon sets sail for France, leaving Paul broken hearted at her departure.

Virginia tries to be a dutiful niece to her aunt, who is very old and sickly, although she longs to return to her humble home and Paul, whom she dearly loves. When, however, the aunt insists that she marry a rich nobleman, Virginia refuses; her aunt disowns the girl and sends her back to the island home.

Virginia's ship arrives at the Indies during a hurricane, and although only a cable's length from shore, it sinks before help can reach it, and Virginia is drowned. Paul witnesses her death from the shore, and almost loses his own life in a vain attempt to save her.

THE CITY OF HER DREAMS.—Ella Brown is the only child of a poor widower. Their home is in a small town in the Middle West, and Ella has never seen New York, although she has always wanted to go there. Her father, finding times hard, decides to take a chance in the gold fields of Alaska, and when the play opens, is about to start there. He leaves Ella in the care of an aunt, a sour old person who runs a boarding house, and who promptly makes a drudge out of the girl. As she has no other relatives, there is nothing for her to do except submit.

Sitting in her room one evening, tired after a day's hard work she looks at her two treasured magazines, one showing views of her pet city and the other giving the latest fashions. The girl is filled with a longing to travel and wear pretty clothes, and falls asleep.

In her dreams she is transported to New York, where she finds enough money to enable her to buy all the pretty things she admires. Ella greatly enjoys her visit, and is extremely unhappy when she wakes up. But she finds that her dream will become reality before long, for her father has returned from the gold fields with a fortune and a desire to fulfill all the wishes of his pretty daughter.

ECLAIR FILM COMPANY.

THE EXILED MOTHER.—Dr. Moreau admits to his home very frequently, a certain Mr. Bridaux, an inveterate gambler, who is pursued by his creditors, even in the house of his friends. While paying one of his frequent visits to his friend, Dr. Moreau, Bridaux is presented with a note from a creditor to whom he has lost 3,000 francs, stating that unless the debt is paid immediately, he will publish the fact that Bridaux has failed to make good his debt of honor.

Bridaux becomes greatly agitated, and begins to formulate a scheme to save himself from the impending dishonor. He leaves the house with the Doctor, but returns a short while later, intending to seize the first opportunity to steal into Madame's room and filch her jewels.

While on his base errand, the Doctor, who has forgotten his medicine case returns; there is no way to escape notice, and Bridaux determines upon a base method to avert suspicion. He enters Mrs. Moreau's room without attracting the notice of that lady, who is engaged in dressing, and just as the doctor makes his appearance, he takes the lady in his arms, which act, of course, enrages the doctor, and he, without allowing his wife opportunity for explanation, drives her from his home.

Wounded in spirit, the poor woman returns to her own family, but she cannot rest for the longing for her children, which takes possession of her; a faithful servant brings her news from day to day, and tells her how the poor little things pine and cry for their mother.

Some time later, the mother hears that her husband is looking for a governess for the children, and so, under disguise, she applies for the position and is accepted. The children soon recognize her, but for love of her they keep the secret from their father.

Meanwhile, Bridaux, who has been going from bad to worse, is wounded in a quarrel, and on his death-bed sends for his friend, the doctor, and confesses his ignominious deed, and vindicates the doctor's wife, entirely. The doctor returns home, bowed down with grief at the injustice he has committed, wishing that he but knew the whereabouts of his wife that he might send for her. The children notice his trouble, and when he explains, they lead him to the room of their governess: he at once recognizes his wife and heartbrokenly implores forgiveness; a happy reconciliation is brought about, the doctor receiving the most hearty forgiveness from his good wife.

CHAMPION.

LET US GIVE THANKS.—"Let us give thanks!" It requires all the moral strength he possesses, in face of the bitter Thanksgiving dinner, to say to his wife, the mother of his son, "let us give thanks!"

For, after waiting fully three-quarters past the dinner hour for their only son and heir, Andrew Morgan and his weeping wife are greeted with the Thanksgiving salutation from a son so disgustingly intoxicated that he can hardly stand. The outraged but self-contained father orders his degenerate off-spring from the house. Nor would he permit a parting embrace. And, when after the son has gone, this stern and broken-hearted father meekly bows his head and quotes "Let us give thinks!"

The young fellow manages, as most drunken fellows do, to get into hot water with every move, and Tom's expulsion from his father's house, directs him to that of his sweetheart.

His reception at the girl's hands sobers him completely for she orders him from her presence. With scalding tears she shames him and cancels her engagement with him, on this day that should have been one of thankfulness, but which proves to be of despair.

Finally, realizing that he must redeem himself, Tom goes West with a resolve to atone and if possible to regain the respect of his parents and the love of his sweetheart.

It is difficult to break off a strong habit, and on his first day West, poor Tom loses almost his money in a game with card sharks. He accepts his loss goodnaturedly, however, but mentally vows to never gamble again. That vow he positively keeps, for having located a claim, he strikes a rich vein of ore, selling it to a prospector for $10,000, he displays his roll to those same card sharks but refuses their invitations to play.

Having become a favorite with the miners and cowboys, they crowd about him eager to shake his hand and in the excitement his money is stolen. In the depths of despair he repairs to the canyon to brood over the inefficacy of following the straight path, and to the same canyon come the looters with the stolen wallet to make merry over their haul and to divvy.

Meanwhile, a lonely, loving girl in New York, has coaxed her father into bringing her West to seek the man she loves. They, too, on this eventful day coincidently go to the canyon for its scenic beauty, as they happen to be staying in the town. They meet the poor fellow, in his fit of dejection, and he explains his misfortunes.

The girl's father is inclined to doubt the tale when lo! at their very feet falls the lost wallet with the young man's name imprinted on it, and containing the money undisturbed. Its strange appearance is cleared by the presence of the crooks on the cliff above, who in their struggles for proper division of the money, have kicked it over, thus restoring it to its rightful owner.

One year later, again at the Thanksgiving table, the families of Tom and his wife are reunited and gathered around the board, and they fervently declare, "Let us give thanks!"

IMP

THEIR DAY OF THANKS.—A young civil engineer and his wife are having a hard struggle for existence in the city, when Thanksgiving Day comes around. Their memories naturally travel back to the "full and plenty" of their former country homes and they each wish they might provide an old time dinner for their mutual enjoyment.

Each of them sees a department store advertisement quoting a very low price per pound on turkeys and each decides to purchase one at whatever sacrifice.

The husband pawns his last article of value, a diamond ring and the wife takes her savings of months, that she had laid aside for a new gown, and each buys a turkey and returns home with it. Each discovers what the other has done and dearly touched by the other's sacrifice, they each decide to make way with their own turkey, in order to give the other all the glory for procuring the feast. The wife gives her turkey to a poor seamstress, while the husband presents his to a poor cobbler.

When the wife starts to prepare the meal, she discovers that both turkeys are gone and the unfortunate couple sit down to an exceedingly poor repast.

In the meantime, however, the husband has sent to his country home a Thanksgiving postal card, which being received by his old parents, they decide to send him a surprise in the shape of a real country Thanksgiving dinner. Loading up a basket they send the husband's brother into the city with it and he arrives just in time to make it a day of thanks, indeed, for the young couple.

THE COUNTRY BOARDER.—Amos Brown, a plain, honest farmer, meets with an accident while plowing. His daughter, Lucinda, has a devoted admirer, Henry Borden, the son of a neighbor, who happens by and seeing the old man's condition, volunteers to do his work until he recovers, thus gaining the old man's gratitude and establishing himself still further in Lucinda's good graces.

As ill luck would have it, however, Richard Longworth, a young city lawyer, suffering from "brain fag," sees a newspaper advertisement for boarders, inserted by a neighbor of the Browns and arrives on the scene in answer to it. The neighbor's house is filled by the time Longworth applies, so the farmer takes the latter over to the Browns, who decide to accommodate him.

Longworth, with his agreeable city manners becomes a favorite with the family at once and especially with Lucinda, who has never met anyone like him before. She being unusually pretty, and he, having no other girl in sight to think of, imagines himself deeply smitten by her charms and proceeds to flirt desperately with her. The old folks notice with pleasure the growing affection between the young lovers and treat with befitting scorn the aspirations of poor Henry, the former sweetheart.

Henry, however, does not give up all hope until he one day, discovers Longworth kissing Lucinda and then he staggers away almost heartbroken and returns to his work. Later, Longworth, desiring to remain friends with Henry, goes to him in the field and offers him a drink of whisky from a bottle which he carries. Henry, who has been trying to resign himself to the thought of his beloved Lucinda becoming the wife of another, thinking only of her happiness, is shocked at seeing her future husband indulging in, what appears to him, a deadly vice and shrinks away from Longworth in fear of Lucinda's fate.

But a day of reckoning arrives for Longworth. His city girl, his real fiancee, arrives on the scene with her brother in his automobile. Longworth is delighted to see them, but fails to introduce them to Lucinda and her parents, who, all three, are gathered expectantly about the new arrivals. The fiancee, Ethel Huntington, asks for a drink of water and Henry, goodnaturedly, goes for it, returning with an iron bucket and a tin cup, offering the latter to Ethel. Longworth immediately intervenes and laughing at Henry, bids him get a pitcher and a glass. This, taken in connection with Longworth's indifference towards her since the arrival of his friends opens Lucinda's eyes and going to him she says, "That tin cup was good enough for me, when you offered me a drink from it awhile ago," and, then taking from her tie the pin he had given her for a love token, she returns it to him, crying out "I could never marry you after that!" and running to Henry, places her arms about his neck.

Ethel, witnessing this scene and comprehending Longworth's perfidy, removes her engagement ring from her finger and returns to him, saying "All is over between us, also!" and taking her brother's arm, walks haughtily away.

As Longworth stands gazing wistfully after her, Amos Brown comes from the house, carrying Longworth's suit-case and placing it at the young man's feet, tells him to "Git." Longworth protests that he is wearing an old suit and is consequently not dressed for traveling, but Amos, informing him that his troubles are his own, turns on his heel and enters the house. And Richard Longworth sorrowfully takes up his luggage and fades from view.

GREAT NORTHERN FILM CO.

THE DIAMOND SWWINDLER.—A gentleman calls one day on the rich and young Count X, and tells him on discretion that he is obliged to dispose of a most precious necklace on account of momentary difficulties caused by an unforeseen heavy loss of money. The necklace is very beautiful, and the count wants to buy it for his wife. The stranger advises the count to keep it until the following day and to inquire of a professional jeweler concerning its genuineness. The stranger takes his leave, and the count keeps the necklace, taking it at once to a jeweler, who pronounces it to be real without doubt, and most valuable. The stranger goes home, opens a safe, a door appears, and through this he goes to a cave, which has been made a workshop, and where several men are sitting making jewelry. The stranger takes out a necklace just like the one he gave the count, and the next day he goes to the house again, to inquire whether the count wants to keep it. But the count says that he does not want to pay so much as demanded, and the gentleman regrets very much, takes back the ornament and goes towards the door. He now quickly changes the two necklaces, and goes back once more, saying that he must dispose of the necklace and will take the amount offered by the count, as he is badly in want of money. In the evening the young countess wears her new beautiful necklace. It is very much admired, but a lady of her acquaintance who is a connoisseur on stones, examines it closely and declares her suspicion as to its genuineness. The countess is, of course, much perplexed, and they decide to take the necklace to the jeweler, who first examined it. But this jeweler declares it to be a different necklace and not real. They now go to Sherlock Holmes who can give only little hope, as he has no clue to the mystery. One day a distinguished looking gentleman calls on the lady who first suspected the falsification, asking her to buy some valuable jewels, on account of momentary difficulties. An appointment is made until the next day, and the lady at once informs Sherlock Holmes, who appears the next day and hides himself in

the lady's room. At the moment when the swindler is going to change about the jewels, he is surprised and arrested. Sherlock Holmes, who is a master in disguising himself still more succeeds in capturing the whole gang of swindlers at work at the secret workshop. The happy young countess receives at last the beautiful necklace which was intended for her.

DEFENDER FILM COMPANY.

THE EDUCATION OF MARY JANE.—Tom North is indulging in his favorite sport, that of hunting. Proceeding a few paces he discovers that one of his shots has gone stray, resulting in disaster, for before him is a beautiful young girl who has been the victim. He takes her to her home and procures for her all possible attention. Truly regretful for the accident and anxious to make amends, he visits her almost daily bringing flowers and delicacies—and it ends very much in the usual way—he falls deeply in love with this pure simple country girl and asks her to marry him. He is confident that he can soon teach her the little habits assumed and employed by those of his set, but, like many others of his ilk he is mistaken and after many annoyances he becomes discouraged and sitting down he writes his mother that he regrets he did not take her advice in not marrying this rural flower. Sorry for some mistake she has made, Mary tiptoes up to her husband to ask his forgiveness and glancing over his shoulder reads what he has written. Heartbroken she hastens to her father and tells him of the letter. The father tells the husband to begone, resolving at the same time that his daughter should receive an education that will make her her husband's equal in every respect. Mary is immediately sent to a seminary and shares a room with a young girl who proves to be none other than Tom's sister. Mary discloses her identity to the young girl and then and there they determine that before the term is over that Mary shall be transformed into a city-bred girl, and the transformation is so complete that upon the expiration of the college term, Mary visits the home of Tom's sister and is not recognized by her own husband who falls in love with her. Mary sees an opportunity to tantalize Tom and she does not hesitate to take advantage of it by flirting with another chap which makes Tom jealous. To test Tom's first love, Mary with the assistance of her sister-in-law, dons her discarded rural garb, the gingham cap and apron, and confronts Tom as the simple country maiden. He is surprised and astonished to see Mary and wonders how she came there. He hesitates but a second and then throws his arms about her. She, realizing his sincerity, removes the disguise and gives Tom the most agreeable surprise of his life.

NESTOR FILM COMPANY.

THE RANCHMAN'S BRIDE.—His father had been far too lenient, especially with George, his younger brother; indeed, Ben suspected that it had been to pay his schooling that the old ranch had been mortgaged. But now all this would be radically changed; fortunately, Uncle Ben Leyland, for whom he had been named, had just died and left him not only enough to buy back the ranch but gave him a comfortable bank account as well.

There would be no more idleness or reading of books on his place! A resolution which he speedily put into execution by taking the lamp from his brother's room that very night when he found George not only burning the oil, but unfitting himself for the next day's work.

The final clash came the next morning. As usual, his precious brother was late coming to work; this, too, must undergo a change! Here, however, George took a hand himself and after a violent quarrel, which might have resulted seriously for Ben had not their father interfered, he flatly informed his older brother that he would be bullied no longer and that he would leave that very day for the East. And so, despite the entreaties of both father and mother, George departed.

It was shortly after this that Ben's business took him to the city, where Dora Ross, by playing upon his immense vanity, soon succeeded in having herself made Mrs. Ben Leyland. Nor did she stop there. First, as a bride, she needed jewels; their home newly furnished and her people supplied with various loans; after which, by using the same subtle flatteries that had worked so successfully in making her his wife, Ben unhesitatingly signed over the ranch to her. Then having accomplished her purpose, the adventuress proceeded to show her hand by heartlessly turning out Ben's father and mother. The woman wished to secretly dispose of the property and the old people were far too much in evidence.

Once out of the way, however, Dora was not long in selling it; then, leaving a curt note for her husband, stating that he would be troubled with her no more, she departed for the city, where she considered her talents would be better appreciated.

In the meanwhile, partly by luck and partly by steady application, George had prospered; so much so that although his letters had never been answered—Ben had managed that—the young man determined to return and visit his father and mother.

But as George arrived at the ranch and opened the sitting room door he started back in surprise. Overturned furniture and wearing apparel were strewn over the floor, while huddled in a heap at one side of the room, he found Ben, almost too intoxicated to explain.

A recent letter received from the old folks at Bill Burke's boarding house, where they had at last obtained work, and the crumpled note from Dora that lay near by, gave George a key to the situation.

Hurrying to the rig, he drove over to Burke's and brought his parents home stopping on the way only long enough to arrange buying back the ranch.

As they entered their dear old home, the trio were astonished at not finding Ben; his absence, however, was explained by a note—"When I've redeemed myself I'll come back."

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LUX FILMS.

BILL AS A LOVER.—Our little hero has fallen desperately in love with a pretty girl, whom he meets when she is with her aunt. In spite of the latter's rather forcible snubbing, Bill follows the ladies, until they enter a milliner's shop, where a huge hat is purchased by the girl and ordered to be sent home. As they leave the shop Bill watches them, when his attention is distracted by the sight of a girl leaving the shop carrying a huge hat-box. Bill quickly learns the destination of the box, and by means of bribes, persuades the girl to allow him to travel in the box. Now his troubles commence. The girl tries to take the box on a car, but a sudden lurch sends it spinning. Then in turn it falls off a carriage down a flight of steps into the river, until, wet through and weary, the girl brings the gigantic box to the house. Here Bill's charmer unties the cords, and is greatly astonished to see Bill himself issue from it, wet through, and one or two eels clinging affectionately to him. As he relates his experience the girl relents, and Bill is at length rewarded.

BLOPPS IN SEARCH OF THE BLACK HAND.—Blopps, a jolly old gentleman, is much perturbed upon reading in his paper that numerous crimes have been committed by the "Black Hand," a secret society whose members leave a sign of a hand when a crime is contemplated. He leaves for his office, and during his absence a coal-man, laden with sacks, arrives to deliver coal. As he passes into the house he leaves the imprint of a

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black hand on the door where he has been resting. He indulges in a mild flirtation with the cook and again makes a mark, this time on the tablecloth. Mr. Blopps returning is horror-struck to see the fatal hand, and at once rushes off to a celebrated detective. Here he is much astonished and duly impressed by the various wonderful contrivances, and accompanied by the chief and another detective, Blopps' house is visited. Here the room is carefully examined, and the detective disguises himself as a footman, and proceeds to make love to the cook. This is not at all to the liking of the coal-man, who has hidden himself in a large box, and he promptly smacks the budding detective in the face. This is the last straw, and convinced that someone must be in the house, a thorough search is made, the mystery is solved and Blopps' peace of mind again returns.

YANKEE

LONE WOLF'S TRUST.—It happened that he was loved by a woman, no matter what his name was for his connection with the story is slight, the type that by some inexplicable law of nature always finds the complement of her own saintliness in an extreme of the opposite type.

When she disappears one day, he finds a note which tells him not to hope for her return but to care for their boy whom she leaves to comfort him.

Lone Wolf, an Indian, who was educated at the same college, asks him to come West and forget his books and worries. He accepts the invitation and takes the boy along.

One day while out walking with Lone Wolf, he fell from a high cliff into the gorge below. When the Indian found him he was breathing his last and only lived long enough to consign a packet of papers to Lone Wolf's care with instructions to turn them over to the boy at his twenty-fifth year. Then Lone Wolf becomes a father to the boy who grew into sturdy manhood and was sent East to college. Naturally he believed Lone Wolf his rightful parent.

Mabel Carew, daughter of Major Carew, in charge of a Western military post, met and loved at first sight the stalwart Indian student.

Deer Heart graduated and returned home. Visiting the Government post he met Mabel's father and pressed his suit. The major told him there was too great a gulf between them on account of race difference and orders him away. Deer Heart happened to be near when the auto, in which Mabel was waiting for her father, ran away and headed for the cliff. Riding alongside and springing from his galloping horse he snatched at the reversing lever just in time to bring the car to a stop on the very brink of the chasm.

The documents left with Lone Wolf on the death of his friend were being cared for by Major Carew. Deer Heart had now reached his twenty-fifth year and Lone Wolf called for the papers. Mabel had just returned after her exciting escape from death and the major was thanking her rescuer. When Lone Wolf told the assembled party that Deer Heart was not an Indian but a white man, and that nothing should stand between his union with Mabel, the major gladly gave his consent.

ATLAS FILM COMPANY.

CAST THY BREAD UPON THE WATER.—The hero of the story, a slip of a boy, looks with longing eyes at the richly gowned woman as she selects a fat turkey at the butcher's and orders it sent to her home for a Thanksgiving feast, the following day. He realizes how poverty has descended on his widowed mother's home and how different will be their dinner. Surely there would be no harm in his following the butcher's boy and borrowing that turkey, especially as the Irish lady could easily afford to buy another. But Frank only reached a block away, after he had stolen the basket, which the cook had momentarily left on the step while she chatted with the ice man inside, when he ran into the arms of a policeman and was hustled off to appear before the juvenile court with the cook and the ice man as witnesses. Here, Frank broke down and told his story.

Kindhearted Margaret, the cook, was touched by his pitiful tale and she begged the judge to release Frank. Then she and the ice man drew upon their savings sufficiently to purchase a great lot of provisions, including a fat turkey, and they escorted the abashed Frank home to his mother. Later, the ice man called at Frank's home and took him on his wagon for a ride. Arriving at the office of the ice company it was found a boy was needed to run errands and Frank was given the place. By perseverance he worked up to a point where he was taken in as a member of the firm. Now mother and little sister are well provided for and live in a cosy little home of their own.

Meanwhile the ice man married the cook and a child came, a boy, to bless their union. A year of illness reduced the little family to a state of poverty, the ice man being unable to work any more and too proud to ask for aid from friends who would gladly lend a helping hand if they but knew it was needed.

Frank, one day, bethought himself of his old friend and called at their home, only to find a "To-let" sign in the window. It was the day before Thanksgiving and Frank had promised his mother to do the marketing on his way home. Stopping at the butcher's he made several purchases and stood talking to a passing friend while the butcher's clerk placed a basket, containing his turkey in Frank's auto. The ice man's boy happened to pass at this moment and thinking of the empty larder at home, noiselessly slipped to the rear of the car and made way with Frank's basket. After a lively chase, Frank captured the culprit and demanded to know why he had stolen his basket. The boy tearfully told his story while Frank's thoughts drifted back to a similar occurrence when he was on a similar mission. Leading the boy in his auto he speeded away to the market again where everything good to eat and look upon were purchased in plenty. Then, guided by the boy, to the hovel of the ice man, and the gladness that he brought to that little family proved the happiest moment of his life. No longer do Margaret and the ice man suffer for Frank has found them.

POWERS PICTURE PLAYS.

THE ORDEAL OF HELEN GRAY.—Helen Gray loves and is loved by Frank Griswold. Helen's brother Arthur is imprisoned for embezzling some money of his employer. Arthur escapes from prison, and, pursued by guards takes refuge in his own home. Frank sees Helen kissing her brother, and, believing that she is untrue to him, he goes away. Chance throws the girl's brother and her lover together in a Western mining town. A letter to Helen from her brother brings about a reunion of the lovers.

HOW WOMEN LOVE.—Annette La Croix loves Francois, who is carrying on a flirtation with Lizette. Francois and Jean, another lover of Lizette, have a quarrel. A trapper in the woods shoots Jean accidentally. Lumbermen come up, and Jean accuses Francois of having shot him. To escape lynching, Francois runs away. He meets Lizette, and the two are discovered together by Annette. Maddened by jealousy, she takes Francois' revolver, makes him a prisoner and leads him back to town. Francois is about to be sent to jail, when the trapper appears and confesses that he fired the shot. In a unique scene, with a touch of comedy, Annette wins her unworthy lover.

A WOMAN LAWYER.—May B. Goode, a woman lawyer, opens an office in a Western mining town. She, being a handsome woman, the miners find lots of business for her, and later make her their banker. In a novel comedy scene, the miners are seen going to a clandestine meeting with May, each believing that she is in love with him. The girl does not appear, and the "boys" adjourn to her home, where an empty safe and a note which reads "Boys, I hated to do you, but I need the money," explains everything to the woebegone crowd.

SOLAX COMPANY.

HER FATHER'S SIN.—Harold Crosby, a man about town, awakes one morning from a drunken stupor to find his little girl calling and tugging at his arm. Unable to arouse him, the child in alarm runs into the street. Gradually coming to his senses, Harold is vaguely alarmed and puzzled to find a revolver by his hand on the table. Looking across the room, he sees his wife, as he supposes, asleep on a couch. Going over to her, he endeavors to awaken her and discovers that she is dead. The horrible truth dawns upon him—he has killed her probably in a drunken quarrel of which he has no recollection. Realizing his danger, he starts to flee, but is met by two officers whom Helen, his little girl, has brought back with her. Two years later we find Helen an inmate of an orphanage. One day Mrs. Magrue, wife of a wealthy banker, whose union has been childless, comes to the asylum with a view of adopting a child to take into her home. She finds Helen crying. The other children will not play with her. They have learned of her father's sin and will have nothing to do with the child of a man who murdered his own wife. Ignorant as to why the children have hurt the little girl's feelings, attracted by her beauty and charm Mrs. Magrue selects Helen. Six years later we find her happy with her friends and adopted parents when one fatal day, Mr. Magrue brings to his house a friend of his—Inspector of Police Berg. Inspector Berg immediately recognizes Helen as the child whom he took from the murdered woman's apartments so long ago. Surprised to find her as a member of the Magrue household, and attracted by her beauty, the Inspector feels that he is safe in taking an unfair advantage of his knowledge to insult Helen. She, however, resents his advances and smacks him in the face, and in a rage he retaliates by telling her foster parents of her parentage. They feel obliged to let her go, and Helen finds herself once more friendless and adrift —"the sins of the father" visited upon her. She meets John Noble, pastor of the church she has occasionally attended, and upon his urgent request tells him her story. He immediately offers her a home with his sister and himself, and Helen, grateful and happy, feels that she is once again at home. Grace Noble, the pastor's sister, takes Nellie to the sewing society of the church, where she is introduced to the sisters. Going one day to the church where the sisters are preparing to decorate the pastor's study, they are seen by Inspector Berg, who still smarting under his repulse by Helen and desiring to get even, follows them into the pastor's study, where he denounces Helen, telling again the "sins of her father." His insulting manner is so personal that Pastor Noble knocks him down. Helen interferes, knowing that her beloved pastor will probably get into trouble on her account, admits the truth of Berg's story and leaves the church, never to return. John Noble will not have it so, however. He follows Helen and insists that she return to his home with him. Later they are visited by a delegation of the church "sisters" who demand that the pastor turn Helen out. He refuses and resigns his pastorate. Helen realizing that her presence is a source of trouble to her benefactor, determines to go without his knowledge. He detects her, however, as she is leaving, compels her to stay, declares his love for her, and finally Helen finds a safe and sure haven of refuge in his arms—"The world forgotten and by the world forgot."

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, November 14.

American—Romantic Redskins (Dr.) .....
Eclair—Ginhara, or Faithful Unto Death (Dr.) 720
Eclair—The Devil's Billiard Table (Com.).....270
Imp—The Double (Dr.) 995
Yankee—The Case of the Missing Heir (Dr.)..

Tuesday, November 15.

Bison—Flight of Red Wing (Dr.) .....
Powers—How Women Love (Dr.) .....
Powers—That Woman Lawyer (Com.) .....
Thanhouser—Paul and Virginia (Dr.) 1000

Wednesday, November 16.

Ambrosio—Mermaid (Dr.) .....
Ambrosio—Tweedledum's Corporation Duty (Com.)
Atlas—The Hand of Providence (Dr.) .....
Champion—The Way of the West (Dr.) 950
Nestor—The Ranchman's Bride (Dr.) .....

Thursday, November 17.

American—The Lure of the City (Dr.).....
Defender—The Education of Mary Jane (Dr.)..
Imp—Fortune's Wheel (Dr.) 990
Itala—Judge and Father (Dr.) .....

Friday, November 18.

Bison—An Indian Maiden's Choice (Dr.) .....
Lux—Bill as a Boxer (Com.) 462
Lux—Blopps in Search of the Black Hand (Com.) 468
Solax—
Thanhouser—The City of Her Dreams (Dr.)..1000

Saturday, November 19.

Great Northern—The Diamond Swindler (Dr.)..
Itala—Foolshead Victim of His Honesty (Com.)
Itala—An Original Palette .....
Powers—Thou Shalt Not Kill (Dr.).....
Powers—Absent-Minded Arthur (Com.) .....

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AMERICAN.

Nov. 14—Romantic Redskins (Dr.) .....
Nov. 17—The Lure of the City (Dr.) .....
Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220

ATLAS.

Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfectos (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 9—The King of Beggars (Dr.) .....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.).....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 25—Let Us Give Thanks (Dr.).....950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....

DEFENDER.

Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..286
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....

IMP.

Oct. 20—The Fur Coat (Com.).....995
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song 500
Oct. 27—The Hobble Skirt (Com.).....500
Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995
Nov. 7—Keeping His Word (Dr.) 990
Nov. 10—The Model's Redemption (Dr.) 995
Nov. 14—The Double (Dr.).....995
Nov. 17—Fortune's Wheel (Dr.).....990
Nov. 21—Their Day of Thanks (Dr.) .....
Nov. 24—The Country Boarder (Com.) .....

LUX.

Oct. 27—Required Strength and Got It (Com.)..255
Oct. 27—Where You Go, I Go (Com.).....367
Nov. 3—Fatty Buys a Bath (Com.).....279
Nov. 3—Her Diary (Dr.) 670
Nov. 10—The Truth Revealed (Dr.).....639
Nov. 10—Bill as a Boxer (Com.).....327
Nov. 18—Bill as a Boxer (Com.) 462
Nov. 18—Blopps In Search of the Black Hand (Com.) 468

NEW YORK MOTION PICTURE CO.
("Bison.")

Oct. 21—The Wrong Trail.....1000
Oct. 25—The Girl Cowboy 950
Oct. 28—A Red Girl's Friendship 1000
Nov. 1—The Fatal Gold (Dr.) .....
Nov. 4—Red Wing and the White Girl (Dr.)..
Nov. 8—The Branded Man.....
Nov. 11—Bud's Triumph (Com.).....
Nov. 15—Flight of Red Wing (Dr.) .....
Nov. 18—An Indian Maiden's Choice (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Oct. 29—Foolshead Volunteer of the Red Cross.563
Nov. 3—The Fault of the Grandmother.....
Nov. 5—The Suffer of Insomnia (Com.).....
Nov. 5—Where Have I Put My Fountain Pen (Com.) .....
Nov. 10—The Black Gondola (Dr.).....
Nov. 12—Foolshead Knows All (Com.).....
Nov. 17—Judge and Father (Dr.) .....
Nov. 19—Foolshead Victim of His Honesty (Com.)
Nov. 19—An Original Palette .....

AMBROSIO.
(By N. Y. M. P. Co.)

Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532
Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....
Nov. 9—A Floating Message.....
Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)

NESTOR.

Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970
Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....

POWERS PICTURE PLAYS.

Nov. 12—The Ordeal (Dr.).....950
Nov. 15—How Women Love (Dr.).....
Nov. 15—That Woman Lawyer (Com.).....
Nov. 19—The Magdalene (Dr.) 900
Nov. 23—Thou Shalt Not Kill (Dr.) .....
Nov. 23—Absent-Minded Arthur (Com.).....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fateful Gift (Dr.) .....
Nov. 11—A Widow and Her Child (Dr.).....
Nov. 18—Her Father's Sin (Dr.).....900

THANHOUSER.

Oct. 11—Pocahontas (Dr.) 1000
Oct. 14—Delightful Dolly 1000
Oct. 18—Oh, What a Knight! (Com.).....1000
Oct. 21—Their Child (Dr.).....1000
Oct. 25—Young Lord Stanley (Dr.).....1000
Oct. 28—The Fairies' Hallowe'en (Com.) 1000
Nov. 1—Mistress and Maid 1000
Nov. 4—The American and the Queen (Dr.)...1000
Nov. 8—The Little Fire Chief 1000
Nov. 11—The American and the Queen (Dr.)..1000
Nov. 15—Paul and Virginia (Dr.) 1000
Nov. 18—The City of Her Dreams (Dr.).....1000

YANKEE.

Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...
Nov. 21—Lone Wolf's Trust (Dr.) .....

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When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay

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Among the Exhibitors.

Albany, Ore.—Harry Hyde has sold the Electric Theater here to J. B. Harrison.

Edwardsville, Ill.—Arthur Gillespie has sold the Main Street Electric Theater to W. Sims.

Watervliet, Mich.—Pockett Brothers are making arrangements to open a new moving picture theater here.

Grand Island, Neb.—Alcinous J. Hayman and J. J. McCarthy have opened a new theater here. It is known as the Lyda.

Minneapolis, Minn.—Gilbert S. Grant is planning the erection of a new moving picture theater at 2927 East Lake street.

Fairmont, Neb.—W. T. Brown is making arrangements to start a new moving picture theater here.

Philadelphia, Pa.—Joseph Patton will erect a new moving picture theater at 1229 North Tenth street.

Portland, Ore.—A. Moser has secured a permit for the erection of a new theater on Upper Union avenue.

Medford, Wis.—C. S. Rolfe has sold the Gem Theater here to Allen Stuart.

Lawrence, Kan.—C. B. Jones has purchased the Grand moving picture show here.

Lincoln, Ill.—Elias Jones is making arrangements to start a new moving picture theater here.

Morrison, Iowa.—Beck & Boecker are preparing to open a new moving picture theater here.

Cincinnati, Ohio.—The Findlay Theater Company has secured a permit for the erection of a new theater at 825 Findlay street.

Denver, Col.—John Carrie, Thomas Williams and Leon E. Pryor are contemplating the establishment of a new moving picture theater here for colored people.

Winnipeg, Man., Canada.—J. A. Schuberg has secured a permit for the erection of a new moving picture theater at the corner of Notre Dame and Albert streets.

Ionia, Mich.—Clark Norton and B. H. Christian, of Ludington, are contemplating the establishment of a new moving picture show here.

Millville, N. J.—William Sommers & Son are planning the erection of a new moving picture theater on High street.

Columbus, Ohio.—F. W. Schumacher has awarded to the Seldon-Beck Construction Company, of St. Louis, Mo., the contract for the erection of the new Hartman Theater, at the corner of State and Third streets.

Manson, Iowa.—Harry Leath is making arrangements to start a new moving picture show here.

San Diego, Cal.—H. L. Hughes is preparing to open a new moving picture show at the corner of E and Sixth streets.

Chicago, Ill.—George Thomas has secured a permit for the erection of a new moving picture theater at 2734 Southport avenue.

Los Angeles, Cal.—Mattie W. Hughes will erect a new moving picture theater at 447 South Hill street.

Salt Lake City, Utah.—The Rex Theater Company has been incorporated, with a capital stock of $10,000. The incorporators are John B. Ashton, C. F. Stanley, N. Ashton and others.

Georgetown, Ky.—T. E. Neer has opened a new theater here.

Maquoketa, Iowa.—A new moving picture and vaudeville theater has been opened here. It is known as the Pastime.

Cairo, Ill.—A. Botto and A. Meyers are completing arrangements to open a new vaudeville and moving picture theater here.

Stockton, Ill.—Petty & Kaumf are making arrangements to start a new moving picture show here.

Los Angeles, Cal.—Architect F. M. Tyler has completed the plans and specifications for the erection of a new moving picture theater at the corner of Second and Jefferson streets for F. Eigert.

Canton, Ill.—J. L. Groover and Simon Black have opened a new moving picture theater in the Johnson building.

Huntington, Ind.—Ezra Rhodes, who recently purchased the Palace Theater here, has closed a deal for the Star and Crescent playhouse and will convert them into moving picture theaters. Mr. Rhodes now controls all of the moving picture theaters in this city.

Cincinnati, Ohio.—A motion picture theater is to be built at the northeast corner of Burnet avenue and Hickory street which will cost about $12,000 to $15,000.

Brooklyn, N. Y.—A new moving picture theater is being planned for the southwest corner of Jefferson avenue and Hamburg avenue, by Messrs. Henneman and Clement, to cost $3,500.

Wakefield, R. I.—The Scenic Theater here has closed for the season. The proprietor, C. H. Webster, will probably manager a picture theater in Peabody, Mass., this Winter.

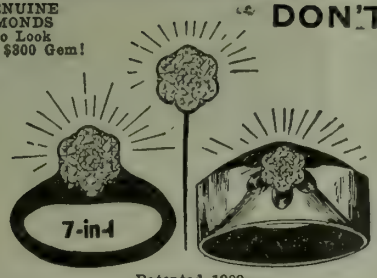
Rock Island, Ill.—C. C. Coyne will erect a moving picture theater at 2319 Fifth avenue.

Baltimore, Md.—A moving picture theater will be erected at Charles street and Goodman alley, which will cost the proprietor $8,000.

Syracuse, N. Y.—P. D. Skahen has opened a picture theater at 402 South West street.

Coatesville, Pa.—I. Goldberg has sold his interest in the Palace Theater and Opera House to George W. Bennethum.

Houston, Tex.—G. Brotherman has purchased from John A. Coles a vacant lot on which he intends to erect a moving picture theater.



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Columbus Memorial Bldg., 103 State Street, CHICAGO

Washburn, Wis.—P. J. Bester has taken a lease on the Orpheum Theater building, which he intends to convert into a moving picture and vaudeville theater.

Niagara Falls, N. Y.—The Grand Theater on Main street, north, has opened and is running moving pictures and vaudeville.

Brooklyn, N. Y.—At the corner of Coney Island and Ditmas avenues a new moving picture theater is planned to be erected which will be under the proprietorship of W. R. Lusher.

Buffalo, N. Y.—A $30,000 moving picture theater is being erected at 919 Broadway for the Buffalo Amusement Company.

Aberdeen, S. D.—A new motion picture theater is being erected here which will be under the proprietorship of the Dakota Amusement Company. The situation of this enterprise is on the property recently occupied by B. B. Aldrich, on South Main street.

Hartford, Conn.—Mr. Sherman, who recently opened the new theater in this city, has decided to discontinue vaudeville and will run only moving pictures and illustrated songs.

Lincoln, Neb.—Emil Johnson bought the Bijou Moving Picture Theater from J. W. Glenn for $5,500.

Hamilton, Ohio.—The patrons of the Crown Theater are looking forward for the coming of the Jeffries-Johnson fight pictures. The proprietor has made arrangements for them.

Sioux Falls, S. D.—The Oneta Theater has changed proprietors. Mr. Edwin Niner, an old theatrical manager, has purchased it and will be his own manager.

Reading, Pa.—The Palace Theater here is receiving a good patronage from surrounding territory.

Brooklyn, N. Y.—Brooklyn is to add another theater to its string. This one will be the Oxford, situated at State street and Flatbush avenue, and under the proprietorship of Percy G. Williams, the well-known theatrical man.

Baltimore, Md.—Jones Brothers are making arrangements for the alterations which will be made on their moving picture theater at 814 Light street. The improvements will cost about $3,000.

Haverhill, Mass.—A modern moving picture theater is to be erected here which will be known as the Academy of Music and will be under the proprietorship of Louis B. Mayer.

New Haven, Conn.—The property situated at 89-95 Orange street has been sold to Joseph E. Hubinger, on which he intends to build one of the handsomest of moving picture theaters in the New England States.

Waynesboro, Pa.—Proprietor Brown of the "It" Moving Picture Theater, has had it remodeled and enlarged.

Findlay, Ohio.—The Jeffries-Johnson fight pictures made a great hit at the Gillette Theater.

Philadelphia, Pa.—Howard Wilkins has leased the Woodbury Opera House and will run moving pictures and vaudeville.

Theresa, N. Y.—The new moving picture show which is planned for this section will be ready to open in a few days.

Loomsburg, Pa.—C. B. Leimbach, proprietor of the Overland Electric Theater in this city, will open another which will be operated along the same lines.

Noblesville, Ind.—The Star Amusement Company, capital $1,000. Directors: W. L. Sophor, A. E. Gatewood, Harry Alexander, W. E. Axline and Dr. Madison.

South Range, Mich.—The Royal Theater has opened in the Kaleva Temple as a high-class moving picture and vaudeville theater.

Poultney, Vt.—J. H. Lincoln has leased the Wilson & Grace Opera House and will convert it into a first-class moving picture theater.

Los Angeles, Cal.—Hyman & Prochuska will open two elaborate vaudeville and moving picture theaters within the next three months. One will be situated on Hill street and will be known as the College Theater and the other on the southeast corner of Eighth street and Broadway. They will also lease the property on West Sixth street, near H.

Philadelphia, Pa.—P. J. Gaffney & Co. are estimating on plans for a new moving picture theater at Twelfth and Passayunk avenues, for Hopkins & Milgram.

Louisville, Ky.—Architects Joseph & Joseph are preparing plans for the erection of a new moving picture theater on West Broadway for the Majestic Amusement Company.

Ida Grove, Ia.—J. P. Reinhar has bought the Dreamland Theater from Dr. C. E. Conn.

Moline, Ill.—L. K. Cleveland, W. J. Tallo and others are promoting the erection of a new moving picture and vaudeville theater at the corner of Sixth avenue and Fifteenth street.

Milwaukee, Wis.—Plans have been prepared for a motion picture theater on Lisbon avenue and Twenty-fourth street by former Alderman Klein. The structure will be 26 x 106 feet large and of brick and concrete construction. The cost will be about $8,000.

Medford, Wis.—S. C. Rolfe has sold the Gem Theater to Allen Stuart, who will run it three nights a week. Mr. Stuart also has a moving picture theater at Phillips, and is having it remodeled, redecorated, enlarged, and new opera chairs installed.

Philadelphia, Pa.—E. Allen Wilson is preparing plans for a moving picture show to be built at 1420 Point Breeze avenue for Joseph F. McCartney, to cost about $15,000. Another is to be established at 29 North Tenth street for Joseph Patton, to cost $6,000.

Camden, N. J.—The International World Travels Company, capital $100,000. Directors: Frank G. Zimmerman, William J. Ryan and Will C. Smith.

Watsontown, Pa.—A new moving picture theater is being erected in this town.

Baltimore, Md.—Extensive improvements are in contemplation by James Jones Brothers for their moving picture parlor at 814 Light street, which will cost about $3,000.

New Incorporations.

Indianapolis, Ind.—The Star Amusement Company, capital $1,000. Director, W. L. Sopher.

Cincinnati, Ohio.—Cincinnati Buckeye Film Company, capital $100,000. Directors: Isaac W. McMahan, Richard D. Hanish, Jerome M. Jackson, Fred C. Amer and Frank W. Krehbiel.

Indianapolis, Ind.—The Sumption-Wright Theater Company, capital $2,000. Director, E. P. Sumption.

Anderson, Ind.—The Sumption-Wright Theater Company, capital $2,000. Directors: E. P. Simpson, Minnie H. Wright and C. M. Sumption.

New York City.—Plans have been filed for the erection of a high-class moving picture theater, to be built at 204 and 206 West 116th street, which will cost the proprietor about $5,000.

Wabash, Ind.—The Eagle Theater will close its doors about the first of December.

THE LYRIC THEATER, CEDAR RAPIDS, IOWA.

The accompanying illustration gives a fairly good view of the Lyric Theater, Cedar Rapids, Iowa, of which T. A. Bryan is manager. During the past month Mr. Bryan has expended about $2,500 on improvements, and at the present time the Lyric compares favorably with the best houses throughout the West. From a combination vaudeville and picture house to an exclusive picture theater was the first radical change made under the new management; the interior has been remodeled and redecorated, and with the installation of a mirror screen, Mr. Bryan proposes to cater to the high class patronage his excellent pictures are reserving of.

Marinette, Wis.—The Vaudeville, the moving picture show on Main street, has changed hands. Harry Weiss, former manager and owner, has sold it to F. J. Walker, who is the proprietor of the Lyric.

Washburn, Wis.—P. J. Bestler, of this city, who for the past two years has been managing the Bijou Theater, will open a new amusement house in the Orpheum Theater building within a month or so.

Marthon, N. Y.—A new moving picture theater is to be built on Main street.

Long Branch, N. J.—Mr. Manswell will open a moving picture theater at Beach Park.

Winnipeg, Can.—A new moving picture theater is being planned for Notre Dame avenue, which will be able to seat about 540, for J. A. Schuberg, to cost $24,000.

Lima, Ohio.—Hones Moving Picture Company made a big hit at a local moving picture theater in this city.

Louisville, Ky.—The West Broadway Theatrical Company have filed plans for the erection of a moving picture theater in this city.

Painsville, Ohio.—Painsville is to have two new moving picture theaters. One will be built on the lot west of the Salvation Army, on East Main street, and the other a little further up the block.

Columbus, Ohio.—The Olentany Theater did a good business when they ran the Johnson-Jeffries fight pictures.

Brattleburg, Pa.—Carpenters are busy getting a new moving picture theater in trim here.

Addison, Mich.—The Arcade Theater, one of the latest theaters to be erected here, was forced to close owing to lack of patronage.

Peoria, Ill.—James Anderson has purchased a moving picture theater in this town.

Moline, Ill.—August Micke and Lee Woodyatte have leased property on Sixth avenue, where they will erect a moving picture theater.

Fort Wayne, Ind.—The Casino Theater has been purchased by Gus Hobrock.

Lawrence, Kan.—The New Grand Theater in this town has been purchased by G. B. Jones.

Medina, N. Y.—The New Cook Theater, which has been in course of construction for the past five or six months, will be ready to open within a week or so. The seating capacity is about 480.

Lowell, Mass.—Lowell's newest moving picture theater, The Colonial, will open in Odd Fellows building in Middlesex street in a few days.

Macon, Ga.—A new theater will open in a few days in this city. H. P. Anderson, proprietor.

Modesto, Cal.—The Isis Airdrome, under the proprietorship of Manager Howell, has closed but will reopen in a short time and will be known as the Isis Theater, to be situated on Tenth street.

Keithsburg, Ill.—D. D. McFarland is making arrangements to open a new moving picture theater here.

Madison, Wis.—Cummings & Marks have opened up a new moving picture theater at 16 East Mifflin street.

Portland, Ore.—David Simons is planning the erection of a new vaudeville theater here.

Philadelphia, Pa.—Chris. Gercke, Jr., has secured a permit for the erection of a new moving picture theater on Torresdale avenue.

Butler, Iowa.—Mr. Simeral is making arrangements to open a new moving picture theater on Main street. It will be known as the Bijou.

Brooklyn, N. Y.—L. O. Wemplheimer is planning for the erection of a high class moving picture theater to be built on the corner of Driggs and Newell street which will cost $5,000.

Macon, Ga.—E. A. Horne is preparing to open a new vaudeville and moving picture theater at 20 Poplar street.

Broadlands, Ill.—J. E. Benefil is preparing to open a new moving picture theater here.

Belle Plaine, Iowa.—Mr. Hartman, of Albia, is making arrangements to open a new moving picture theater in the White building here.

Fairfax, Mo.—Wm. J. Bryan has opened a moving picture theater here. It is known as the Fairyland.

Chester, Pa.—A new moving picture theater is planned for this city and will be under the management of the owner, H. B. Hayes.

Janesville, Wis.—The first floor of the Moose building on North Main street is being prepared for the installation of a 5-cent theater.

Cincinnati, Ohio.—Findlay street is to have a motion picture house. Plans have been filed for converting the building at 823 Findlay street into a high-grade moving picture theater which will seat about 288 and will be under the management and proprietorship of the Findlay Theater Company.

Milwaukee, Wis.—A permit for the erection of a $6,000 moving picture theater has been granted to George B. Frellson, to be built at the corner of Thirty-third street and North avenue.

Council Bluffs, Ia.—A new moving picture theater has been erected here for Arthur Hand.

Duluth, Minn.—The Bijou Moving Picture Theater, which has been closed for some time, has reopened with moving pictures and illustrated songs.

Milwaukee, Wis.—The Elite Theater, Green Bay avenue and Ring street, has been completed and will be ready to open its doors to its new patrons in a day or two.

Brookfield, N. Y.—Brookfield is to have a new moving picture theater erected here which will run all of the latest moving pictures and vaudeville.

New York City.—A new moving picture theater is being built at the corner of Southern Boulevard and Freeman street.

Galesburg, Ill.—John Best has given a five-year lease on his building to Charles Hutchinson, who intends to convert it into a moving picture show.

Marblehead, Mass.—The Lyceum Theater opened under the auspices of the Marblehead Amusement Company.

Sioux Falls, S. D.—Fred J. Murphie will open a moving picture theater here.

Red Bank, N. J.—Daniel Gilbert has bought the interest of William Borden in the moving picture theater in Parker's Hall at Manasquan.

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Poster fits exactly in this space

This is a reduced facsimile of one of the many original ideas for advertising Moving Picture Theatres designed and for sale only by the

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10,000 shares preferred 7 per cent. non-cumulative stock. Par value, $10.00 each.

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With every share of preferred stock we offer as a bonus 2 shares common stock. Par value, $10.00 each.

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FOR SALE—Two moving picture shows, well located in San Antonio, Tex. Good reasons of owners for selling. DIXIE FILM EXCHANGE, San Antonio, Tex.

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EXPERT Operator and Lecturer would like position anywhere outside of New York City. Six years' experience. Understands all electrical connections. Non-smoker and non-drinker. Edison and Power's machines. Reasonable offers accepted with reliable people only. W. H. DREENWOOD, 337 East 17th St., New York City.

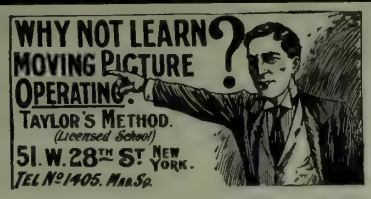
AT LIBERTY—Expert dark-room man or camera man open for immediate engagement. Address, A. W. P., care Moving Picture World.

EQUIPMENT FOR SALE.

FOR SALE—A Kino Moving Picture Camera and a Kino Moving Picture Projector. BOX 53, South Bend, Ind.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

SCENERY, Art Panels, Show Paintings. Good work cheap. DAVIS SCENIC Co., 616 N. Center Street, Corry, Pa.



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Second Hand Chairs
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BIJOU FILM AND AMUSEMENT CO.	1222 Grand Avenue, Kansas City, Mo.
BOSTON FILM RENTAL CO.	665 Washington Street, Boston, Mass.
BUCKEYE FILM AND PROJECTING CO.	309 Arcade Building, Dayton, Ohio.
CALIFORNIA FILM EXCHANGE	1065 Mission Street, San Francisco, Cal.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CAPITOL FILM EXCHANGE	422 North High Street, Columbus, O.
CLINE, EUGENE	59 Dearborn Street, Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Building, Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North Ninth Street, Philadelphia, Pa.
EXHIBITORS' FILM EXCHANGE	203 East Fifteenth Street, New York City.
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INDEPENDENT WESTERN FILM EXCHANGE	Swetland Building, Portland, Ore.
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LAEMMLE FILM SERVICE	1517 Farnam Street, Omaha, Neb.
MICHIGAN FILM AND SUPPLY CO.	1106 Union Trust Building, Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Building, Seattle, Wash.
PARAMOUNT FILM CO.	61 West Fourteenth Street, New York City.
PARAMOUNT FILM CO.	428 Ninth Street, N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch Street, Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington Street, Chicago, Ill.
SWANSON-CRAWFORD FILM CO.	723-734 Century Building, St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior Street, Toledo, O.
VICTOR FILM SERVICE	Prospect and Huron Streets, Cleveland, O.
WICHITA FILM AND SUPPLY CO.	112 North Market Street, Wichita, Kan.

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WESTERN FILM COMPANY	108 E. 4th Street, Los Angeles, Cal.
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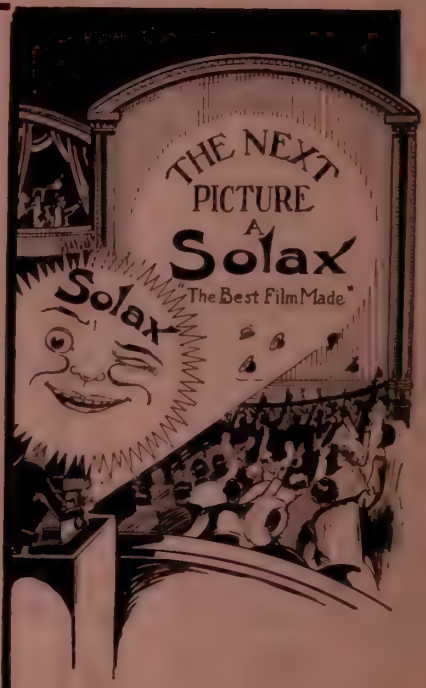

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Nov. 18th

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Combined with graphic acting and faultless settings, **Solax Films** merit our claim of

"The Best Film Made"

Don't allow your exchange to force upon you films that they haven't seen themselves. New films are better than the old and easier to get. Put it right up to your exchange. Force them to order **Solax Film!**

Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue New York

Sold through THE SALES COMPANY, 111 E. 14th St., New York

SOLAX

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West Broadway and 17th Street New York City

All Advertising Copy MUST be in hand not later than Wednesday of each Week

Opera Chairs

The Strongest Made Most Attractive Designs Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO — 19 West 18th Street NEW YORK

BOSTON PHILADELPHIA PITTSBURGH

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

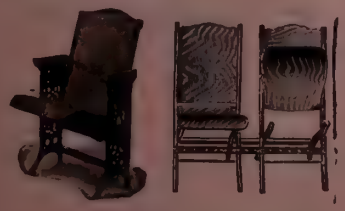
Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.

CHICAGO ILLINOIS

Opera and Assembly Chairs



Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER - - INDIANA

New York Agents—ROBERT J. EHLERS CO. Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDERTY MFG. CO.

Canal Dover, Ohio, U. S. A.

—If you are a Licensed Moving Picture Exhibitor, I want your name and address so I can send you a letter received from a licensed exhibitor who has recently turned Independent.

—It is a letter you ought to read and think about.

—Chances are this man's case is parallel with your very own. He was in trouble and found the way out. His letter will show you the way out of your present troubles or threatened ones.

—I find to my amazement that there are many licensed exhibitors who have not seen a reel of Independent film for months. Of all the careless ways of doing business, this is positively the worst. It may interest you to know that my success has been due to the fact that I watch my competitors' affairs as closely as I watch my own. Only a fool seeks to blind himself into thinking that no one else can possibly turn out as good stuff as he is turning out.

—I can take a licensed theater that is losing money and put it on its feet. I know the exhibitor's game as well as you do. I started as an exhibitor. All my sympathies are with exhibitors. I went through all the good and bad phases of the theater-owning business, just as you are going through them now. I am still an exhibitor.

—I own a string of moving picture theaters. Every one of them was at one time using licensed films. Every one of them is now using Independent films. And every one of them is making more money with Independent subjects than it ever did with licensed.

—I have spent fortune after fortune building up the Independent business and making it absolutely safe for you or any one else to quit paying ridiculous royalties and switch to the use of Independent pictures——safe not only from the standpoint of money-making, but from the legal and every other point.

—Naturally, then, I have a right to expect that when you turn Independent (as you will eventually), your first thought will be of The Laemmle Film Service. I want to be the one to whom you give your trial order for Independent goods. I want you to be dead sure that when you do try Independent films, you try them right! I dont want you to make the mistake of starting with some junk exchange which is not buying all the best Independent films.

—I want your confidence. I've earned it. I deserve it. If you're ever in doubt what to do about the numerous scraps that are always going on in the moving picture business——in both the licensed and the Independent camps——consult me. I'll give you the straight unvarnished truth, no matter whom it hits. In fact, I've built up my enormous business by telling the plain truth and sticking to pure quality. You may fire when ready.

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters: 196-198 Lake St., Chicago

Minneapolis Omaha

The BIGGEST and BEST Film Renter in the World

—My branch offices Buy DIRECT from the Sales Co. and can give you the best Independent service on earth.

Motion Photography and the Mirror Screen

The Two Greatest Inventions in the Amusement Producing World

Motion Photography's Pre-eminent State of Perfection
is Due to the Invention of the MIRROR SCREEN.

WHY THE MIRROR SCREEN HAS PRODUCED SUCH GREAT RESULTS

The projection of pictures on the Mirror Screen means that you are working in the science of light as glass. There is no substance used which is so important in the science of light as glass. Glass attracts light, reflects light, condenses, projects transmits, multiplies and magnifies light. Glass is transparent or translucent, according as it may be treated or used in practice. In fact, glass is the best agent to transmit light in the many ways known. Therefore, a Mirror Screen is the most perfect screen that can be made for motion pictures. It beautifies still life, increases the detail of the picture; in fact, it elaborates that which the camera has recorded when the film was first photographed. Always the best investment for any theatre. Get wise before your competitor does.

Motion Picture Screen Company

Shelbyville - - - - - - - - Indiana

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

BIO Carbons Produce the Results on Actual Test

The following test by Frank J. Fuller, Sec'y, I. B. E. W, Local No. 1, St. Louis, shows what expert operators find in the BIO Carbon.

Size of Picture	22 x 24 feet	Lamp	Edison Imp.
Distance Projected	86 ft. 2 ins.	Average Time Per Reel	20 min.
Current	Alternating	Number of Reels per 6 in. BIO Carbon above and below	6
Arc Voltage	55	Number of Reels per 6 in. ——— Carbon	3
Amperes at Arc	60		

Remarks: With BIO Carbons, light was improved, outlines and tracery were clearer and softer, and noise was about 50 per cent. less.

BIO Carbons burned perfectly even, while the other chipped, cracked and pencilled and required more frequent manipulation.

Tests were run side by side for three weeks on all degrees of association film, from clear to dense.

Original test on file at our office in New York.

CHARLES L. KIEWERT CO.

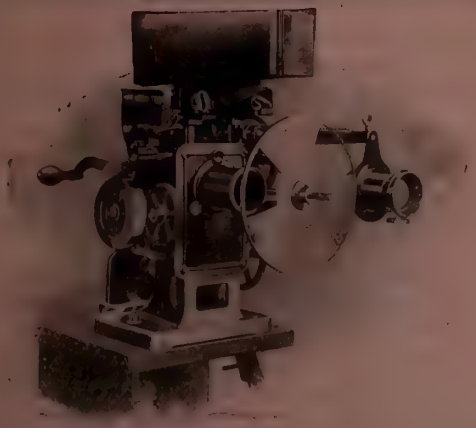
39 Cortlandt Street, New York
421 Frick Building, Pittsburg
58 Plymouth Court, Chicago
114 Huron Street, Milwaukee
195 Fremont Street, San Francisco

Vol. 7, No. 22. November 26, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

Another Territory Conquered :: Europe Surrenders to

Power's Cameragraph No. 6



THE return of our Vice-President from Europe marks the introduction of POWER'S CAMERAGRAPH No. 6 into the European market on an unprecedented scale.

Negotiations with European houses desiring the agency have been under way for nearly a year, but the physical impossibility of producing a sufficient number of machines to meet the home demand prevented the establishment of foreign agencies until this time.

Recent increases in manufacturing facilities have placed us in a position to accept foreign business, and our Vice-President accordingly visited Europe in October to conclude the long pending agency negotiations.

After careful consideration of the applications of a large number of houses for the "POWER'S" agency, the following agents were appointed:

AGENTS FOR GREAT BRITAIN AND IRELAND:
THE WALTURDAW CO. - - - London

AGENTS FOR CONTINENTAL EUROPE:
THE DEUTSCHE VITASCOPE CO., Berlin, Germany

These houses are leaders in their respective territories and their desire for the "POWER'S" agency is another strong testimony to the merits of **POWER'S CAMERAGRAPH No. 6**, in which they have shown their confidence by placing initial orders for one hundred and fifty No. 6 Cameragraphs.

These are the largest European orders ever placed for American moving picture machines, and they mark the recognition abroad (as well as at home) of the superiority over all other machines of

"POWER'S No. 6"

WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturer of Motion Picture Machines

Be Sure to Say "THANHOUSER" to the Exchange Man for These Two Box Office Tonics:

Scene from "JOHN HALIFAX, GENTLEMAN"

RELEASE OF TUESDAY, NOV. 29

The Best Human Interest Film of the Month

"Value—Beyond Price"

is JUST THAT! The title of the picture gives you the worth of it. That is, the worth to the exhibitor who knows how to ANNOUNCE AND ADVERTISE a REAL human interest release. For real human interest is conceded to be scarce in story, play and picture and when you get it in a bunch, as you do here, it's up to you to tell the public so. The old pawnbroker and the little girl to whom his great heart went out are as pretty characters as have been portrayed in the pictures. In your advance-announcing of this, make a special effort to reach the women-folk. No. 163. Code word, Price.

RELEASE OF FRIDAY, DEC. 2

Once More a "Thanhouser Classic!"

"John Halifax, Gentleman"

has always impressed you as SOME STORY and it will here impress you as SOME PICTURE. We tell the lively life story of the "gentleman" as only the moving pictures can; tell it in the Thanhouser Way as applied to "classics." There is a deep and abiding love interest in this portrayal. And don't forget that there is action, too—the plot abounds in it. Young Halifax's adventures were of the most stirring sort imaginable and the film reproduces them faithfully. No. 164. Code word, Halifax.

The Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 in depth with glass and easel (6 feet high) complete.

Goes to You for $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are are calling

The Greatest Lobby-Display Bargain Ever Known

For System's sake address ART DEPT.

Thanhouser Company

NEW ROCHELLE :: NEW YORK

ASK YOURSELF THIS QUESTION

If the Trust succeeded in gaining **absolute dominancy,** would it not extort prohibitive film rentals until it forced you to sell your theatre **to it** for practically nothing? Did you not get a taste of its arrogance and insolence before the Independents were strong enough to protect you? Why, then, do you contribute money every week for its support when you know it seeks to OWN the business—manufacturing, renting and exhibiting? Why do you assist it financially? The Revolutionary War was not won by men who helped the enemy, secretly praying for its defeat; and the men on the firing line would have died of broken hearts if their countrymen had not been **loyal.** You can get BETTER films from an Independent Exchange. If in doubt go and look at the following:

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
DEFENDER—Wm. H. Swanson
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
COLUMBIA—Columbia Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, November 19th, 1910

ALABAMA.
Dixie Film Co., 503 Chember of Commerce Bldg., Birmingham.

CANADA.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.
W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.
Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.
Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS
Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.
Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.
Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.

MISSOURI.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.
Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.
Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 89 Church St., Buffalo.

NEW YORK CITY.
Exhibitors Film Exchange, 203 E 15th St., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.
Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.
Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.
United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.
Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.
Texas Film Exchange, 811 Elm St., Dallas.

UTAH.
Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.
Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

Can furnish all makes Independent Films Second-hand—10, 20, 30, or 90 days old.

The largest dealers in New and Second-hand Films in the United States. New Films, 4c. per foot up, Second-hand, $5.00 per reel; No. 5 Power Machine, like new, $100; Edison Model B., $125; Ex. Model, $90. Complete lists and prices furnished free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West **Broadway and 17th Street** **New York City**

We are simply pouring and heaping money, ideas and hard work into Imp Films and Posters. If you are not deriving the benefit, **it is your fault,** not ours. Ask yourself what manufacturer has done ten times as much as any other towards strengthening your program of Independent films. Ask yourself what brand of films brings the most money to your box office. Then make up your mind to quit taking things easy and to get TWO IMP FILMS EVERY WEEK if you have to fight for them. If you want to know what exchanges are buying TWO IMPS A WEEK, ask **US.**

Here's a Fool Film!

We are going to release a film called "The Revolving Doors" on Monday, Nov. 28. Not a slapstick, but just plain screamer. When you see two frantic pairs of lovers chasing through the revolving doors, you'll yell. And if **YOU** yell, what will your audience do? Get busy with your exchange and write a letter every day till you get this good film.

Next, an Imp Drama!

Our release of Thursday, Dec. 1st, is entitled "A Child's Judgment." It is one of the strongest scenarios we've had for weeks and will give even the old-timers a thrill. But it won't do you any good if you don't get it. So begin ding-donging at your exchange till you get TWO IMPS EVERY WEEK. Will you forget, or will you do it now.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America, 102 W. 101st St., New York.
Carl Laemmle, Pres.

All "Imp" Films are Sold through the Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

We're Making Friends

THEY'RE all saying nice things now about THE NEW ATLAS MELODRAMAS. Every day the mail brings us evidence of New Friends gained, and old friends won back. We're glad because we're learning what most of the trade want.

Now, **we've made a DARING FILM,** stronger than the usual melodrama; one, which at times will make your hair creep. Yet, the sentiment of the story, the wonderful moral it carries, makes the film a mighty Sermon, one you will talk about long after the title is forgotten.

SAVED BY A VISION

Released Wednesday, November 30th

A story of a sweat-shop beauty whose love was sought by a man above her station. She is shown living her life with this man to the bitter end, falling into the depths and becoming a social leper; but awakes to find it all a dream, then joyfully chooses her proper help mate.

STRIKING POSTERS **Write for Our Bulletins Today** **ART PHOTOGRAPHY**

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** **EVERY FRIDAY**

LUX FILMS

EXHIBITORS & EXCHANGES:

A large number of Exhibitors and Exchanges know the merit of the LUX RELEASES. If you are not in this class we suggest that you "come in." "Once used, always used" will be your verdict, because LUX will bring that "something different" touch to your program which both you and your audiences want.

BEGIN NOW

GET LUX

GET LUX

Release Friday, Nov. 25, 1910

IN FRIENDSHIP'S NAME

DRAMA, 901 FEET

Our offering this week is a one subject reel for a change. It is a reel, too, that will satisfy the most critical audience. The story is a good strong one of self-sacrificing friendship that touches a chord in every heart.

Be sure to include this in your week's program. It is something different.

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3214 Stuy. **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

"CHAMPS"
ARE GIVING THANKS

for the many kind things said in favor of our PAST RELEASES by both Exchanges and Exhibitors, and especially for the increasing number of orders received. :: :; :: :: ::

THANKS. AGAIN, THANKS

THIS IS AN ILLUSTRATION FROM

The Indian Land Grab

Approx. Length, 950 Feet

Released Wednesday, Nov. 30, 1910

You have been enthusiastic over some of our former Western pictures. WELL!!! THIS ONE SIMPLY ECLIPSES THEM ALL.

Do Let Us Know If Your Exchange Will Not Let You Have It

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You?

COLUMBIA FILM COMPANY

Oklahoma Productions

Release of November 19th

Oklahoma Bill

A full reel, containing 1,000 feet of real Western Doings and one you should not fail to order.

Stage Coach Tom

Release November 26th

contains 1,000 feet of soul stirring, awe inspiring and heart felt drama, in which the lover and the loved one corral your undivided attention. This is a real Western story, staged and photographed in the West by Western actors and is one of the best pictures that has been released by this company. Stage Coach Tom will surely be a winner, so get in your orders early.

The Cattlemen's Feud

Release December 3rd

This is a romance of the broad prairies, and of man's greed for pasture lands for his countless herds of cattle, which finally causes resentment, followed by a "border feud," but after a severe conflict, peace reigns supreme through the union of loving hearts.

Insist On Getting Our Four Sheet Lithographs

FREE

COLUMBIA FILM CO.

301 W. 37th St., N.Y. City

Sold through the Motion Picture Distributing and Sales Co.

GREAT NORTHERN

Scene from KEAN, or The Prince and the Actor

RELEASE FOR SATURDAY, NOV. 19TH.

THE DIAMOND SWINDLER

A DETECTIVE STORY OF THE HIGHEST TYPE.

Adapted from the Adventures of Harry Taxon, the clever pupil of the celebrated Sherlock Holmes.

BOOK THIS BIG HEADLINER AT ONCE!

RELEASE FOR SATURDAY, NOV. 26th.

KEAN

OR THE PRINCE AND THE ACTOR.

Adapted from the play by Alexander Dumas.

A magnificent production showing the striking personality of Edmund Kean, the famous tragedian, who was not only a great actor, but an intensely human man, and the particular merit of this film is that it presents in a series of vivid pictures both the idolized actor and the popular man. The film is remarkable for its sustained interest and its gorgeous and brilliant scenes whilst the story is carried forward with rapidity. The acting is of the highest possible order being superbly executed by actors of the Royal Theater at Copenhagen.

Mr. Exhibitor: If you are not getting Great Northern releases regularly, you are making a mistake of your life.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS.

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

EVERY TUESDAY **EVERY SATURDAY**

Demand and Insist on

POWERS PICTURE PLAYS

Saturday Feature Release, Nov. 26th, 1910

The Woman Hater

A meteoric western tale of a woman who helped a man read his own heart—Grippingly Intense

Tuesday "Split Reel," Nov. 29th, 1910

"WHO WINS THE WIDOW?"
Excruciatingly funny; a novel idea in comedy which cannot fail to make talk. That makes business—Get it!

2 on 1

"WANTED—A BABY"
When a newly-born baby is an actual demand there is room for conjecture—and laughs, laughs, laughs.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SALES COMPANY SOLE DISTRIBUTERS, 111 East 14th Street

Every Tuesday and Every Saturday

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films If You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our productions.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices: Majestic Theatre Building H. REVIER, President

Salt Lake City, Utah

FACTORY: Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

Eclair Films

THE ACME OF PERFECTION!

Words of Appreciation from our Customers are still Forthcoming!

ECLAIR FILM CO.,
New York. City
Gentlemen:
"To me your Releases are the Acme of Perfection, in Photo Plays, and it is a real Joy to show them!"
Very truly yours."
(Signed) GEO. H. COX, Prop.
Elite Theatre and Air Dome
Hays, Kansas

For November 28th

A Drama and a Comic Subject in One Reel!!!

"The Wreck"

565 Feet.

(Adventures of Morgan the Pirate.)

A Thrilling Episode—Vigorous—Impelling; it holds the attention throughout!

"A Difficult Capture"

380 Feet

A Unique Piece of Work—wonderful in its execution; excitement is the Watchword—a Most Timely Production!

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

CONTEST

$100 in Prizes

FOR THE BEST

UNIFORMED ATTENDANTS

OF

Motion Picture Theatres

OPENS DEC. 1st

SEND FOR PARTICULARS

Moving Picture World

160 Washington St., (Post Bldg.)
CHICAGO, ILL.

LIKE A JEWELED WATCH!

TESTIMONIALS:

"Grand success," says one.
"Fine job," says another.
"Crackerjack," says another.
"Worth $50," says another.
"Brilliant work," says another.

Pinwheel, Star, Arbor and Sprocket for Power, Edison, Motiograph or Lubin

E. W. LAVEZZI, 3042 North Ashland Ave., Chicago, Ill.

THE

Motiograph

HAS ALL THESE ADVANTAGES AND MANY MORE

To STAND THE TEST

A MACHINE SHOULD BE EQUIPPED WITH

An automatic shutter that never fails. This prevents fire and loss.

A Geneva star and cam enclosed in oil bath which will wear for five years or more while others wear out five in one year.

Heavy steel gears with spiral teeth.

Tool steel shafts that will wear indefinitely. A dirt and dust proof cover. It saves time and wear.

The Patented Double Cone Shutter that produces a 25 per cent. brighter picture than any other machine.

An extra heavy, strong Arc Lamp.

A large roomy lamp house.

It is the only "best" machine

Manufactured and Jobbed by ENTERPRISE OPTICAL MFG. CO., 564-572 WEST RANDOLPH ST. CHICAGO, U. S. A.

J. H. HALLBERG, Agt.
36 E. 23d Street, New York City

EDWARD H. KEMP, Agt.
833 Market Street, San Francisco Cal.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

All Advertising Copy MUST be in hand not later than Wednesday of each Week

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100.....$3.00
ALL LEATHER PURSE—Per 100..... 3.00
TRICK MATCH BOX—Per Gross..... .75
1911 AERIAL PLANS, Latest Novelty—Per Gr. 1.25
FANCY WOOD WHISTLES—Per Gross..... .75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro. .90
FANCY COLORED RETURN BALLS—Per Gro. 1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro. 1.00
SKELETON ACROBAT NOVELTY—Per Gro... 1.50
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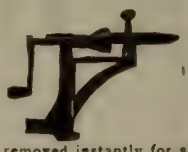

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

"The Policy of This Paper."

"An Independent journal not allied with, or controlled by, any house or person connected with the profession. One that is free to speak the truth without fear or favor, treating all alike, giving due prominence to all that is new in the moving picture world."—Extract from the Moving Picture World, page 4, Volume I., No. 1, March 9, 1907.

That is the policy of this paper, a restatement of facts which we make for the information of J. S. McQuade, the Chicago representative of a publication which is *not* Independent, which *is* allied with and controlled by houses and persons connected with the profession, which is *not* free to speak the truth, which does *not* treat all alike, which does *not* give due prominence to all that is new in the moving picture world; in other words, that very artistically produced house organ known as "The Film Index."

It was inevitable that the recent definite statement of our policy on the front page of this paper should provoke reprisals from the house organ of the "licensed" interests, so ably edited by that able newspaper man, James L. Hoff. We told the reader why certain advertising had been withdrawn from our pages; we told him that this paper was not the mouthpiece of private or corporate interests; that it is and always was what we designated it to be in our very first number, namely "an independent journal not allied with or controlled by any house or person connected with the profession."

We are not writing this article in any recriminatory spirit, we are merely restating what we stated over three and a half years ago, namely that this is an independent journal, controlled only by its responsible conductors. The "Film Index," somewhat unwisely, we think, has broken its long silence and comes out clearly and distinctly as the mere mouthpiece of its half dozen supporters. It takes up the position of warning the public against financing any moving picture business not based upon the patents of Thomas A. Edison. It hints that the other businesses are at constant risk of confiscation. These businesses, to judge by the activities of their promoters, are not very much alarmed at Mr. Hoff's threat.

The pages of our esteemed contemporary were also, last week, adorned by a paraphrase of the fable of the ox and the frog, which makes amusing reading, but does not alter the fact that the "dominant interest" in the moving pictures owes its dominance to mere sufferance. Mr. Hoff knows as well as we do that those dominant

interests are built upon sand and that, therefore, their dominance is likely to disappear at any moment. As a matter of fact no real dominance exists, unless it be dominance of confiscation. Will Mr. Hoff deny this?

The Chicago representative of the "licensed" house organ is in similar case with his respected chief. He has to curry favor with his two or three supporters in his city. He has to do what he is told; write what he is told; think what he is told, all of which explains his remarks in the issue of his house organ for November 19. He quoted some apparently contradictory opinions of ours about a Selig picture and asks what the disappearance of the Selig advertisement had to do with what was written, winding up with the remark that our Chicago correspondent was "not to be blamed for following the policy of his paper."

We are sorry to have to trouble the reader with this matter again and only do so for the purpose of putting Mr. McQuade and his chief right. The policy of this paper is stated in the quoted paragraph at the heading of this article. That policy is not dictated from Randolph street, Chicago, or Fifth avenue, New York City. It is decided upon in this office. It always has been, and always will be.

Further than this it is not necessary for us to trouble the reader. In the words of the poet:

> Distress not with thy troubles other souls,
> Since life hath thorns enough for all;
> With kind and tender heart and helpful hand,
> Gain strength by lifting those who fall.
>
> —Saadi.

Finance and the Film.

The moving picture is sharing the fate of everything that comes under the heading of popular novelty. It is attracting the hawklike gaze of the professional financier —the Wall street manipulator of other people's money. In this respect the moving picture follows a common lead which began, perhaps, with the railroad era. In more recent times, the bicycle, the automobile, roller skating and other popular crazes have given the promoter the opportunity of getting busy with his "get-rich-quick" schemes. It is unnecessary to mention mining speculations in this connection. From time immemorial, the "wealth of Ormuz and of Ind" has excited the cupidity of mankind, or that very large section of it which is in search of weath at a bound.

Our exchanges tell us that across the Atlantic the moving picture and the moving picture house are receiving the closest attention of the company promoting fraternity. Millions have been sunk in these enterprises, millions have been lost. Probably the aeroplane industry will pass through a similar experience, both here and abroad. Of a surety, whatever succeeds, the moving picture as a popular form of entertainment has the same fate in front of it.

There are some "get-rich-quick" schemes in the moving picture field that failed disastrously and the recollection of which must be fresh in the minds of our readers. The most recent of these is a talking picture proposition which was hawked about on the Wall street curb and is being hawked about in some parts of the country even now. The Film Import and Trading Company was a purely financial scheme without any solid basis of business operations. The International Projecting and Producing Company was another. These things are within recent memory, and we join with all well wishers of the moving picture business in deprecating the repetition of similar schemes.

But while we unhesitatingly condemn stock jobbing schemes of this nature with regard to the moving picture and other branches of the industry, we must be careful lest perfectly legitimate methods of doing business fall under the same condemnation. Men of the world know very well that the line between perfectly reputable finance and that which deserves condemnation or reprobation is a very narrow one indeed. Charles W. Morse, who is down in the Federal prison, at Atlanta, is suffering from the infraction of a legal technicality. There are numerous high financiers in the Wall street region who have been more careful than Mr. Morse, but who are nevertheless in such case that it is good to let the public be warned of them. Some of these individuals are possibly rife in the moving picture field. We say "possibly" advisedly. The methods of a high finance in the moving picture industry commenced about two years ago. They have continued and are being continued this moment, and it is perfectly proper, therefore, that the public should be warned of them. To claim that half a dozen makers of moving pictures have the monopoly of interest possessing the element of absolute security in investment, surely invites very rigid scrutiny indeed on the part of the public, and we hope they will secure it. Moreover the public will be well within their rights in investigating the patent claims upon which those securities rest. That which is permissible and non-permissible in financial operations is a moot point.

Ex nihil nihil fit: Out of nothing, nothing is made. Another way of putting it is that nothing can be accomplished in this world without money. The first step in any human enterprise is to get money. And so long as that money be obtained honestly and without reservation to the uses to which it is put, nobody has the right to condemn and nobody has a right to unfavorably criticise the motives of the money getters. For example: It is perfectly permissible for, let us say, A. J. Clapham, Lewis J. Rossett, John S. Young, A. S. Royal to form a small syndicate to put up a sum of money by way of preliminary expenses to form a larger company for the acquisition of film factories, film rental agencies, film patents, etc. There are plenty of these on the market. It is just as permissible for these gentlemen to do this thing as it was for other gentlemen to form the General Film Company and The Motion Picture Patents Company. For the life of us we cannot detect the smallest difference between the Royal-Young-Rossett-Clapham scheme and the other two companies which we have referred to. All of them are animated by perfectly legitimate motives, namely, money making out of the film business. The General Film Company is not a philanthropic enterprise; nor is the Motion Picture Patents Company; nor is the National Film Manufacturing and Leasing Company. We hold no brief for the National Film Manufacturing and Leasing Company. We have subjected its sponsors to very rigid questionings and cross-questionings. We have satisfied ourselves that it has a perfectly feasible right to commence and to conduct operations. It is no mere stock jobbing scheme, though the necessity of raising money necessarily enters into its operations. So far as we can discover it is a perfectly feasible scheme for making and selling moving pictures. There the matter stands. If, however, we discover that the National Company is not what it appears to be on the face of it we shall condemn it in no unmistakable terms. Meanwhile we echo the sentiment: "Let the public be warned of all schemes that are bareface swindles." We are not sure that the exaction of $2 a week from helpless moving picture exhibitors does not fall under this latter category.

"Puck" Runs Amuck.

"Puck" is a humorous publication, which is deservedly noted for the wit and pungency of its illustrations. It enjoys a wide reputation and undoubtedly influences a large clientele. Some of these humorous illustrated papers wield great power; occasionally of a national character. We may quote the London "Punch" whose cartoons are plentifully reproduced in this country. Then there are humorous illustrated publications in Paris, Berlin and elsewhere which carry great weight. In the American press, prominence is given to good cartoons which hit off, tersely and graphically, important social and other situations. The draughtsman, in fact, is almost as powerful, if not quite as powerful, as the writer.

It is, therefore, with all the more sorrow that we perceive a recent issue of "Puck" sullied with a regrettable attack upon the moving picture. This takes the form of a double-page cartoon, entitled: "Young America and the Moving Picture Show." If we are to believe "Puck," young America is going to the deuce by the picture route. A parson in the pulpit is shown descanting upon the commandment, "Thou shalt not steal," and straightaway a number of children are seen making for a picture show, where burglary is being depicted on the screen. The accompanying legend is: "From the Sunday school to the moving picture show is but a step." Does "Puck" really think that nothing but burglary is shown on the moving picture screen or that burglary forms a part of every moving picture subject? If so, "Puck" is very unobserving, very stupid and very unfair.

There are five minor pictures in this cartoon. One of them shows a guide post, one finger of which points to evil influences, the other to good influences, with a boy contemplating the signs. One of these is the "Evil road of bad moving pictures." May we ask "Puck" if a bad moving picture, if such there be, is the only evil influence in the world? Another little picture shows a small boy about to spend his missionary money in a moving picture show. Missionary money, we may remark, is sometimes expended in the purchase of alcohol and other deleterious things. A positively offensive picture of the series shows "Heaven according to the moving picture man." Heaven, if we may judge it by this picture, is a lurid place, guarded by an absurd looking man with two large keys. We have never seen heaven thus represented on a moving picture screen, and we are sure "Puck" has not. Another picture shows Satan with his arm around a small boy's neck. A girl is passing. The inscription to this picture is "The devil's recruiting station." Really "Puck," its editors, its artists should be heartily ashamed of themselves. The final picture shows a small boy before a magistrate. "Where did you learn to break a safe?" the boy was asked. Boy: "At the moving picture show."

We think "Puck" should apologize to its readers for inflicting this nonsensical diatribe upon them. It is an insult to their intelligence. It is an insult to the picture manufacturers, to the exchanges, to the thousands of exhibitors in this country, to the millions of picture theatergoers. As we have said over and over again, bad and indifferent pictures may occasionally creep in a program, but that is the exception, rather than the rule. Why does not "Puck" satirize these? Why must this paper, "Puck," go out of its way to attack the harmless entertainment of the poor and the young? We ask "Puck" to make the *amende* in an early number.

Back of the page on which our contemporary prints this cartoon is a list of plays in New York. These include, "Alma, Where Do You Live?" "Alias Jimmy Valentine," "The Merry Wives of Windsor," "The Gamblers," "Raffles," and other plays which incidentally deal with crime, sin and wrong. Why does not "Puck" satirize these? Young people go to the ordinary theater as well as to the moving picture show. Why does not "Puck" get out a cartoon entitled: "Young America and the Stage." Is it because "Puck" fears loss of advertising from the theater people? Let "Puck" answer this question.

Split Reels.

Some time ago the WORLD called attention to the fact that more comedies were needed in this business. This is not the only thing of which a larger quantity is necessary. More split reels are also required by exhibitors. Take, for instance, the moving picture theater with a seating capacity of approximately 500 people, running three or four reels of film. On a pleasant evening, or on a Saturday, Sunday or holiday, business is more than ordinarily brisk. In order to keep things moving smoothly and not to have the entrance and exits filled with waiting people, the show must be necessarily shortened. To take out a full reel is out of the question, as it will lower the whole quality of the show. But a 400 or 500-foot picture could be very nicely removed—if the manager is fortunate enough to have procured one. The lack of these subjects forces the writer to the surmise that they are rather more difficult to produce than the single picture of the usual 1,000-foot length.

The manufacturers also evidently know that these split reels are needed by exhibitors. This can easily be seen from their method of advertising split reels in this journal—"2 on 1" is always in black headlines and is calculated to be the first thing to catch the reader's eye. If they do know this, why do they not satisfy the demand? Are they indifferent to the needs of the exhibitors on whom they are dependent for the sale of their product, or is it that the exhibitors' needs and desires are something to which they place little thought? Of course it is easier to pad out a full "feature" reel with more or less useless work than it is the split reel, where action must be condensed, not drawn out. Let the writer assure the manufacturers, both licensed and Independent, that the split reels are nearly always chosen by moving picture theater managers in preference to the full reel with a single subject. We do not attempt to argue against the feature picture. Managers wish for them, and plenty of them, but the split reel should be seen much more frequently than it is at present. The managers' desire for them is, of course, based on the public's requirements and desires in this matter. If the reader should not already be aware of this scarcity of split reels he can very simply inform himself of the authenticity of the writer's statement that such is the case by looking up in the WORLD the week's lists of manufacturers' releases. Such a perusal will show that in many weeks absolutely no split reels are released, while in many other weeks only one or two are produced. Had it not been for Pathe Freres the list would have been even more barren that it now is.

HENRY.

THE MELIES COMPANY NOW IN TEXAS.

The Melies Stock Company of actors, directors and camera men are now located at the Star Film Ranch, San Antonio, Tex., where last year they produced pictures which helped very largely in winning the present popularity of the Star films. With the increased and carefully selected members of the Star Company we look forward to some remarkably fine and characteristic pictures of Western life in Texas, Mexico and along the Rio Grande. Mr. Melies has arranged with a number of cowboys to assist his regular cast who are all skilled expert horsemen and women as well as experienced actors of reputation in the "legitimate drama."

"Edison: His Life and Inventions." *

A Review by Thomas Bedding, F.R.P.S.

*"Edison: His Life and Inventions," by Frank Lewis Dyer, General Counsel for the Edison Laboratory and allied interests, and Thomas Commerford Martin, ex-president of the American Institute of Electrical Engineers. Two volumes, illustrated, price $4.00. (New York and London: Harper Brothers.)

Comparatively speaking, Mr. Edison, at the age of sixty-three, is still a young man and therefore, we hope, has many years of useful work in front of him. He will probably have time enough to regret that these two volumes, which are avowedly issued with his knowledge and consent, were not discreetly edited before Harper Brothers published them. For it seems to us almost incredible that a man of Mr. Edison's undoubted ability and genius should give his tacit consent to being held up to public ridicule in a biographical appreciation. Let us quote: Somebody brought Mr. Edison a gold medal awarded to him by a foreign society. Mr. Edison's reply to this honor was as follows: "Stripped pretty nearly down to the buff . . . he refused absolutely to be interrupted. He has never sought nor expected the medal, and if the delegate did not care to leave it, he could take it away." (Page 742, Vol. II.) On another occasion another visitor arrived at the laboratory with one of these "metallic awards" and asked Mr. Edison if he had any others. "Oh, yes," he said, "I have a couple of quarts more up at the house." (Page 742, Vol. II.) Elsewhere we are told: "He takes great delight in imitating the lingo of the New York street gamin. A dignified person named James may be greeted with, 'Hully Gee, Chimmy, when did youse blow in?'" (Page 780, Vol. II.) Again: "One of his favorite jokes is to enter the legal department with an air of great humility and apply for a job as an inventor." (Page 779, Vol. II.) He is said to "have an optic nerve about the thickness of a cord." (Page 763, Vol. II.) "He works 19½ hours a day." (Page 763, Vol. II.) "At eighty he expects to learn how to play bridge whist and talk foolishly to the ladies." Is it not a pity that some judicious editor was not at hand to strike this nonsense out of a book which deals with an important contemporary personality?

Mr. Edison has been written about a great deal in the newspapers and magazines, but probably his real life will not be written until after his earthly work is finished. Biography, like history, is beginning to be scientifically treated. At one time, history used to be written pretty well much in the haphazard way of this book. Nowadays the demand is for history based upon facts, ascertainable, as far as practicable, from original sources and documents. So it is with biography. People with any regard for their reputation in the eyes of posterity are chary of allowing their biographies to be published during their lives. They very properly elect to be judged by people other than their contemporaries, who possibly cannot be placed in possession of the whole truth, and nothing but the truth without wounding living susceptibilities. That is why such great men as Gladstone, Bismarck, Pasteur, Beaconsfield, Kelvin, barred the publication of their biographies until after their deaths. To come nearer home: we are only just beginning to get something like a real life of the late Mr. Cleveland; whilst of all the great mass that has been written about Lincoln, probably the facts of that great man's life are only to be found in some small volume not within general reach.

Still, it is fair to say to the general reader that these chatty volumes may make agreeable pabulum for a wet Sunday afternoon. To us the ground traversed by the authors is familiar from magazine articles. The story of Edison's boyhood; his telegraphic work; his first check for $40,000—have we not read all this before? The dollar mark, in fact, is painfully in evidence in these two volumes. Litigation is palpable on every page of them. In the appendix the list of patents granted to Mr. Edison takes up thirty-seven pages. Posterity must assign to him his real place as an inventor; contemporary judgment cannot deny him inordinate prolificality as a patentee. Here let us say that between an "inventor" and a "patentee" there is all the difference in the world.

Unquestionably Mr. Edison has done very valuable work in telegraphy, telephony and the phonograph. How far this work may be justly termed inventive is, we think, a matter of discussion if not of dispute. We must first of all decide what an invention or an inventor is. There is his work with the incandescent electric light. "Until October 21, 1879, there was nothing in existence resembling a modern incandescent lamp." (Page 685, Vol. II.) Mr. Edison's biographers claim the invention of a practical incandescent lamp as his. Oddly enough, in Great Britain, the name of Sir Joseph Wilson Swan is associated with the name of Mr. Edison in the work. If we are not mistaken, Sir Joseph Wilson Swan, with whom we are personally acquainted, claims or claimed the invention of the incandescent electric lamp. Anyhow, there are in Great Britain, at this present moment, The Edi-Swan and Edison & Swan Electric Lighting Companies, of vast operations, which point to the inference that Mr. Edison in this work was not alone. Sir Joseph Wilson Swan, we may say, is a very eminent man of science, who has done great things in electricity, chemistry and other branches of study. He is a Fellow of the Royal Society and has other distinctions.

We are far from desiring to minimize the value of anything that Mr. Edison has done, and in writing this, the first of two reviews of his book, we wish to be understood as merely applying the microscope of reasonable criticism to an obviously inefficient biography of a really remarkable man. Of course our chief interest in these volumes lies in what they have to say about Mr. Edison's association with moving picture work. In this connection we have to say that Mr. Dyer and Mr. Martin make claims on behalf of their protege which have to be taken *cum grano salis.*

Mr. Edison's work with the moving picture is dealt with in Chapter 21, Volume II. This chapter takes up a paltry twenty pages. It is illustrated by a picture of Mr. Edison and "a group of motion picture men caught by the motion picture camera in the enjoyment of a joke, December 18, 1909." Thomas Alva is laughing. So are Messrs. Dyer, Marvin, Blackton, Marion, Rock, Smith, Long and one or two other persons whom we cannot identify. The same jocular and irresponsible spirit seems to have animated the authors in their twenty pages of a thick book devoted to Mr. Edison's work in the moving picture. We shall discuss these twenty pages more fully next week. Meanwhile we will ask the reader to digest the claims made on behalf of Mr. Edison by Mr. Dyer, joint author of the book, which we published in the Moving Picture World of December 31, 1907.

IT IS YOUR TURN, MR. EXHIBITOR.

How would you enjoy going to a theater where there was an emotional drama being produced on the stage, while a clog dance was in progress directly in front of it? You might be able to disregard the clog dancers and concentrate your entire attention upon the drama, but you would be better satisfied to have these inharmonious performances separated. They are not in accord. You would think that the manager of that theater did not know his business, but how about your pianists and the pictures on the screen? Many of these piano players are indifferent to picture performances going on beneath the proscenium arch and jingle away with small regard for the people in the auditorium. The noise they make adds nothing to the pleasure of the spectators in the audience, it serves only as a distraction, and is therefore a source of irritation, a nuisance in many instances like an interruption from some outsider. The effect is sometimes that of playing rag time while a singer is rendering a pathetic ballad, a ridiculous mixture of discordant elements, not suited to the entertainment of the least intelligent members of the audience, and operating to drive steady patrons away.

In the large combination houses, where vaudeville and motion pictures alternate in the bill, it pays to have a competent pianist for the variety acts and a little higher salary will get one who can also improvise for the silent plays. One theater in New York has put intelligent pianists at work (Union Square), and has been compelled to raise the price of admission to accommodate its patrons. People go miles out of their way to get the proper combination. Music can be made a tremendously effective adjunct, giving motion picture patrons full enjoyment of that part of the entertainment, and good music during the time when the lights are low is a drawing card for all classes. The extra cost of superior piano playing is more than covered by the increase of steady patronage.

Among the low-priced picture halls, where it is necessary to keep down expenses, the worst kind of extravagance is that shown in employing musicians who can not respond to the varying demands of the photoplays. If the music is bad, there is no relief, no compensation of vaudeville entertainment, and this cuts the patronage at least 50 per cent. Sometimes the musicians could do better, and the management is at fault. Some piano players give no attention to what is being shown on the screen, strumming away while chatting with acquaintances in front, or trying to attract attention to themselves by playing rag time with variations while the lady in the drama is dying. Such a pianist should be made to understand that the audience is there to be entertained. Over and over again, while trying to get the full benefit of the pictures shown, we hear the pianist deliberately practicing a song accompaniment, as if we were giving time and money to hear playing far worse than that of the street organ on wheels. The orchestra does not stop to tune up while the opera is in progress, and humble patrons of the little opera deserve something better than such intrusions on their limited pleasure. Discordant piano performances *are* an intrusion. They are decidedly unwelcome, without warrant or justification, and a slight upon those who go to little places of amusement to enjoy themselves. The moment such a player shows complete indifference to the audience behind him, he assumes their ignorance and his own superiority, but he is only a spoil-sport for those who drop in to the place for an hour or two of rest and recreation. He does not know his business. No matter whether his salary is large or small, the pianist who adds to the value of the productions the audience is watching, is adding to his own value at the same time by increasing the box office receipts.

Any man who exhibits moving pictures as a part of his business of entertaining the public should give that part intelligent attention instead of regarding it as a makeshift. He should make a study of the details from the point of view of those in front, and the most neglected department is the one herein referred to, that of the music accompanying the pictures shown on the screen. He should keep an eye on the young lady pianist who imagines that *she,* not the pictures, is on exhibition. Her laudable ambition to secure a steady provider leads her to become so absorbed in the young man occupying a nearby seat, that she rarely attends to her business unless there is an act on the boards. And the drummer need not be overlooked; the festive sport who shakes the sand box the moment he sees water, be it rough or calm. Because of managerial inattention, the picture exhibit suffers, the audience suffers and the box office suffers in the long run. He should personally scrutinize the pictures and compare them with other showings to make sure that he is not getting a junk handout. With good pictures well projected on a suitable screen, he will begin to realize that there is something in the side show that draws the same people day after day, who would only go to a vaudeville performance once a week. We vary our ideas of what picture plays are best, but we are very well united on having the best, and *all* classes enjoy good music, whether the lights are turned up or down. Think it over.

Instead of standing around the entrances and counting the receipts, present and prospective, or wasting any time telling an appreciative listener—appreciative for a reason—how you expect to place a production on Broadway next year, go in and study your audience. Find out what they want and try to get it. You will be surprised to learn that the audience is just as quick to recognize a find as you are, they constitute the real finders, being less biased than you are. You have no special qualifications for knowing what the audience wants, no living being has. It is your business to please those who pay to be entertained. You are to blame if they are not. Don't talk about "conditions." You will learn whether people think too little or too much by keeping your eyes open, and by keeping apace with the times.

The Lucimer Film Company.

The Independent manufacturing movement is spreading all over the North American continent and is penetrating into the Southern half of it. A few days ago we had the pleasure of a visit from J. Allsup Blackledge, in whom we were glad to meet an English acquaintance of some dozen years standing. Mr. Blackledge has been working in the picture exhibiting and making business in the far West and came East particularly for the purpose of purchasing manufacturing supplies, and also for the purpose of apprising us what he and his company were doing in San Francisco and Mexico. Mr. Blackledge, we may say, is the president of the Lucimer Film Company of the former city, and of a similarly named concern operating in Mexico.

Mr. Blackledge, who has had some years' experience with the business, has ranged himself on the Independent side. Rather more than a year ago when his intention to make pictures became known, he was waited on by an emissary of the Patents Company, who told him that he could not be allowed to make pictures, because the picture making business of this country was in the hands of the licensed manufacturers. Mr. Blackledge's reply was more emphatic than polite. And the emissary departed to his employers with by no means an agreeable message. Suiting the action to the word, Mr. Blackledge has provided himself with non-infringing cameras and lest he should experience any difficulties in the making of negatives in San Francisco, has an alternative plant in Mexico City, where he can defy any number of licensed threats or intimidations.

It will be some weeks before the Lucimer releases find their way on the American market; but in the meanwhile the company in Mexico City is working on local subjects, and it is their intention to take full advantage of the magnificent scenic subjects afforded by Mexico. The Independent situation will therefore be strengthened by the inclusion of a number of original pictures—certainly original with regard to scenery, characters and stories. We are very pleased indeed to find the scenic sentiment gaining favor amongst the film makers, as there is a large call amongst exhibitors of the country for suitable and varied scenic subjects.

Mr. Blackledge, who is thoroughly *au fait* with the moving picture situation in the extreme West, apprises us of the fact that the moving picture exhibitors there are going Independent in large numbers. His company is well backed up financially, and it has command of the very highest class of technical and artistic talent—the stories of the films being so cast that they will stand the most rigid censorship tests.

The growth of new Independent manufacturers proceeds in a most agreeable manner. Only recently we chronicled the formation of the American Film Manufacturing Company of Chicago. Then, there is the Revier Motion Picture Company of Salt Lake City, Utah. Now, we have the Lucimer Company, operating in Mexico City and San Francisco.

Incidentally we learn from Mr. Blackledge that amongst the Latin countries of South America there is an almost illimitable demand for suitable moving pictures. The American made picture of the "usual thing" does not go in South America, the people of which require subjects of the Ambrosio-Itala kind. In other words, it is necessary to cater for the great number of Spanish, Portuguese and Italians, or people tracing their origin to those nationalities. It will be seen, therefore, that the moving picture has many worlds left for it to conquer. All that is needed for success, therefore, are men of intelligence and the ability of Mr. Blackledge to handle the situation.

MOVING PICTURES IN SIAM.

Our German contemporary, Der Kinematograph, gives quite an interesting account of the progress of moving pictures in the Far East and the possibilities for German manufacturers to get a new market. We take the liberty in reproducing the article in the belief that it might interest some of our American manufacturers.

"If anybody thinks that Siam—this independent Asian kingdom occupying the southern part of farther India, the land of the white elephant and religion of Buddah—is with regard to European amusement enterprise behind in culture, he will certainly, right from the very first day in Bangkok—beautiful capital of Siam—change his opinion.

As well as in other branches of European culture—science, trade, agriculture, industry—Siam is among the countries of Far East not perhaps the most developed, but it is remarkably so considering its size and also the fact that it was only a few decades ago that it first got in touch with Europe and also European ways of amusement. The moving pictures especially have made a great success in Siam and not only because of the European population, but due to the remarkable interest shown by the natives themselves.

Comparing this with Anglo-Indian conditions it is really surprising that, in spite of English efforts of cultivation for a century, the great majorty of Indians—Hindus and Moslems—still remain, with regard to European ideas, in a rather primeval position. The East Indians find a real diversion only in their native festivals which are absurd, senseless and savage and would neither enjoy nor understand the moving picture exhibition when a subject outside of their own narrow sphere of thoughts and interests was shown.

The cinematograph can almost be regarded as the measure of the education and the culture of the people. The East Indian to whom the cinematograph is of slight interest is, in spite of his celebrated relation to the Indo-Germanian race, nothing but a savage. The Siamese, on the other hand, who has quite an extraordinary interest for animated pictures, with a genuine European taste, is far more adaptable, educated and cultivated.

From this it might be concluded that the moving picture theater in Bangkok—in its exhibition—can compare with those of any European city, London or Berlin, Paris or Vienna. The four most prominent theaters in Bangkok are Ratana Cinematograph, Phathanakorn Cinematograph, Krung Thek Cinematograph and the Royal Japanese Cinematograph. All four rival in trying to change program as often as possible, on an average of two times a week, and are steadily buying films from Europe, making a specialty of pictures of current events. For instance, the pictures of the funeral obsequies of King Edward were shown in Bangkok a month later. The film in question was ordered by cable from London as soon as the news of the king's death reached Bangkok. The same promptness was exhibited in securing the film of the Messina disaster. The educational films of much older date are shown. The Phathanakorn Cinematograph had crowded houses of natives on scenes from the Russian-Japanese war. Also great interest was shown by the Siamese for pictures of Switzerland and the Alps—travel through foreign countries and scenic film in common.

I think (concludes the writer in Der Kinematograph) that this information will suffice to show the German manufacturers what kind of subjects might be desired by the local firms. An important condition is new and modern subjects and it would be a great mistake to imagine that any old junk would do for the Siamese."

We might suggest that American manufacturers desirous of exploiting the Siamese market might communicate with the American consul in Bangkok and get a list and the rating of the principal theaters of the city. Four of the largest are mentioned in the article above and the address is simply Bangkok, Siam. Correspondence, of course, in English.

G. P. VON HARLEMAN.

WURLITZER INSTRUMENT FOR PORTSMOUTH, O.

A Wurlitzer automatic orchestra recently purchased by Messrs. May & Laudermann, proprietors of the Elco moving picture theater, is being installed at the popular amusement place, corner Seventh and Chillicothe streets. It is a marvelous musical instrument and one of the wonders of the age, combining the piano, violins, flute, bass and snare drums and rendering classic music with the precision of humans. The automatic orchestra is one of the largest as well as one of the most expensive musical instruments ever brought to Portsmouth, showing that the Elco managers are willing to go the limit to furnish high-class amusement for their patrons.—Portsmouth (O.) Blade.

The old Fourteenth Street Theater, with its first run pictures and first rate vaudeville is a pleasant retreat at any time. Especially so if the genial manager, Bert Rosenquest beckons you out of the waiting line and ushers you to a seat. I went there one evening last week in a critical mood. I had been disappointed in, even distressed at the show in a former haunt, so I did not come in the best of humor, but the atmosphere at the "Old Fourteenth" was most sedative, yes, indeed, and the long and varied show left a very good impression.

There was one point especially in which to the writer's critical taste this house possessed an advantage; that is in the musical accompaniment to the pictures. It was pleasant not to be deafened by the military drum and crashing cymbals too freely used both in place and out of place in many houses; here music of singular appropriateness was a commendable feature. Although the vaudeville is not loved by many of us more interested in the value of "the pictures" that which we saw here was not "violent in the extreme" but yet "as usual," yes "as usual," there is always at least one act calculated to please a certain type probably, and it is found here in common with other vaudeville houses; presumably it's the "spice" which the writer cannot in his ignorance understand.

Of the pictures they were good and indifferent. "The Model's Redemption" is really a serious play, arousing deep sympathy for the poor artist who dies of starvation before he attains the success of wealth in his art. The model, who really sits for him in a spirit of fun (her usual employer being a rich artist) awakes to the seriousness of the situation when she discovers the true condition of the poor artist and—too late—denies herself to provide him with the necessaries of life. Her redemption lies in the fact that she becomes a nun, devoting her life to religion to atone for her frivolousness when she finds that the poor artist had copied her face in painting a Madonna. The work is of average quality and commands respect. "The Last Straw" is more violent and ends in a tragedy. A young man from the country goes to the city, falls in with counterfeiters, and although really innocent is so compromised that he cannot prove his innocence and is imprisoned. Escaping from jail he becomes an honored citizen while the real culprit, after "serving his time," becomes a "badger" to the constant annoyance of his victim, who ultimately kills him in self defense; allowing it to be supposed that he had killed him as a burglar. If there is a moral to this play, it is presumably to caution young men against the unseemly "lure of the city." At any rate, in kindness, we will interpret it as such. The acting is good and it is interesting to record that at the close of the play the two chief characters "appear before the curtain," in real life fashion, to receive the applause of the audience; doubtless this addition is in line with the suggestion in the World some time ago that this should be done upon worthy occasions.

"The Black Gondola" is entirely another type of picture, its best features are the richness of the Venetian settings and the river scenes which are presumably natural. It is not necessary here to attempt any detail of the plot, as that is usually given in another column; somewhat ambiguous, it unfortunately needs more descriptive leadings. A rich man, evidently without truth, is made suspicious of his wife; and, assuming the role of a gondolier, he takes his wife and the supposed lover in his boat, then throwing off his disguise, the outraged husband throws his supposed rival in the water—a most ambiguous tragedy.

While there is nothing immoral in this play, it is a question if the diabolical immoral suggestion is not often worse than many of the loose plays more easily criticized. It is possible to imply an evil greater than it is permissible to enact, therefore, the writer questions the propriety of throwing upon the screen an anonymous letter to the husband saying "Watch your wife." It certainly fills the mind of every reader in the audience with unclean suggestions and anticipation. That a tragedy results is not surprising; indeed, it would be a surprise if it were otherwise; and who can tell how many other tragedies may be caused by the sinister suggestion. Acting and scenes may be good, but as nothing is either better or stronger than its weakest part; the whole play is reduced to the level of that letter and the writer of the plot reveals great weakness in resorting to such means upon which to build up a theme unless it is the manifest object to produce an unclean tragedy which closes with unpleasant memories. One seeks to forget the Black Gondola.

A VITAGRAPH NIGHT WITH MAURICE COSTELLO AS THE GUEST AT THE FULTON AUDITORIUM, BROOKLYN.

At the Fulton Auditorium, Brooklyn, N. Y., last Tuesday evening, about 1,600 people attended the three performances and reception at the "Vitagraph Night" given to Maurice Costello. About three hundred persons were unable to gain admittance.

After he had been introduced by the Vitagraph Company's representative, Mr. Costello made a very interesting and witty address in which he thanked all for the cordial response to the announcement of his name and gave them an insight into some of the features of the art of motion picture acting, its difficulties and its inspiration. Mr. Cranides was congratulated on the beauty and comfort of his theater and the exceedingly refined audiences which patronize his place.

At the close of the entertainment Mr. Cranides surprised Mr. Costello with a very choice spread at the "Ormande" and incidentally presented him with a gold monogrammed scarf pin and a pair of cuff buttons of the same pattern. The gift was entirely unexpected by Mr. Costello and it was some time before he could express his appreciation and thanks. The Park Row Theater, New York, will have a "Vitagraph Night" with Mr. Costello as their guest on Friday, November 25.

THE OWL FILMS: ANOTHER NEW YORK INDEPENDENT PICTURE PLANT.

And Some Rumors.

Rumor has it that the studio erected on West Twenty-first street by the late Stanford White is shortly to be ready in its new capacity as a moving picture studio. There the much talked of Owl films will be made. The word "Owl" has been associated with the name of J. J. Murdock and others in, or formerly in, the business. We are now told that A. Kessell, of the Empire Film Exchange, is at the back of the venture, and that the Owl film is Mr. Kessell's own speculation.

Rumor has it that Mr. Carlton, of the Carlton Laboratories (and the Reliance film), is either no longer associated with that company, or is shortly to be separated from it.

Amongst other movements said to be imminent in the New York moving picture business is the leasing by the Defender Company of the old Cameraphone Building at Forty-third street and Eleventh avenue, New York City. The Defender Company will take a new title.

We also understand that the Dramagraph plant on the Palisades, N. J., is in the market and is likely to be taken up by new entrants into the moving picture making business.

Rumor also asserts that one or two manufacturers who are now marketing their pictures through the Sales Company are succumbing to the disease known as "cold feet," and are anxious to get out. Rumor is specific in mentioning individual names.

Unlike other rumors to which we recently referred in the pages of the Moving Picture World, we know that there is a substratum of fact to the rumors hereinabove quoted, all of which point to some very radical changes in the moving picture business of New York City.

From Louis J. Riner, Chicago, we have received a sample set of his patented rubber rollers for steadying the picture on the screen. We will place these in the hands of expert operators in different theaters and report later as to the improvement effected.

BAXTER MORTON RETURNS FROM EUROPE.

Baxter Morton, the vice-president of the Nicholas Power Company, has just returned from a six weeks' trip to Europe in the interests of the Cameragraph, visiting amongst other places, London, Paris and Berlin. Mr. Morton was successful in opening up the London agency for the Cameragraph, which is being shipped just now in considerable numbers to the English capital. When put to the practical test in London, the Cameragraph projected a perfectly steady picture which won general admiration wherever it was shown.

Berlin took very kindly to the machine. It was admitted there for its elegance, finish and neatness of construction. Mr. Morton's observation was that the English moving picture house is very substantial and beautifully built, with special regard to the longevity of the business. In the British mind the moving picture has come to stay indefinitely. In one house that Mr. Morton inspected, the charge of admission was as high as sixty cents. In Berlin, too, there are some very beautiful picture houses, furnished with large orchestras. There the prices of admission run from twenty cents to seventy-five cents. The picture, however, is not so well shown in Germany, nor are the machines so well managed. No doubt with the introduction of the Cameragraph, this state of affairs will be altered.

In Paris, according to Mr. Morton, the number of moving picture theaters is proportionately small. The Parisians are very found of out-door life, and therefore there is not the scope for the erection of as many theaters, per thousand of the population, as, let us say, in New York City.

Incidentally we learn from Mr. Morton that the Cameragraph is very popular in Australia, whither large numbers of the machines have been shipped. The Nicholas Power Company is working to capacity, in fact it is behind with its orders. The projector, if we may so term it, is practically the key or, we might say, the pivot, of the moving picture business. In the exhibiting end of matters it is the first essential. Consequently when we find the Nicholas Power Company increasing its output of machines as rapidly as its facilities permit, we surely have a very clear indication of the spread and growth of the moving picture business, not merely in this country but abroad.

POEMS IN PICTURES.

"Auld Robin Grey," a film now on the licensed circuit, taken as an example, suggests great possibilities in the portrayal of many of the standard and well known poems; indeed this is a field which presents at once many interesting and inspiring subjects.

Few scenario writers can suggest better themes than those suggested by this type of picture. May we not reasonably expect "The Cotter's Saturday Night" from some capable firm, besides others from the Robert Burns' selection, rich both in thought and portrayal of character, giving a wide scope for acting of the best kind. The American poets, too, have given a rich store of subjects which the film manufacturer may do well to traverse, knowing full well that in these subjects there is always clean life and character, so welcome to the public mind, that the mere mentioning the names of many means instant approval. Moreover these subjects, besides gratifying the taste for the pleasure giving, both educate and edify; always producing a sense of satisfaction at the attendance upon such exhibitions. Give us more along these lines, please. In "Auld Robin Grey" a faithfulness to the original has been closely followed with commendable success, the pure sincerity of the lovers, followed by a righteous respect of the marriage vows, gives a dignity lacking in many of the more recent dramas. The benign character of Robin Grey is true to the Scotch sterling qualities of which he is a type.

Scene from "Auld Robin Grey."

The poetical explanation of the illustrations require great care at the hands of the operator, as being written in the Scottish dialect, they need to be read over twice before the reader can fully grasp either the truth or the beauty of the language and its interpretation in the picture. Operators as a rule are a little careless with the descriptive parts of pictures, especially the titles, which are often rushed through at a speed preventing intelligent reading. Therefore, Mr. Operator, while always careful in time allowed to read whatever descriptive portions are thrown upon the screen, please be sure when scientific explanations or dialect descriptions are used, to give the audience ample time for a clear comprehension of the same. With care in this way "Auld Robin Grey" is very acceptable and calls for more of its kind.

THE PICTURE ON ITS TRIAL, AGAIN.

The Atlanta "Constitution" recently requested members of the Georgia and Atlanta Federations of Women's Clubs to make an inspection of the moving pictures presented at the various theaters of that class in Atlanta, and to report their observations as to the character of the pictures shown, from the standpoint of educational and moral value, and whether they were such as would exercise unwholesome influence upon the minds of those witnessing them, particularly of children.

From an inspection made through a committee composed of three well-known Georgia ladies, and their report, the following facts are gathered:

1. The moving pictures shown in all but two of the Atlanta theaters, were pronounced educational, wholesome and unobjectionable.

2. In one theater a vulgar and objectionable film was shown.

3. In one other theater all the films shown were obscene or profane, and the committee recommends this particular theater should be ordered to desist from the presentation of such films, or peremptorily closed.

4. Better ventilation is needed in practically all the Atlanta moving picture theaters.

What the Committee Reports.

The report of this committee of well-known ladies, following their personal observations of Atlanta's moving picture shows, will be read with much interest:

"Since 'seeing is believing,' and belief means personal conviction, we realize that there is no more important means of molding heart and mind than to direct what people shall see. To direct; not to forbid, for it is useless and undesirable to attempt to circumscribe their seeing; the more we see, the better, unless we see hurtful, noxious things.

"No modern invention can do more to interest, instruct, inspire, in the fullest sense to educate, than the moving picture, if properly censored; but if carrying the wrong messages through that swift messenger to the eye, no other medium can do so much to sully and cheapen the standards of mind and soul.

"The investigation undertaken by the 'Constitution's' committee was not prosecuted in the spirit of unfriendly criticism, with a view to condemning the moving picture as an institution, but in the recognition of the moving picture as a valuable aid in a large, universal education for all the people.

Put Under Four Heads.

"Our aim was to see how nearly our local picture shows were carrying out the purpose of the use, and not the abuse, of the moving picture, and to suggest some methods by which they may be made no less popular, but even more useful.

"We divide our observations under four heads: 1. Educational. 2. Entertaining. 3. Amusing. 4. Objectionable.

Educational Pictures.

"1. Educational—Worthy to be named first under this head was the 'Resurrection of Lazarus,' at the Alamo, a wonderful and beautiful reproduction of many of the pictures from the Bible. The picture should stamp indelibly upon the memory of youth the truths taught them from infancy.

"Following this, came scenes from 'Thibet,' largely dealing with the religious ceremonies of the temple and priesthood. As a spectacle, from start to finish, it was wonderful. This whole production would be valuable before secular or Sabbath schools.

"The film at the Elite which showed 'Moses leading the children of Israel forth from Egypt,' was not only beautiful, but would do more to print upon the mind of youth the drama of the plagues which brought about the proud Pharaoh's command: 'Let them go!' than years of verbal description could do.

An Historical Story.

"The Vaudette gave a beautiful and helpful production in 'The Clemency of Abraham Lincoln.' Though a genuine tragedy this scene has many points of value, and will appeal to either Southern or Northern audiences, because of its broadly human message.

Entertaining Pictures.

"2. Entertaining films, such as 'The Fairies of Hallowe'en,' at the Majestic, which, with its play of fancy and dainty grace, was a heart's delight, not only to children, but to those of us who are just children older grown, were next considered.

"Of somewhat the same character was 'Lassie's Birthday,' at the Alcazar. An old-fashioned love story, with a number of amusing features where Lassie's lovers make offerings in quest of her favor, and she chooses among them in the good old way.

"'The Woodman and the Ranchman,' at the Savoy, delighted the audience because to the due modicum of love was added a sufficiency of hate to supply at least the 'thunder' if not the 'blood' of the melodrama.

Amusing Films.

"All of these were perfectly harmless, and the same can be said of the third class of amusing films, such as a 'Life-Saving Comedy,' at the Alcazar, which was a decent roaring farce, and 'A Bargain in Hats,' at the Elite, which, though it suggested a world in which at least suspicions of universal probity existed, did so very slightly and without offense.

Objectionable Pictures.

"4. Objectionable. The same cannot be said of the one extremely coarse film which we saw at a theater, the name of which we shall not give, in the hope that only by an accident could it have shown such a mass, not of horse-play alone (for all horse-play is not offensive), but of actual vulgarity.

"'A Sufferer from Insomnia' has in it nothing genuinely amusing, and the visitors were glad to escape into the fresh air without having been hurt or soiled by the crashing of old furniture, and the falling of ashes, soiled clothes and more objectionable things upon some very unpleasant looking negroes.

One Should Be Closed.

"There was only one show which we were told did not court the presence of ladies. This was visited, however, and, from start to finish it is objectionably obscene and profane, and should be abolished or made to mend its ways.

"The crowds here were greater than at any other show.

As to Ventilation.

"In the matter of ventilation the whole system should be amended.

"Many of the so-called ventilators are just holes cut into the next shut-up place, and not nearer fresh air.

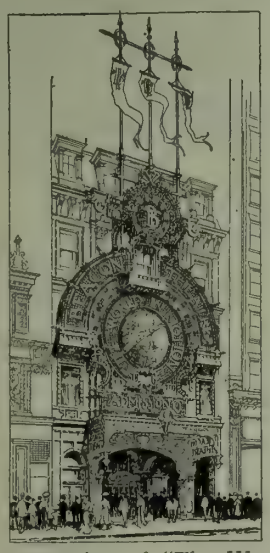
"In the main, the inspection showed the pictures presented in Atlanta, of a good class, and if the shows would advertise more fully their educational or esthetic specialties, they would be assured of a sufficient increase of patronage to justify their putting on special programs of the kind.

"Thus could this mighty influence for good or for evil be of more positive value, and become more profitable at one and the same time."

Bellefontaine, Ohio.—F. E. Rutter, manager of the Royal Theater, writes, under date of November 7, that he has "gone Independent," and states that he is "well pleased with the quality of Independent films." He is "making good against stiff opposition" and believes that the success of his house is chiefly due to fine projection and care exercised in showing their pictures and the excellence of the musical part of their program. A very neat four-page program was enclosed which reflects care in management and selection of subjects that we believe will invariably bring success. The World acknowledges kindly appreciation from Mr. Rutter of the value of its columns and especially as his success seems to be the result of what has been so persistently advocated by us, namely, the best projection of pictures combined with high-class music and no vaudeville.

THE "BEACON THEATER," BOSTON.

Written Especially for the "World" by Henry.



The Beacon Theater, 47-53 Tremont street, Boston, is one of the handsomest and best equipped moving picture theaters in this country. The contract for the building of this house was given out January 1, 1910, and the theater was formally opened to the public February 19, 1910. This date was three weeks ahead of scheduled time, and was only made possible by using three shifts of help every twenty-four hours, with 100 men to each of the three shifts. The Beacon's front, which is five stories high, is a thing of grace and beauty, and embodies some new ideas in the building of theaters. There is absolutely no wood to be found anywhere on this front; galvanized iron and metal being exclusively used. In the center of the front, about thirty feet from the sidewalk, is a monster revolving ball, which is a true representation of "The World in Motion," showing how the world revolves on its axis. On this ball are shown the countries, oceans, stars, etc., exactly as shown on maps. Four prominent lights placed in the center of this ball were made to mathematically show the North Pole. A beautiful marquise is a notable feature of the front, and is one of the most costly of its kind in the city. To top all this, a crowning glory, as it were, are three beautiful banners floating from the top of the building, bearing the inscription "Beacon Theater."

The house is equipped with a gentlemen's retiring-room, smoking-room and lavatories. A ladies' parlor completely furnished in mahogany, with a matron in attendance, is also a special feature of the theater. The house was designed by Mr. C. H. Blackall, one of Boston's ablest architects, the same man who designed most of Boston's high-priced "legitimate" theaters. Mr. Blackall thought so well of his efforts in designing the Beacon that he saw fit to send a hand-painted drawing of the Beacon's front to Chicago to the architects' convention held there last Summer. The ideas incorporated into the Beacon's front were originally seen in a theater located in Germany, which were enlarged and perfected. The interior of the house was decorated with a view to the artistic, rather than to gilt and a flashy appearance, and is simple, refined and plain. The interior is plainly painted in green, with electric lights scattered about the auditorium.

A 14-inch fireproof wall entirely separates the auditorium from all other parts of the building on all sides. The exits are very large, and as the house is not shut in at the rear, the exits in that direction are more than ordinarily large and safe. The ventilation is well taken care of by a 16-horse-power motor, driven by electricity, which constantly is driving impure air from the house. This motor forces out 3,000 feet of impure air from the auditorium every minute.

On the front are nearly 2,000 electric bulbs; these, in addition to three monster arc lights, render the front brilliantly illuminated.

The seating capacity of the Beacon is nearly 800, including the balcony. A breadth of 45 feet and a width of 110 feet gives an accurate idea of the physical proportions of the house.

As can be readily seen from the photograph above, the words "Beacon Theater," "World in Motion," "Admission 10 Cents," and the initials "B T" (in monogram) are electrical signs. In addition are two signs on the sides of the marquise, reading "Beacon Theater."

Clean, large, neat, well equipped and cool are the words that tell the story of the operating booth, in which are installed all the latest improvements, including the Power's Cameragraph No. 6 machines.

The Beacon runs six shows daily, opening at 9:30 a. m. and closing at 11 p. m. The ordinary performance consists of four first-run reels of licensed film from the General Film Company of Boston, and four acts of vaudeville, making a 2½-hour performance.

The house has on its payroll 26 employees, keeping a large staff in each separate department. The musical instruments used consist of a piano and drum, with all incidental traps.

Mr. Jacob Lowrie is the president and general manager for the company, and to him belongs the credit of instigating the undertaking. When interviewed for the World by its New England representative, Mr. Lowrie stated his house represents an outlay of an even $100,000. As assistant to him is Mr. Chas. E. Heath. The writer cannot close this article without praising Mr. Lowrie especially on one point. The great freedom from anything calculated to be in the least objectionable on its signs and paintings in the lobby should be a source of pride to anyone interested in this industry. Never since the opening day of the Beacon has the writer ever seen any painting or poster that depicted any scene of violence or crime. Mr. Lowrie is always present on Tuesdays and Fridays at the General Film Company in order to personally pick his films—and no film with the least suggestion of anything not absolutely clean and moral can ever pass his personal censorship. On the stage a like vigilance is carried out, and nothing objectionable is ever seen. Mr. Lowrie is helping along the cause by these methods, and, when interviewed, assured the World's New England representative that he intended to keep these ideas up as long as he was interested in this industry.

VERMONT—AND THE MOVING PICTURE.

A Review of Conditions, Past and Present, in This Old Green Mountain State. With a Few Suggestions.

By C. W. Lawford.

In the extreme northern part of this great and glorious Union, and incidentally touching the Canadian line, lies one of Nature's most beautiful scenic accomplishments, the birthplace of the Green Mountain Boys, of historical fame, and of many other important incidents pertaining to, and culminating in, our freedom and liberty in 1812. I allude to Vermont, a State which, at one time, yes, and is to a certain extent now, noted far and wide for its agricultural and dairy products, maple sugar, high-bred live stock and its particularly fine quality of marble.

One would suppose, and quite naturally, too, that a territory of such valuable resources, having an area of approximately one hundred and sixty miles in length by sixty miles in width, bounded on the south by that great navigable and superiorically scenic body of fresh water, Lake Champlain, and traversed by several railroads, three of which are trunk lines, touching the State's most vital spots, indeed, one would surely suppose that such a State, or territory, would occupy a high position in the march of enterprise and progress, and of being in a position to boast of its share of the country's prosperity. The latter it does possess in a mild degree, and among certain of the natives, who by the way hold it in their grasp for fear they may need it in the next world, capital in Vermont is like some people's blood, considerably sluggish with very poor circulation, but of the two former, progress and enterprise, it is decidedly and shamefully lacking, and considering its visible resources, hidden mines of commercial product and activity, and its industrial, recreation and amusement opportunities, the State of Vermont has improved very little within the last fifty years.

True, this is an undeveloped territory, and don't imagine for one moment, as a great many people outside the State do, that these northern towns and cities are nothing more than a cross roads, a town pump, and a village store, for, if you do, a visit to Rutland, Burlington, St. Albans, Montpelier, Barre and other cities in the State will awaken you with a terrible start. These cities are fairly progressive, yet slow in enterprise and "Git-up-and-git" action, and this, together with the lack of proper feeding by the smaller surrounding towns, and the abandonment of the farms by the younger blood, are the chief causes, supported by bureau statistics, for the revelations of the recent census, viz., a slight increase in the larger cities BUT—an ALARMING decrease in the smaller towns, which in rural countries go far towards the sustainence of their cities. The entire State of Vermont shows a gain of only 12,315, or 3.3 per cent. over the census of 1900, and a gain of only 40,855 in the past 50 years, or on an average of 817 increased population per year of the entire State since 1860. An almost unbelievable array of statistical figures, isn't it? Nevertheless true, painfully true.

Now, you may ask yourself, without stopping to think, what has all this got to do with the amusement, or show business? and with the moving picture end in particular; and if you are one of the many raw recruits, or NEAR SHOWMEN, in the picture game to-day, you may not see the connection, and the point, even if you WERE to stop and think, still it has everything in the world to do with amusement enterprises, and I'll show you WHY it relates to PICTURES IN PARTICULAR. Study it well, Mr. Proprietor, and Mr. Manager, in fact, it will offer a few suggestions to you, Mr. Manufacturer, who I know is breaking his back to please the fickle and spasmodic public; it has cost many a manager thousands of dollars to learn, and may save you, Mr. Proprietor and Manager, many a sleepless night of uncertainty.

Capital, the world over, seeks investment where it will have the widest scope, the fairest legislation, and in all where it will realize the largest legitimate returns on its principle. This is human nature and, of course, logical in any business, and comprises many factors culminating in a final decision.

The tented showman picks out several towns for his route according to their population, drawing population and shortest possible jumps. But is that ALL he considers? No, indeed; far from it. He also studies the market reports, the crop reports, the recent, and even past, legislative activities, political disturbances relative to his section, the city ordinances, the labor situation, both national and local, and the general condition of business in the territory he is going to pass through and play. He also considers the surrounding towns, and their power as a drawing population, the pay days, and even the last tariff enactments.

Now, this tented showman is in a given city or town for only one day, and only from three days to one week in the particularly big cities, and if these elements and conditions interest HIM, they certainly ought to interest YOU, who are obliged to permanently locate in these various towns or cities and brave the ever changing conditions, local panics, dull seasons, over production (causing mills to shut down), labor agitations, such as strikes, etc., power facilities and rates, and many other things too numerous to mention. The tented or dramatic showman has the magnetic advantages of these announcements "Here for one day only," "positively our only appearance in this State," etc. YOU can't pull these on the dear public and get away with it, neither can you run excursions every day in the week, year in and year out, or even for one day. You have the same thing every show, every day, every week, moving pictures, and moving pictures and vaudeville. You can't figure on the same patrons coming EVERY night in the week, or even EVERY OTHER night in the week, and even supposing they did come that often; they would soon get tired of it and gradually simmer down to two visits, and possibly three, a week, and with cities or towns relying mostly on their standing population you have certainly got to handle your show and your patrons with kid gloves to keep them from saying, "Oh, I am tired of this, or that," or "this or that is becoming a chestnut." Of course, in the big cities this contention can be overcome, owing to the immense floating population, or transients.

Then again, you can't build a theater, or remodel an old building into a modern play house or motion picture theater and then sit down and wait for industries to come along or communities to build up because that would eat up too many of your cold, hard, iron dollars, and the outcome would look to you like a picture on a sixty-foot throw through a thirty-foot lens, very blurred.

I do not discourage amusement capital and its investment in Vermont, or in any other State; rather I encourage it, and most heartily, too, for this is, as I have said before, an undeveloped territory, like some parts of Maine, Michigan and various Western and Southern States, and has great future possibilities in the recreation and amusement fields which, if the past fifty years is to be any criterion, will not be realized during your time or mine.

My underlying and only aim in this, and the following article is to caution and enlighten ignorant capital, rash investors and short-sighted motion picture proprietors, and their managers, with no intention at radicalism or reproach, or to be more plain, KNOCKING. The truth at times hurts but seldom injures, and if you as a student of the theatrical profession and a present or coming factor in the motion picture field, will profit by such meat in these articles as best fits, or is likely to fit, your own case, I will consider my efforts partially repaid and my mission that of enlightenment, advancement and progress, at least of a fruit-bearing nature.

In a future issue of this paper I will endeavor to put forth in an article entitled, "Getting Together," a few practical suggestions and remedies appertaining to these still wide open and uncultivated fields—the rural districts—and the moving picture.

Introductory.

It is gratifying to see how the broadminded exhibitors, those who aim to show the pictures to the best advantage, are fast taking to the idea that good and appropriate music does not only enhance the beauty of the picture but gives it life. From every town we hear that such and such a theater has discharged the music killer, the man or woman at a low salary who believed that any old ragtime music was good enough for motion pictures, to engage more experienced musicians. It is surprising to note how many theaters are improving the sound effects while many of them are adding a violinist; in fact, many other instrument players. The demand for good music is such that it is now as much of a rivalry between exhibitors to brag of their good orchestra as it is of bragging of the quality of their pictures. In other words, the managers are now taking as much interest in the music as in the projection of the pictures, and the great demand for extra musical accessories, like the Deagan electric bells, xylophones, chimes, automatic orchestras, pipe-organs, etc., shows that, in the very near future, moving picture theaters will be real concert halls and that the public will go to the shows not only for the sake of seeing pictures but to hear good music.

A full orchestra costs less than two cheap vaudeville acts and is more profitable to the exhibitor. Good music captivates and pleases, while cheap vaudeville acts give a very unfavorable reputation to a moving picture theater.

Realizing, therefore, the importance of the music, we make no apology for introducing this new department to World readers. We believe that Mr. Sinn will find a hearty response to his suggestions and invite every exhibitor and orchestra leader to write him for particular information or offer suggestions, addressing same to Music Department, Moving Picture World, Drawer 727, Chicago, Ill.

J. M. B.

MUSIC FOR THE PICTURE.

By Clarence E. Sinn, The "Cue Music Man."

First Article.

Much has been said in criticism of the music accompanying moving pictures, but so far as I have noticed few practical suggestions have been offered which would put the novice on the right road to "working up" his pictures musically. I am daily in receipt of inquiries whose general purport is: "What shall I play—where shall I play it—and why?" It is the purpose of these articles to try and give a few hints along these lines which the writer hopes may stimulate interest among his fellow-workers in this great field, and invite questions which will be answered so far as lies in his power.

The moving picture is almost infinite in its variety of subjects, but for the present we may divide them roughly into three classes: scenic, industrial, and dramatic—the last including all pictures in which the characters enact a story. The moving picture drama (or photoplay) is simply a play in pantomime, and the accompanying music is essentially the same as that of a play given on the stage. There is this distinction, however. In the drama proper, music is only introduced at intervals to heighten the effect of certain scenes, while in pantomime it is continuous, or nearly so. The reason is apparent. The drama depends upon both speech and action to convey its story: the eye and ear of the auditor are in sympathy; we see the action and hear the words. This sympathy of eye and ear must exist else there is no sustained interest—no intelligent appreciation of the story. To hold this double interest the stage manager employs as accessories, lights, scenery, music—always keeping in view this sympathy between the eye and ear.

Pantomime depends solely upon the **action** to convey its story, and appeals to the eye alone. Now the ear demands gratification as well as the eye, and, to this end, music is employed, but whenever possible it should be consistent with the story and not merely a concert program on the side.

Certain forms of music are accepted as suitable accompaniments for certain situations; as soft and plaintive for pathetic scenes, stormy and turbulent for the violent ones, etc. All the emotions have some sort of musical analogy and if these are correctly applied the dramatic effect is heightened and the interest of the auditor is intensified. If, on the other hand, the music be incongruous, the attention is diverted and the interest is lessened. Bear in mind that the picture is the show—that it what the audience is paying for—and any accessory (musical or otherwise) should carry out and amplify the impression intended by the producer.

A picture was shown some time ago containing a scene wherein Pharaoh's daughter discovers the infant Moses in the bulrushes. The pianist played "Oh, You Kid." He got a laugh which is probably what he wanted, but at what a sacrifice. The whole picture was dignified and serious, and the music should have sustained that character throughout.

It is the **general character** of the picture which you must observe. Taken altogether, what is the predominant feature? Is it pathetic, mysterious, tragical or comical? Work up to this general effect whatever it is. The producer takes great pains to convey certain impressions and preserve a certain atmosphere, and it is his due that these unities be preserved so the audience may receive his story in the same spirit in which it is told. To begin with, you should have a good library, which in these days of cheap music is not difficult. A few marches and waltzes, though these are indispensible, are not sufficient. Long **andantes** such as "Traumerei," "Flower Song," "Angel's Serenade" and the like are useful. The intermezzo, valse lento, and gavottes make convenient "fill-ins" where the scene is neutral yet the general character of the picture is subdued or pathetic. Religious music, national airs (of different countries), Oriental music and dances are frequently called for. Popular songs are useful, especially in sentimental pictures and comedies. The titles of these, if well known, frequently carry out the suggestion of the picture, but care should be taken that the music is also in keeping with the scene. Don't try to get a laugh when none was intended, as it only cheapens your work and hurts the picture. Your library should also include some melodramatic music, such as mysterious, **agitato**, "Hurrys" for combats, storms, fire scenes, etc. These are in constant demand.

Overtures, medleys, popular selections, etc., have their place also, but as a general rule it is not wise to use them in dramatic pictures, as the chances are a lively movement will come at a time when you should be playing a slow one, and vice versa. I suspect this is at the bottom of a great many crticisms that have appeared lately. Some of the scenic and most of the industrial pictures as a rule do not require special music—there's a good place for your concert music. Once in a long time you will get a picture that runs in a dead level—no high lights or deep shadows—very difficult to shade musically, as nothing in particular happens. An overture or selection is probably as good as anything else, but be careful.

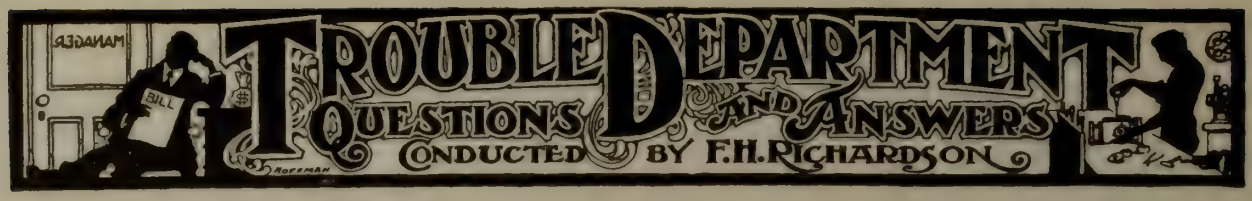
Some intensely dramatic pictures are tuned to one pitch, yet are full of suggestions as to the musical setting. "Auld Robin Gray" is a recent and easy example. We open the picture with the song "Auld Robin Gray" once through, the same as if we were taking up the curtain on the stage. As it would be monotonous to repeat the song over and over throughout the picture, we relieve it occasionally; "My Highland Laddie" in the first scene, Tosti's "Good-bye" at the parting scene—always filling in with the titular song. I heard the "Wedding March" played for the wedding scene; while this might be criticized, it accented the scene and did not detract from the general effect. After that "Auld Robin Gray" until the end with all the expression possible.

In the next article we will take up this matter of incidental music more in detail.

C. E. SINN.

(To be continued.)

Lawrence, Mass.—The Marquise is one of the best and neatest picture houses here and one of the most popular. It has a seating capacity of three hundred and fifty and with its fine program of Independent pictures has had almost daily occasion to use the S. R. O. sign.



NEW YORK CARDS.

In answer to many queries from New York operators, I will say that:

(a) Every license card given out during 1910 is and will be good until one year from its date of issue, regardless of how the card itself reads.

(b) Whether or no one must be re-examined to secure renewal of same at expiration rests wholly in the discretion of the department officials. If his record is clear, he will probably not be re-examined. If it is not, he probably will be, and there you are.

Another Kind of Connection.—Rhode Island (name of town suppressed) writes: "I am an operator; or perhaps we had better call it a 'crank turner,' being somewhat new at the business. This is my third year operating. As regards that Weatherford, Okla., wiring proposition for which San Francisco sent you a sketch, I desire also to submit one. I do not know whether it would go or not, but think from a practical standpoint it would. So far as the failure to pull switches in the proper way is concerned, I believe the operator who would forget is not a capable man. An **operator must have** his whole mind on his business, else he will not secure good results."

Rhode Island's sketch shows a double throw, double pole switch. He cuts in the extra rheostat with a single pole knife switch. Rhode Island is quite right about competent operators not making a mistake in pulling the switches. Unfortunately, however, the really competent operator is in the minority, though I hope that this condition will readily disappear and that in the very near future I shall be able to say exactly the reverse.

Film Cement Formula.—A. R. Lawrence, Circuit Manager, Bijou Theaters, Edmonton, Alta., Canada, asks for a formula for or "prescription" from which druggists there can make up a good N. I. film cement in quantity.

We have no such formula in our possession. However, the following parties have advertised a film cement formula in the Moving Picture World and from one of them you no doubt can secure a satisfactory "prescription." I would, however, before purchasing, require them to send a sample of the cement. The names are: G. L. Barrows, 283 Halstead street, E. Orange, N. J.; J. H. Keinz, 714 E. Baltimore street, Baltimore, Md; Keith's Theater, Altoona, Pa.

A Beautiful Picture.—From Duluth, Minn., comes a panoramic photograph of the great Mahoning iron mine, one of the curiosities of the world. It was addressed to the editor personally and on the wrapper was the address of the Orpheum Theater, Duluth, Minn. Who sent it, I do not know, but nevertheless the guilty party has my sincere thanks for the beautiful photograph. I have viewed the mine personally, which makes the picture of all the greater value.

Another Drawing.—Bartlesville, Okla., sends in an excellent drawing of the double connection which came too late to be published last week. He writes in part as follows: "Friend Rich, or Rich friend if you don't object, for a friend who gives the advice you do is most certainly a friend worth while, or a 'rich friend'." Bartlesville then describes his drawing, the distinctive feature of which is that he suggests using a No. 12 steel wire, or telephone wire, in sufficient amount for resistance instead of the regular rheostat, coiling the said wire up into coils, of course. He then continues: "I am not the best operator in the State, but also not the poorest. I am not getting the highest wages in the State, but I have the best boss there is and a steady job, so I can't afford to quit."

I am sorry your drawing didn't come in time to be published, and that applies to quite a few other sketches submitted. I was agreeably surprised that so many of our readers were able to figure out such a clever piece of wiring.

That Focus Question.—Montreal, Can., contributes the following: "I noticed your article concerning the picture being out of focus on one side (page 1050, November 5 issue) and you certainly are on the right trail now. I had that same trouble about two years ago and found the image of the aperture didn't strike the center in the front lens. This was caused by the springs in the lens jacket not being bent exactly alike, which threw the lens a shade out of line with the gate. You will notice in most lens jackets there are four springs to hold the lens—or tube—securely, and when one is bent more than the other three the lens cannot be even. This is hardly noticeable to the naked eye, but if the aperture plate itself is not to one side, this certainly is the cause of the trouble. I have noticed also that when a condenser is dirty or badly cracked, it will affect the focus."

Many thanks for your hint, Neighbor. Ideas are always welcome. I pass them on to our readers. If experiment shows them to fit an individual case, well and good; if not, then perhaps the hint conveyed will point out the way to finding the real trouble. Glad to hear from you, Montreal, at any time.

Light Spot.—Bowling Green, Ky., writes as follows: "Having had some trouble in getting the spot just right, I am in position to give advice to 'Putnam, Conn.,' (October 22 issue). To make the spot larger, move condensers and machine head closer together or use condenser of longer focus. Either the lamp house or the machine head, or both, may be moved as is most convenient. The same result may also be obtained, to some extent, by substituting 7½ condensers for 6½."

Bowling Green expresses the right sentiment when he says he is willing to impart any information he may possess. If there is anything in this world that makes me tired, it is the man who possesses knowledge and guards it almost with a shot-gun lest someone discovers it and become as wise as he. Such an attitude is utterly silly. The man who takes such a position simply succeeds in standing in his own light. He is very careful not to help anyone else and pretty soon the other fellow discovers the fact and is likewise very careful not to help him. He is but one and the "other fellow" numbers thousands; therefore, he is bound, in the long run, to be the loser. Bowling Green's advice must be followed with caution, since moving the lamp house and machine head closer together will, in some cases, develop ghost troubles. In other cases, however, it is entirely practical.

Bad Light.—Selina, Ohio, writes as follows: "I take the opportunity of asking a little help. Have a 50-foot throw with picture 7 by 9 feet 8 inches; use two 7½ condensing lenses. Have a new Powers lamp and am using Pink Label carbons; use 40 amperes of current. The diagram shows how my light appears on the screen. The top is as bright and white as anyone could wish, while the lower part is shadowy. The first thing I look for when we receive the World is the Trouble Department, which has helped me in many ways."

The sketch submitted shows the shadowy part to be almost half the curtain, the dividing line between bright and shadow being curved downward somewhat from the two sides, the shadowy part covering the lower one-third of the curtain. It is possible, Selina, that the shadow is caused by your carbons being set wrong, though I hardly think so. Also the arc being too high in relation to center of condensers would produce exactly the effect you describe. My guess on this proposition would be that the light rays are striking the edge of the opening in the operating room wall. If the wall is quite close to the lens they would not have to strike very much to produce trouble. It is also possible that some thin substance such as a few threads of waste or ravelings of cloth will be found inside the mechanism hanging down just enough to obstruct the light slightly. It is also possible that there is dirt or oil on the back end of your projection lens, though, of course, I presume you have examined into that. It is also barely possible that there is something wrong with your screen itself, though not probable. So summing the whole matter up, I am inclined to

believe that the trouble lies either with your light rays striking the edge of the operating wall opening, or else in the set of your carbons. If none of my surmises prove correct, kindly write again, giving name of machine. Meanwhile be sure everything is in exact line from arc to front end of projection lens.

Poor Shows.—Waterloo, Ia., writes as follows: "The writer has, in the recent past, traveled from Rockford to Freeport; from there to Dubuque, and then to Waterloo, where he is now singing at the Dreamland Theater. In the towns named I found only a couple of theaters where the projection was even passably good. At one place in Rockford, the Colonial, the projection was very fair. In Freeport projection was all very poor. In Dubuque, Ia., it was fair, and in Waterloo, Ia., it is better, but not good. I believe I know what good projection is, having begun operating ten years ago last September. I ran the first machine I can ever remember being made at the time; the 'Kent Projector.' Am I not right? I have since used about every model of the Edison, Powers, Motiograph and the latest Pathe. Have used A. C. and D. C. current, from 100 to 500 volts, and have always succeeded in getting good results. In many places I have applied for a position only to be informed by the manager that he had the best operator in the State. When I viewed the picture, however, it would be dim, blurry and jumpy, and full of ghosts and shadows. Now, this condition of affairs is more the manager's fault than it is the operator's. If the manager does not know a good picture when he sees it, he is not, of course, in a position to tell whether the operator is producing good projection or poor projection."

Let us hope the day will soon come when reports of this kind will be the exception rather than the rule. It is a fact that managers need educating as much or even more than operators do. I, myself, have had managers brag to me about the picture they were projecting, only to find upon investigation that the picture was anything but first class. I have stood in front of a picture with a manager and had him rather swell up as he said, "There, Mr. Richardson, there is a picture you certainly cannot say anything against!" And when I pointed out to him half a dozen faults in the projection the man was absolutely astonished and would usually remark, "Well, I never noticed that before!" He would appear to be very much surprised, indeed. The fact of the matter was the manager was utterly ignorant of what constituted good projection. **How, then, could he be in position to judge the work of the operator?** Any manager who finds this shoe fits may have the pleasure of wearing it; and to them I would remark that it is very much up to the manager to get busy and learn, at least, the rudiments of his business. I would say further, Mr. Manager, that common sense ought to tell you that the man who is willing to work for $10 or $12, or even $15 a week is not in the very nature of things a high class man (I speak of city work now, of course). Understand, this applies as a general rule, to which there are, of course, a few exceptions. Once in a while you will find a really high class man—that is to say, a high class operator—who, through peculiar reasons, will be willing to work cheap. It may be the show is right near his home. It may be the hours are such that it fits in with his general scheme of things. It may be for other reasons; but, as a general proposition, the work of the cheap man is cheap. That, Mr. Manager, you can put in your pipe and smoke it. The "Kent" machine was not the first projector. It was one of the early experimental machines, of which there were very many.

Trouble With Light, Etc.—Sidney, N. Y., writes as follows: "I would like to ask a question or two as follows: Our picture is 7 by 9 feet. Would its brilliancy be affected if the curtain be set back about 8 feet in an alcove, as shown in sketch? I have some trouble with my light. When I turn up the carbons the light will dim down for a few seconds before brightening up. Am using transformer and connections are all tight."

The setting of your curtain back in an alcove, as shown in sketch, will in no wise affect its brilliancy, provided you keep it the same width as now. You will, of course, have to make the flare of the alcove wide enough so that a person sitting in the front end seats will have a clear view of the entire picture. As to the arc trouble I am unable to determine from the data in hand just what is wrong. By "turning up the carbons," I presume you mean when you separate them to spring the arc or start the light. You will have, however, to give me more complete data before I can help you in this matter.

That Out-of-Focus Matter Again.—Union City, Pa., sends in an excellent drawing of the three-pole switch connection and says, "I tried your 'chalking the lens stunt' (page 1051, November 5 issue) some years ago and decided that if you have the lamp aperture and lens in perfect line the picture will have the same focus all over. Suppose, however, the condenser was one-sixteenth of an inch to the left of a straight line through the center of the condensers and aperture plate and projection lens. The rays on the right would pass through less glass than those on the same plate of the left of the condenser. Again: Suppose the lamp was not in perfect line with the head. In this case, the light would pass diagonally through the aperture and the rays would be distorted by the projection lens. As to the problem solved on page 1050, I should think the condensers would project instead of condensing."

Boiled down, Union City's idea is that everything from the arc to the front end of the projection lens should be exactly in line. That is to say, a line drawn from the center of the crater to the arc and to the center of the front end of the objective lens should be exactly in the center of the aperture, the condensing lenses and the back end of the objective lens. This is perfectly correct and is no more than has been heretofore pointed out in this department. The sketch Union City speaks of on page 1050 was put in bottom side up. If he will turn the paper wrong side up and look at this sketch it will look different.

From the Golden West.—San Francisco (M. E. Greenwald) sends the following: "Enclosed please find diagram of what I consider the proper solution of the mystery submitted by my worthy brother ('A Correction', page 1051, November 5 issue). I assure you I shall anxiously await the next number of your most valuable Trouble Department, as I am very desirous to know who this brainy young man might be. I wish the World all the success and prosperity I feel sure is due it for its square dealing in all matters."

San Francisco's diagram is correct and is likewise excellent. I do not think Neighbor Greenwald meant to be sarcastic in speaking of the "brainy young man." If I thought he did, I would give him a calling down, but I am sure he did not. The brother who submitted the first sketch and corrected me for having myself submitted a very poor wiring diagram did a distinct service. More than that, he did that service in the right way by asking me to call for ideas instead of publishing his own diagram. And I sav still further that the excellence of his sketch and the general tone of his letter indicates that he is brainy, and I only wish that I might have the pleasure of a personal acquaintance of both Mr. Hugel and my good friend Greenwald.

A Most Excellent Letter.—Alfred J. Dockstader, Savannah, Ill., contributes the following excellent letter:

"In November 5 issue your answer to Havre de Grace seems to be to be correct, having proven to my own satisfaction that what may be termed 'unequalized setting' of the picture in the M. P. lens produces the 'out-of-focus' effect complained of. If the machine head be found to be square with the condensers then it is quite possible that a particle of dirt has worked in and hardened in such manner as to throw the framing carriage a trifle out of square with the lens. If the trouble is on the right side of the screen, examine the left side of the framing carriage and vice versa. If the carriage is O. K. then the trouble is in the lens itself. The regular M. P. lens is seldom or never true in its mount. I have used lenses of both domestic and foreign make and have yet to find one without this particular fault, though some are worse than others. To prove it just revolve a lens tube in its jacket and see how much the picture moves on the screen. The remedy at hand is to use the talcum powder as you suggest and true up the lens mount until the image of the aperture registers exactly central on the front lens. Then move the machine itself until the light registers right on the screen.

"As regards the pasting of rings of paper on the front and back lens, as recently suggested by a brother operator, I cannot agree with this method of rectifying the out-of-focus difficulty. It has a decided effect on the picture, making it sharper, but it cuts down the light and is therefore expensive in operation. I desire to thank brother Masse of Kallispell, Mont., for submitting sketch and description of his automatic tension re-winding device. I built one and it works perfectly. Let me make a suggestion, however: why not use a rubber roller instead of plush—such a one as the Edison people use for sprocket idlers? It is relieved in the center and would not, therefore, bear on the film except at the edges. Should a piece of film happen to

catch in a plush roller it might start a war on the first patch which did not happen to be firmly cemented. Mr. Masse deserves due credit for the excellence of his idea.

"Out here we average 25 day subjects, but in spite of the 'whiskers' (age) manage to put up fairly good projection. I have introduced the World to dozens of new MEN in the operating field and it is surprising to note the effects on the screen."

Many thanks, Neighbor Dockstader, for your letter. I had to leave out a part of it because I couldn't quite understand your ideas as you set them forth. It is flattering to know that the reading of this paper **improves projection.** In other words, it is pleasant to know that one is succeeding in what one has attempted. Neighbor Dockstader has letterheads printed on paper which would do credit to a national bank. In one corner they read "Positively nothing but clear, steady pictures."

An Enterprising Manager.—John Blohm, owner and manager Blohm's Bijou Theater, Chesley, Ont., contributes the following: "We have several photoplay theaters here in Western Ontario, though, as the enclosed post card shows, they are on a small scale. The towns here are small, ranging from 1,500 to 3,000 population. Every one of the photoplay theaters I have installed, however, is on a paying basis. Why? Because I have the **very best projection possible.** [Hurrah for you, Neighbor!—Ed.]. I am running 'junk,' of course, as I cannot afford a later service, but **the pictures do not look like it at all.** I have put in a number of shows and most of them have new machines and I think I can claim to have had a little experience. I notice in our World there are a number of exhibitors who cannot get an exact focus all over their screen. Now, as I already said, I have installed a number of new machines and I have yet to have the right combination of projection lenses sent with a machine outfit. I now have an extra lens tube, which I know is perfect. Whenever I find lens trouble at other places, J just put my old reliable tube in and 'presto change'! the pictures are perfectly clear.

"With Biograph reels of film I have had the same trouble as have others, but I have never had this trouble with other makes of film. It is too bad, as the Biograph slow-moving pictures are A-1. As you see on the post card, my operating booth is in the window. We sometimes throw a picture across the street onto a wall by holding two mirrors in front of the lens. This is done as an ad., of course. I call my houses 'Photo Play Theaters.' In my opinion, photoplay is the picture in the film, but not the proper name for the picture theater. I forgot to mention that my machine does not face the curtain square, but the focus is perfect nevertheless."

The above letter is worthy of careful study and consideration. As regards the Biograph film, I take it the trouble referred to is the buckling back and forth across the aperture complained of by so many others. I called this matter to the attention of the Biograph people two or three times, but received no satisfaction. Therefore, I have ceased troubling them. The placing of the machine in the window is something I have long since advocated, my idea being to face the street side of the operating room with plate-glass, paint the interior of the operating room white and put the operator in a white uniform; the only objection to this being the amount of light let into the theater through the look-out holes in the daytime unless the street side be darkened with a black curtain. Properly done, it would prove a novelty as an advertisement. Neighbor Blohm is evidently a hustler from Hustleville, and we hope to hear from him again in the near future.

As to the matter of projection lenses sent with outfits, I am obliged to agree with Neighbor Blohm to the extent that the lenses sent along with machine outfits are too frequently of the variety "made to sell." Particularly is this true where machines are bought of none too scrupulous dealers who, to my certain knowledge, in many cases, remove the very fair quality of lens provided by the machine manufacturer and substitute in its place the cheapest thing that can possibly be obtained in the way of a projection lens. Such work is most decidedly reprehensible, but nevertheless is practiced by a good many unscrupulous dealers. Reputable houses would not countenance any such proceeding. The distortion of focus, due to the machine setting to one side of the curtain, would not be appreciable with a really good lens, but as was pointed out in a recent article in this department, the least bit of strain placed on a poor lens will cause trouble.

Powers No. 5 Outside Shutter.—On page 809, October 8 issue, is seen the cut of a Powers No. 5 machine equipped with an outside shutter, constructed by a correspondent in Seattle, Washington. Seattle writes again saying that after two months' run, 12 hours per day, this shutter is as good as ever and is giving most excellent satisfaction. Seattle also invented a little device to be attached to the Powers No. 6, designed to prevent surplus oil from getting on the film and says the attachment works perfectly but the Powers people were not interested, merely saying that there would be no trouble about oily film if the operator was careful not to use too much oil.

Glad to know the shutter is delivering the goods, Seattle. As regards the device you mention, I think you do not quite understand. In the first place, the position of the intermittent oil cup on that machine has been changed in such a way that the difficulty about surplus oil has been removed. Also let me say that the attachment of a device, even though it be a small one, to moving picture machines may involve more trouble and expense than you dream of. This you could not rightly understand without being thoroughly acquainted with factory practice in the manufacture of projection machines. Sometimes a little change that looks like almost nothing at all will cost anywhere from $25 to $200 merely for changing expensive steel dies.

It Worked.—Adrian, Mich. (Clyde J. Mills, Crescent Theater), writes as follows: "I would like to refer to 'Lighting the Interior' (page 989, October 29 issue). I tried your plan and it has made a great improvement in our theater and the patrons like this theater the best of the three in this city. We run Independent pictures and they do certainly make a hit here.

"This is the way I fixed the lights. I had four ceiling house lights, using Tungsten lamps. I took out the Tungstens and put on porcelain shades, green outside and white inside, with 8 candle power lamps, and it works very good. The light spreads out to within about three feet of the curtain, but it does not affect the eyes or picture and you can sit any place in the theater and read the finest newspaper print. If this idea is any good, please publish it; if not, throw it away.

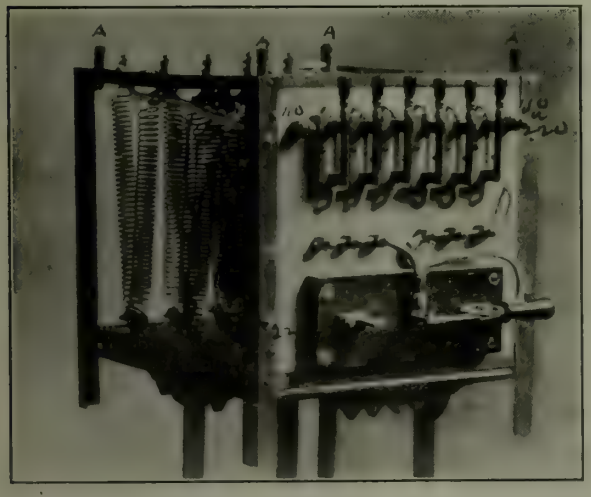
"Here is one on me. I am using an American (Standard) machine and my lower lamp wire gets so hot that I cannot touch it. It gets hot just about a foot from the lamp and the rest of the wire is cold. Can you tell me what to do about it? I am an operator. By this I mean an operator and not a 'crank turner.' I have had seven years' practical experience and would like to join some operators' union. Can you refer me to the best place?"

The shades used by Friend Mills, were the ordinary porcelain electric light shades, green outside and white inside. They are cone shaped but with rather a wide flare. It is funny, Neighbor Mills, but just a day or two before I got your letter I saw some of those shades in an office and thought to myself that they would possibly work all right in a theater.

As to the wire matter, in all probability if you strip back the insulation you will find the wire to be a dark brown, showing that it has been overheated and burned. The remedy is to cut away the burned portion. There are other things which might cause the condition you describe, but I think you will find this to be the trouble. As to a Union, I would suggest you to put in your application with Chicago Union, it being, so far as I know, the nearest one to you. I do not at this writing know the address of their headquarters, but believe that a letter addressed to the Chicago Operators' Union, care of Wm. Havill, 107 Madison street, will reach them all right. By the way, I am thinking

seriously of moving to Adrian myself, since viewing the ladies lined up at the front of your theater. Sorry photo was too poor to reproduce.

Rheostat.—St. Paul, Minn. (Geo. M. Pringle), is here again with the following: "Friend Richardson: One of the projection necessities is a rheostat capable of delivering ample current to meet all demands. The one illustrated consists of six units for use on 110 volts or three units of two cells each on 220 volts. Each unit is connected, at the rear, with the supply wire. In front it is cut in or out by means of a single pole switch. The three units at the left are connected with the center pole of the D. T., S. P. switch. When this switch is as shown you may use all six cells in parallel (multiple). If thrown the other way you connect in series for 220 volts. If used for two lamps, one is taken off the double throw and the other off binding post in upper right-hand corner. The resistance wire is Nichrome, each unit having 5.31 ohms resistance at 75 degrees Fahr. At 500 degrees the resistance increases to 6 ohms. Control of the arc is almost perfect. The following figures were taken from volt and ammeter after four days' trial on D. C. Carbons used were Bio ⅝ cored top and Electra ½ solid below, also Electra ⅝ cored above and same ½ inch solid below. With both carbons the reading was practically the same. Any one of the units on 110 gave, when wires and carbons were cold, 14 amperes, but when both were heated this was cut down to 10 amperes. Two cells gave 20, three 30, four 40, five 45 to 47 and six gave 54 to 58. The proportionate drop in the last two tests is, in my opinion, due to the fact that above 40 amperes the carbon resistance becomes excessive, between 40 and 50 amperes being the full working capacity of that size carbons. Anything above that is largely waste, besides requiring very close attention. The line pressure was 120 volts, with 60 at the arc. On 220 one pair in series gave 14 amperes, two pairs gave 28 and three pairs gave 39 to 41.



"The four posts marked 'A' are to hold the cover. There is something about a rheostat and arc in series which is hard for me to understand, keeping in mind Mr. Edison's letter to you (page 940, June 4 issue) in which he says that through the arc and rheostat there must be a total drop in voltage equal to the line voltage. This rheostat and the experiments above described set forth something very hard to grasp. One unit gave 10 amperes with 60 volts across the arc. Ohm's law would show this to indicate 6 ohms resistance in the arc (don't see where you get that from. The total resistance is 11 ohms. Sixty volts at the arc would give 60÷10, or six ohms in the rheostat cell, which would leave 5 ohms as the arc resistance.—Ed.) while six cells in parallel, by the same law, gives but 1 ohm. How arc resistance can vary so much is a mystery to me, but I'm after it and won't give up until the riddle is solved! I have often met operators who were using 60 to 75 amperes (??) without the least trouble. I have a suspicion that an amateur would show nearer 25! Charles Bell, Chief Operator at The Gayety Theater, this city, acted with me in these tests and concurs in correctness of figures given. The rheostat may be built by anyone. All the tools I had were a breast drill and a few taps."

The foregoing letter is most excellent and deserves close study. The rheostat is indeed flexible. As to the resistance problem: darn it, St. Paul, you've set me figuring again. I was trying to steer clear of that particular stump. Cannot you send sketch, or description showing just how you made the various wire connections. Doubtless many of our readers will want to make a rheostat and while, from what you have said, the thing could be figured out, still a detailed description or sketch of all connections would help. We thank you for what you have already done.

Ventilating Fans.—Savannah, Ga., inquires what make of wall fan is best.

It is not within the office of this department to recommend any particular brand of goods, though the temptation to do so sometimes is very strong. Almost any **well built** fan is good. Conversely, almost any cheap fan is a mighty poor article and exceedingly costly in the long run. In buying fans, see to it that the angle of the blades is reasonably heavy, which means a large movement of air at a comparatively low speed; hence less noise, as well as less consumption of current per cubic foot of air moved. Look more at the excellence of the construction than you do at the price.

Try Paying Decent Salaries.—Burlington, Ia., writes as follows: "My operator has shadows and poor light. Have tried changing operators but have secured no improvement. Can you suggest any remedy?"

Yes, Burlington, I think I can suggest a remedy. Supposing you try paying a sufficient salary to secure a really competent man. Of course, I realize that this is a radical suggestion, but nevertheless until you adopt it you are not likely to secure much of anything else except shadows and other like performance on the screen of your theater. You may ask how I know you are not paying a decent salary, as you did not tell me. I do not know it but I am just making a good, safe guess. Poor work, as a general proposition, goes hand in hand with a cheap operator. The man who is paying for good service won't, as a general proposition, stand for anything but good results. If he does, he is something more than seven different kinds of a chump.

Figuring Resistance.—Chicago, Ill., presents the following inquiry: "How can I tell what number of amperes I would get through two 110-volt, 25-ampere rheostats working on 220 volts pressure. I claim under these conditions the rheostats would be overloaded; others claim they would not. Who is right?"

You are right. The rheostats would be overloaded. You would be pulling about 33 1-3 per cent. amperes of current. The way to figure it is as follows: First find the resistance of one of the 110-volt, 20-ampere rheostats. To do this, proceed as follows: Subtract 45 from 110 (the drop across the arc from the voltage) and divide the remainder by 25, that being the capacity of the rheostat, working on 110 volts. The result will be a given number of ohms, which represents the actual resistance of the rheostat itself. Note carefully that if you merely divide 110 by 25 you will have the total resistance of the rheostat and the arc, not the resistance of the rheostat itself. Now, multiply the resistance of one rheostat by two, which will give you the total resistance in ohms of two 110-volt, 25-ampere rheostats.

Next, subtract 45 from 220, which leaves 175. Divide this by the ohms resistance in the above rheostats and the result will be the number of amperes you will get from two 25-amperes, 110-volt rheostats connected in series with each other and the arc, working on 220 volts.

I have proven this rule out by actual experiments with an ammeter and all experiments have shown it to be practically correct. I say "practically" instead of absolutely, for the reason that while I take 45 as a constant for the drop across the arc, the actual arc drop varies from 40 to 60. The constant of 45 is near enough, I believe, to answer all ordinary purposes. Remember, also, that this applies to **new** rheostats; old ones have a somewhat higher resistance.

A CORRECTION.—In Neighbor Hugel's drawing (page 1170, November 19 issue), by using a condenser lens as a magnifier it will be seen that the jumper connecting the lower center and lower right-hand poles of the switch is labeled "C." A paragraph in letter accompanying the drawing reads: "By adding a second jumper ('C') the rheostats could also be used in multiple on the D. C. side." When I printed the sketch I forgot the above paragraph and thus got Neighbor Hugel "in bad,' for which I ask his pardon.—Editor.

Gentle reader, *J'ai Mal de Tete.* And I have got it bad. It won't succumb to any of the known remedies, medicinal or otherwise. The smelling bottle is powerless. I have tried to sleep it off. But nary bit will that same Mal de Tete budge. Like the moving picture it appears to have come to stay. Unlike the moving picture it is not pleasant to have to put up with.

* * *

Yes, indeed, I've got a headache and a very bad headache, too. It is caused by a recent variation in the reading matter which I employ as a soporific. I confess to being an omnivorous reader. I can enjoy reading advertisements of any kind, quite as much as Elinor Glyn's "Three Weeks," or the Decameron, or Byron. Advertisements are just as romantic to me, just as inspiring, just as stimulating, as any other form of reading matter. Can you possibly find anything more romantic than the clairvoyant page of the Sunday "New York Herald"? Human documents, if you like, appealing to the imagination of the superstitious, and those who, if they could, would tear aside the curtain of the future. Parenthetically, I am one of those who think that the less we poor mortals know about the future, the better for our present happiness.

* * *

The specimen of literature that has given me a headache is nothing less than the Picture Trust Agreement. The Licensed Agreement, the Charter, if I may so call it, of the Motion Picture Patents Company and of the associated manufacturers, and the headache of which I complain has been caused by my efforts to master its legal intricacies and subtleties.

* * *

This licensed agreement is a fearful and wonderful production. It consists of an agreement by and between the Motion Picture Patents Company, the Edison Manufacturing Company, and Blank. Blank represents all and any of the Associated Manufacturers. If I understand this document aright, it binds the associated manufacturers to the Edison Company, otherwise the Patents Company, body and soul, till August 31, 1914. To quote Mr. Dyer: "Until August 31, 1914, at least as I interpret the decision of the Circuit Court of Appeals, no one can make a camera having these features without embodying Mr. Edison's invention and in infringement of his patent." This is patent No. 12037, dated September 30, 1902, and No. 12192, dated January 12, 1904, the vital patent of the moving picture machine. Even so, the associated manufacturer is not out of his trouble even on August 31, 1914. There is another patent which can be renewed from 1914 to August 26, 1919.

* * *

My interpretation of this agreement is, therefore, that none of the associated manufacturers can get out of it for the next nine years without running the risk of an action for infringement by the Edison Company or the Motion Picture Patents Company: the two things mean the same. Of course the manufacturers have a yearly option of renewing the agreement, but if they decide not to renew what are they going to do about it? They cannot get Eastman film even if they could get non-infringing cameras. They are in a worse plight than the Independent manufacturers of to-day. As I have said they are bound body and soul to the Edison-Motion Picture Patents Company by this remorseless agreement.

* * *

It is a nice thing for the "licensor" and his agents to get half a dozen prosperous firms acknowledging the validity of a number of very shadowy patent rights and agreeing to pay them fat royalties. In other words, these associated manufacturers practically give the Patents Company and the Edison Company a direct interest in their businesses. The Biograph Company, the Vitagraph Company, Mr. Selig and Mr. Spoor, the Kalem Company and Mr. Lubin and the Melies Company are just working for the enrichment of Mr. Edison and his friends. That is the interpretation which any man of the world will place upon this licensed agreement. Several of the licensed manufacturers have hinted that if they could get out of this agreement they would. Several of them have said that they regret ever having signed it. I should think they do. Especially when they have before them the spectacle of fifteen Independent manufacturers making pictures, selling them at a profit, and not paying a cent of royalty to anybody.

True though it is that the vital patent of the group of fourteen or fifteen patents owned or controlled by the Patents Company was sustained in litigation by the Circuit Court of Appeals in New York, it is permissible to inquire whether the decision given by that Court is beyond repeal. I have spoken to two or three eminent patent lawyers on the subject and they assured me that the Circuit Court of Appeals in New York is not the final court of appeal in this matter. It would be interesting if some legal reader of the Moving Picture World would let us have his ideas on this point. There is another aspect of this licensed agreement which presents itself. Is it not *ultra vires?* Is it legal for a trading firm to sign away its liberty of action for a period of ten or eleven years under compulsion and what looks very much like a threat? This is a nice point. I, for one, would not be surprised if this licensed agreement were taken into court, to find that a level headed judge would pronounce it an illegal document.

* * *

Does it not also come under the Sherman Law which hits at restraint of trade? For example: the licensee convenants to use exclusively sensitized film manufactured and sold in the United States by a manufacturer or manufacturers designated by the licensor. In other words the licensed manufacturers can only use film manufactured by a firm approved of by the Edison and Associated Manufacturers. Is not this action in restraint of trade? I think it is. Another interpretation to be put upon this agreement, and I think a very fair one, is that it stops invention. It is not worth the while of any one of these licensed manufacturers to think out and apply any ideas of his own, either in regard to machinery or films. He practically binds himself to use only one kind of machinery for the space of ten years. He binds himself to use only one kind of film; only one kind of perforation. So the agreement not only violates the principles of freedom of trade, but it stops invention.

* * *

Pushed to its logical end, this agreement practically controls the businesses of these licensed manufacturers in any one and every one of their departments. So it works out. It is within my knowledge that when an employee, either voluntarily or involuntarily, leaves one trust house he cannot possibly obtain employment in another. Say, for example, that a cameraman should leave Mr. Spoor, Mr. Lubin would not employ him. A nice state of things, don't you think, in this country where liberty and justice is held inviolable and inviolate? Again, I ask, is not such action illegal?

* * *

Who can wonder, therefore, that these licensed manufacturers are chafing under the yoke and would be free. I conjecture that when many of them signed this agreement they hardly knew what they were doing. They have practically signed away their freedom for ten years. They have a choice of two evils: To continue in captivity and share their profits with somebody else, or to strike for freedom, be masters in their own houses and masters of their own businesses.

Hackensack, N. J.—The Royal Theater, owned by Hayden & Royall, opened in September, has been compelled by the pressure of growing business to enlarge. An addition of fifteen feet is being put on which will enable the owners to make a number of needed improvements.

This house is showing Independent films, and there is no question about their popularity. A forced enlargement in less than three months is sufficient evidence of that fact. A Power's machine is used and the projection is without a flaw. The house seats 240, and is full from the time it opens, at three o'clock, until it closes, at eleven. The program consists of three reels and a song for ten cents, with five cents for children in the afternoon.

The Bijou Theater is putting up an elaborate ornamental front. This meant the rebuilding of a considerable portion of the front of the building and improvement throughout. Mr. Dechert, the proprietor, aims to give a good show. He presents three reels and a song for a program, with five cents for children in the afternoon.

Chicago Notes.

M'QUADE HARD PRESSED FOR COPY.

There is a Windy City newspaper man who accuses us of having different opinions on certain films. He does not realize that it is a hard matter to find two men with the same taste and ideas. Our New York representative, who saw "Bertie's Elopement," saw it the first day, consequently with its title, and most likely he did not note that while it was pitch dark night at the scene of the ladder it was bright daylight when the elopers reached the carriage. When I saw "Bertie's Elopement" I noticed the blunder and, as the film was 30 days old, the title was missing.

Now that the correspondent of the "Index" has aroused the curiosity of the exhibitors many of them will try to remember the film and will surely agree with me that "Bertie's Elopement" is no credit to its producer. Such controversy will hurt, more or less, the reputation of the manufacturer, one of the owners of the "Index." Now, for the beam in the eye of the versatile correspondent: Only a week ago, when he had an advertisement from a pipe organ manufacturer, he used his most fluent language to make believe that the pipe organ was the only proper music for motion pictures. Now that the advertisement has been cancelled, the "Index" has a long article condemning the use of the pipe organ. Many exhibitors have invested large sums in pipe organs and will be surprised to-day to hear that they had been deceived by a mere newspaper correspondent. J. M. B.

YET ANOTHER KNOCKER.

A certain operator named J. J. Sullivan, working for the Janet Theater, utilizes his spare time to help fill the pages of the "Moving Picture Abuse" with unreliable news—this under the initials of J. J. S.

J. J. Sullivan is one of those men to offer you the glad hand when you face him and hurl a stone at you the moment that you turn your back—like his master, the organ grinder.

On Thursday, November 10, I called at the Janet Theater to compliment Manager Hyman on his praiseworthy courage in showing "Nero," a repeater one year old. Sullivan, wishing a little of the credit, left his booth to join us. He was so pleased to see me, yet at the same time he was writing to his paper a lot of gaff on my account—just to fill space.

My answer to Sullivan is a general denial.

In reference to the Orpheum Theater, if Sullivan wishes to take a copy of the Moving Picture World of May 7 he will find that we gave them even a harder knock on the lights than I gave them this month. To-day I give to the Orpheum the same praise for their good music as I did last Spring, and to back up this fact I am pleased to inform our readers that I have secured the services of C. E. Sinn, of the said Orpheum Theater, to prepare articles on "Music."

If Sullivan is not satisfied with the above, I will refer the different articles on the Orpheum Theater to impartial judges to decide if what was said was not just and fair and uninfluenced by advertising patronage.

If Sullivan wishes to read the copies of May 23, of August 27, etc., he will see that I have always praised the Janet Theater, where he is employed, although an Independent house.

It will be better for J. J. S. to stick to his operating booth, as a newspaper correspondent cannot be fair and impartial if he works for either a manufacturer, renter or exhibitor. While Alf. may be pleased with his pupil's dope, I doubt if Mr. Hyman will be as satisfied. As I have said before, Mr. Hyman is a broad-minded exhibitor, and surely he will not appreciate spiteful work on the part of his operator. J. M. BRADLET.

A DELIGHTFUL EVENING.

After a day of hard work, it is a pleasure to meet some exhibitors who do not try to make your lot more miserable with sad stories, but greet you with a smile and who have something interesting to tell you for the good of the business in general.

It is also a great pleasure to meet broad-minded exhibitors who do not believe in the foolish ideas of those who want to give an extra-long show, without regard to the quality, who raise all sorts of fuss with the exchanges if they are given a repeater, who have forced the best productions to be shown once, then shelved forever. Yes, it is a relief to meet broad-minded men, who welcome a repeater when the film is good enough to be repeated.

It was a shock to some film men to hear that the Hyman Bros., of the Janet Theater, were going to show "Nero; or the Burning of Rome," a film of Ambrosio, released November 1, 1909. If I had taken this film under my arm and visited the moving picture theaters, to try to book it, the greater majority of them would have laughed at the idea of offering them a repeater over one year old. But Hyman Bros. are broad-minded; they are not afraid of repeaters and when they repeat films they do not try to sneak them in, but they advertise them. "Nero" was advertised since last Monday, and you skeptical exhibitors would have fainted if you had visited the Janet on Thursday and seen for yourselves that repeaters are not a scare to the public, but can draw a big attendance. Yes, "Nero" was shown on Thursday at the Janet Theater to crowded houses and the managers must have been pleased at the gate receipts.

Everyone was happy. Mr. Hyman was greatly gratified at the success, the lady cashier was all smiles, the ushers were kept busy, and even Mr. Sullivan, the chief operator, could not keep to himself the pleasure he had in projecting so good a picture on the wonderful Mirror Screen.

There are no roses without thorns, and I am sorry to say that such a splendid show was slightly marred by a film that should have never been released. Well, the Independents lack self-confidence and they look too much to the big Motion Picture Patents Company as their guide. In imitating the Licensed manufacturers some Independent manufacturers entrenched with the Sales Company believe that they can, like some of the Licensed side, show any old rot. A tramp to turn dog after eating a dog biscuit is not a very appropriate picture to be shown along with such a master production like "Nero." This remark is not against the management of the Janet Theater, as Messrs. Hyman Bros. can no more dictate to the Independent exchanges than a Licensed theater can dictate to the General Film Company; both Independent and Licensed exhibitors are at the mercy of the manufacturers.

From the Janet, we visited the Ideal. Who could pass the corner of Larrabee street and North avenue and not climb the two flights of stairs to at least shake hands with Mr. and Mrs. Geo. Gilmore? We know that George shows the best Licensed pictures, that he has an exceptionally good projection, a fine light and has made such a success of the "Ideal" (no better name could be found), that even old folks with ninety-one years on their shoulders do not hesitate to climb the two flights of stairs nightly for the sake of seeing good pictures. Gilmore had a surprise for me. He believes in the Moving Picture World, and, reading our articles on good music, he decided to give to his well-known pianist, Mr. Thompson, an able assistant in the person of Mr. Fleury, a professional drummer. Mr. Fleury can be called the little man behind the drum, as when in his pit, surrounded by his drums and traps, he is practically shielded from view, but if you do not see him, you certainly hear him, and with his eye glued on the picture, he never misses a sound effect. If our friend Gilmore knows how to give us a well-projected and steady picture, his pianist and his drummer certainly know how to still enhance the beauty of the picture by giving it life with proper sound effects and well-timed music.

Mr. Gilmore, like the Hyman Bros., does not object to repeaters; he does not see why a good picture cannot be repeated.

As I said at the start, this was a delightful evening. It is not work, but a pleasure, to visit such successful exhibitors. J. M. B.

WE SAY IT YET: "WHAT BECOMES OF THE TITLES?"

Several weeks ago when we started the above inquiry, we were "up a tree." Last week, through the reply of Jack Fallis, we were, figuratively, "sliding down the trunk.' But now we are up in the topmost branches again. One of our visitors this week brought with him an envelope containing over a hundred pieces of film, ranging in size from ¼ to 1 inch square, that he had to cut out from a film sent him that had only been released ten days ago. No, Jack Fallis, we wont blame the "poor inspector" (who, as you say, has nothing but his two hands, his scissors, knife and little cement pot) in this patricular instance, for in all probability this reel was not inspected at all, at least not until the exhibitor himself did it. Are the exchanges too busy, or is it a rule not to inspect a film until it is "all shot to pieces?" This may be a trifle far fetched in regard to titles, but to all appearances it holds good for both; it gives us an inkling as to the true state of affairs. "Let George do it," seems to be the popular cry when it comes to inspection, and "George" in this case seems to be the "poor exhibitor" and not the "poor inspector." We say it yet: "What becomes of the titles?" J. C. K.

BOSTON THEATER MAKES IMPROVEMENT.

The Boston Theater, the pride of the Independents in the Loop, made an added improvement last week by installing a new curtain. It was rather difficult to procure a suitable one, as the Boston runs vaudeville in connection with the pictures, thereby necessitating the use of a roller curtain. Through Verner R. Ronk they purchased an H. & H. curtain, Mr. Ronk being general agent for this territory. The H. & H. curtain is proving very satisfactory to the management of the Boston and their patrons, a better picture is shown and, according to the statement of Manager Morville, this is being done with a decrease of 50 per cent. in the use of current. No doubt this newly patented curtain will be in great demand throughout the country by vaudeville and picture houses. J. C. K.

GOOD LIGHT NECESSARY.

The importance of the lamp used with a motion picture machine cannot be overestimated because unless a satisfactory light is obtained, all mechanical perfection of the mechanism, or artistic merit of the film, is nullified. G. B. Jones, proprietor of the Grand Theater, Lawrence, Kan., spares no effort to have everything of the best in his establishment and writes the World that the Motiograph produces the best light in the world. He goes farther, and asserts that he has never had a breakdown with the Motiograph and considers its dependability its main attraction.

THE STANDARD BRANCHING OUT.

Fred. J. Murphie, for the past two years connected with the Chicago office of the Standard Film Exchange, has gone to Sioux Falls., S. D., to take charge of the Standard's branch in that city. Mr. Murphie has a thorough knowledge of the moving picture business, and is certain to meet with favor at the hands of the exhibitors in the Northwest. We wish him every success. J. C. K.

We take pleasure in informing our readers that J. R. Edwards, the well-known film man, has purchased the Three Star Slide Company and moved the plant to more commodious quarters in the Temple Court building, 225 Dearborn street. With their increased facilities the Three Star Company will doubtless become prominent in the slide business, for Mr. Edwards is an enterprising young man, full of energy and ambition, and his courteous manner will no doubt make many friends for his new enterprise. J. C. K.

New England Notes.

Stark and Day are now in possession of the Lilly Theater, Florence, Mass., which they will operate as a photoplay theater.

William H. Lyons is building a large moving picture and vaudeville theater at Indian Orchard, Springfield, Mass.

The rumor has it that the Imperial Theater, of Providence, R. I., will soon change its policy to moving pictures and vaudeville. M. R. Sheedy and Sparrows & Edwards will run the house under the new policy in conjunction.

The Gilmore Theater, of Springfield, Mass., will also probably change its policy to moving pictures and vaudeville simultaneously with the Imperial of Providence. Mike Sheedy is also interested in The Gilmore.

The Lakeport Opera House, of Lakeport, N. H., has been opened by J. M. Ratee, who is showing licensed films and illustrated songs.

The German Opera House, Fairhaven, Vt., has been opened by J. H. Lincoln. Moving pictures and illustrated songs are offered.

Joseph Burton, manager of the Colonial Theater, Lowell, Mass., reports good business with pictures, songs and vaudeville as the attractions. It is a neat, cosy house with good all around facilities for business.

Manager F. O. Lambert, of Pawtucket, R. I., has recently taken over the Crown Theater of that city. Mr. Lambert certainly ought to make good, as his experience in this line is ample.

Gregory Contos, manager and proprietor of the Xenicon Temple, Roxbury, Mass., is probably doing a better business than the great majority of moving picture theaters in the small towns in and about Boston. Mr. Contos has enlarged his house two separate times, and now has a seating capacity of nearly 1,000. A good show of pictures, vaudeville and songs can always be seen at the Temple. Mr. Contos states that his Fall business has amply repaid him for the additional outlay made last Summer, while renovating and enlarging his house.

Ackers Family Theater, Bangor, Me., has a new manager in the person of R. E. Greene, formerly of the Congress Theater, Portland, Me.

Emil Gerstel paid his regular visit to Boston, recently, to look the trade over. These visits amply repay him, so Mr. Gerstel states, as they keep him in touch with all the latest kinks in the business.

Chas. Hodgdon, manager and owner of the Princess Theater, Wakefield, Mass, can be complimented on his success with his enterprise. The Princess was the first theater devoted to photoplay built in Wakefield, and never made any kind of a showing for its owners, until Mr. Hodgdon bought the house several months ago. The house now does an excellent business, and can be easily placed in the successful class of moving picture theaters. Licensed films and illustrated songs, added to Mr. Hodgdon's ability and square dealing with the public evidently turned the tide for the Princess. Mr. Hodgdon also has a successful little side business, that of booking illustrated singers for New England moving picture theaters.

LYNN, MASS.

The World's New England representative took a jaunt to Lynn, Mass., not so very long ago, and is pleased to record the following fact. The Olympic Theater, owned and personally managed by Mr. Horsman, is doing a land-office business, judging by what we saw. On a Friday afternoon, at 3:30 p. m., the house, seating 1,600 people, was completely filled, with a large number of people waiting for admittance. This speaks pretty well for the theater.

The Theater Comique, Lynn, Moe Mark proprietor, Al Newhall, resident manager, was also busy when viewed by the writer.

Work on the new Central Square Theater, to be devoted to moving pictures, in Lynn, is now nearly completed, and it is expected to open about November 1. This house, judged as far as it has gone, is what may be termed a "corker." It is large, spacious, and has an extremely beautiful and original lobby and front. The location on Central Square is excellent, as it is very centrally located in the crowded business district.

BOSTON, MASS.

The Jolliette Theater, Bowdoin Square, has reduced its admission price to five cents for children under 12 years of age. This particular locality has a large number of children, which accounts for the change of policy. The World's New England representative does not consider this a good policy to pursue. Whenever a house has a large percentage of children at its performances, it is often a deterrent in adults. It is difficult to hold the youngsters in check, as they often show their appreciation of a picture by too vociferous outbursts of applause taking the form of catcalls, etc.

Manager Joe Ruthe of the Jolliette enjoys the unique distinction of being the only manager of a Boston moving picture theater who has been with his house since its opening day. Independent films and illustrated songs are the attractions. Mr. Ruthe's idea of vaudeville in connection with moving pictures was recently clearly shown by a large poster, conspicuously placed in his lobby: "If you want vaudeville, go to B. F. Keith's theater; if you want moving pictures, come to this theater!"

The Back Bay Theater, 104 Dartmouth street, was recently surprised by the unexpected visit of a sheriff and his helpers. These men, who represented the builders of the theater, made a clean sweep, as they took away with them everything movable, from the moving picture screen to the doors. The present conductors of the house claim that this is something for which they are not to blame. They simply rented the theater from the original owners, who, evidently, did not pay their bills relating to the construction of the house. The house will be reopened in a short time, after putting things into proper shape. This theater has been using licensed films, a couple of vaudeville acts, and illustrated songs. One matinee performance, and two evening shows were usually given.

Readers of this column may remember that the World's New England representative, when writing of the Savoy Theater, Washington street, in the issue of October 29, had this to say: "Whether this change (of film service) plus the new manager (G. F. Whalen) will aid the Savoy, can

only be conjectured, as it is a most doubtful question." This prediction has been verified, as the house has again made some drastic changes. On Monday, November 7, every employee of this house was given two weeks' notice to leave, including Mr. Whalen. Albert Johnson, of Boston, is now in charge of the house. Johnson has had varied and expert experience in the conducting of moving picture theaters. He was connected with the Automatic Vaudeville Company, of New York, as manager of two of their Boston houses for several years. Whether any theater that has not been what could be called successful since its inception, can be made a winner by any man is a question time only will solve.

The writer submits the following authentic incident, and wishes the reader to draw his own personal conclusions therefrom. On Tuesday, October 1, there was the usual bi-weekly meeting of licensed exhibitors, at the office of the Genral Film Company, to choose their program for the latter end of that week from the whole number of releases. When these films had been run off, Frank Vine, manager for the company came into the room where the films were being shown, saying, "Here, boys, is a special release of Selig's, showing the Centennial Celebration in Mexico." The film was run off, but no one seemed willing to pay the $25 for its use for three days. A short time later, Mr. Vine decided that the film would be issued in his office, as a regular release, without additional charge. How about this special release, exhibitors? Is it, or is it not, a little side graft?

In this connection it may be interesting to note that only two of Boston's regular moving picture theaters contracted for the special release of the World's Series Baseball Games. The World's New England representative has something to say concerning special releases in general which may be found in this issue of the World.

The opening day of the new National Theater, Boston, has been delayed, owing to some fault in its construction. This house, which has a seating capacity of 4,000, is one of the largest theaters in this country. Although first undertaken by the Gordon Bros. Amusement Company, of Worcester, Mass., who operate a large chain of moving picture and vaudeville theaters in and about Boston, the National was taken over by B. F. Keith, while in the process of erection. This house will be reviewed in this journal by the World's New England representative, owing to its great size, the amount of money spent in its construction, and because it may be of general interest to note how Mr. Keith, the vaudeville king, will open his new house. Conservative estimates place the cost of this house at $250,000.

HENRY.

SAN FRANCISCO LETTER.

Judge Sturtevant decided October 28 that the Superior Court had no right to restrain the police from stopping any prize fight or other picture that the board of censors might object to.

Several weeks ago the Jeffries-Johnson pictures were stopped from being exhibited at the Valencia Theater and Manager Kaiser appealed to the court for an order restraining further interference.

Pending the court's decision, the pictures were exhibited in other places in the city, the police deferring any action until Judge Sturtevant's decision was handed down.

Benjamin Michaels, manager of the Silver Palace Theater, on Market street, and Victor L. Duhem, an Oakland photographer, were taken into custody on charges of grand larceny growing out of the disappearance of a set of the fight films that were on exhibition at the Valencia Theater on September 11.

Eight reels were found in the possession of Michaels and the originals in the possession of Duhem who was engaged in making dupes. Michaels had made all arrangements to go on a tour of the Philippine Islands with the pictures when arrested. He claims that he erected a tower at Reno and managed, by the aid of mirrors to take the pictures.

Both men were released on bail and immediately re-arrested, at the instance of the Patents Company by the Federal authorities and charged with violating the copyright laws. They were taken before United States Commissioner Wright for a preliminary hearing and their cases set for November 7.

Manager Dahnken of the Elite Theater, was arrested by the censor board last week and charged with showing a picture that had been condemned. In justice to Mr. Dahnken, it must be said that the picture was a first run, and that the company making the subject in question has had a great many of their recent releases censored by the board. Considerable comment was caused by the summary action of the board and one prominent exchange man went so far as to say that the board favored the Independents. Of the films censored in the past month the majority were licensed. The Exhibitors' Association has taken the matter up and a thorough investigation will be made. The picture referred to was a Biograph, entitled "The Banker's Daughter."

The past week has been unique in the history of the picture houses in this city, seven new houses having been opened.

F. R. C.

LOS ANGELES LETTER.

A New Screen.

California Motion Picture Manufacturing Company filed articles of incorporation, Saturday the 15th. From the records the company has a capital of $200,000 and is headed by M. F. Brooks, P. L. Howland, H. R. Davis, C. H. Lovell and M. C. Lovell. At this writing I have been unable to locate any of the gentlemen mentioned; however, if I succeed in securing an interview I shall inform you regarding their plans.

H. L. Hughes, San Diego, Cal., has just completed a handsome theater called The Flag, and which is devoted exclusively to motion pictures. One peculiarity about the house is the introduction of the water screen. The method used is adapted from the French theaters, the curtain being constructed of sheet iron and given six or eight coats of white enamel. A pipe runs across the top of the screen and throws the water from numerous small perforations across the entire top of the curtain making a thin screen of running water upon which the picture is thrown. Mr. Hughes claims that this takes out all flicker that is not eliminated by the machine, thus producing a picture of exceptional merit; the reflection is also said to equal if not surpass for practical purposes the popular mirror screen. A Power's No. 6 is used in The Flag. For a year prior to opening The Flag Mr. Hughes toured Europe in search of information on motion pictures and has promised to spring some other surprises soon.

Some Eastern men long identified with burlesque houses recently engaged me as their representative here and they contemplate erecting a string of houses in Southern California which will be devoted entirely to moving pictures and specialty songs and featuring high class orchestras in each house. We now have under option five locations and the work of building will be commenced as soon as arrangements can be completed. Riverside, Ontario, Pomona, Redlands and San Bernardino are the locations chosen and in most of the towns new houses will be erected especially for moving picture theaters, none to cost less than $15,000 and each to be fitted out in a very attractive manner.

The Pacific States Film Exchange has been consolidated with the Western Film Exchange, which brings the Independent situation here into the hands of Hyman & Brackett, who control the Western Film Exchange. They are making great headway for a young concern and are displaying a wonderful knowledge of the rules of the "Success Club," having practically forced their competitors into consolidation.

Clune's Broadway opened Monday night, the 10th, to a packed house. They are featuring a 14-piece orchestra and chimes. This is the best planned picture theater in California and probably is not excelled in the United States. Four machines and two stereos are installed and the operating room is said to be the most complete and up-to-date in the city.

Pasadena, Cal., now has an official censor in the person of the town marshal. Just what practical knowledge this "fly cop" has regarding motion pictures I do not happen to be informed, but he is not allowing the houses to show drama, only comic and scenic can be used.

Trusting that these few items will interest you, I am,

Very truly yours,

C. W. CULPEPPER.

LOST BISON COMPANY TURNS UP.

Fred J. Balshofer, the Western manager and producer of the Bison films informs us that the "lost" Bison Company has turned up, himself included. After struggling through underbrush and without water for twenty-four hours they reached civilization. Mr. Balshofer says that they are all back in Los Angeles none the worse for their trying experience and that they secured some rare and beautiful scenery which will shortly be seen in Bison films.

"The Ship's Husband" (Edison).—A comedy which is based upon that little known figure, a ship's husband, the one who has charge of her in port. Not knowing this, one woman succeeds in piling up a series of mistakes that involve two couples, making each couple appear like elopers. Eventually, however, the difficulties are amicably adjusted and the supposed eloping couples are re-united and they all find out what a ship's husband is. Lively enough, but with no special feature to commend it beyond its pleasantry.

"For a Woman's Honor" (Kalem).—A story of old Virginia in the period before the War, rather melodramatic in its tendencies, but better than some melodramas put out by this company. The hero maintains his silence regarding his whereabouts on a particular night, even to the shadow of the gallows. But finally the girl tells and he is exonerated, and the lovers are permitted to marry. The story is plausible and the interest is maintained through a chain of events that lead up to the denouement. The audience was visibly pleased with the production.

"A Mexican Legend" (Pathe).—Picturesque settings do much to rescue this film from oblivion. To see a figure purporting to be Christ appear three or four times is taking liberties with the most sacred tenets of a very large proportion of the people. The mixture of marauding and more or less drunken Indians is incongruous and unpleasant. Perhaps Indians did raid monasteries in Mexico, but even if they did there is no excuse for reproducing one of these raids in motion pictures. Scenically the film is attractive. Otherwise it is, well, another of the usual thing.

"Secret of the Cellar" (Urban-Eclipse).—A poor soldier, blinded by the same shell that kills his commander, succeeds, after undergoing many hardships, in reaching the officer's family and reveals to them a secret which saves them from the machinations of an imposter. Interest will center in the figure of the poor, blinded soldier, laboriously making his way homeward to protect the menaced family. There is little else to commend it.

"A Trip Through Scotland" (Urban-Eclipse).—Like all of Urban's outdoor pictures, an excellent piece of work. Some of the picturesque features of Edinburgh are reproduced, and there is one view in the Hebrides. Technically attractive and well worked out the picture presents a series of scenic attractions well worth seeing.

"Simple Charity" (Biograph).—Not a pleasant picture, but relieved by one charitable act that is simple, but dramatic, in its human appeal. The sufferings of the unfortunate old couple are reproductions of what is unfortunately too common. The unassuming charity of the working girl is the principal point of interest and the love of the young doctor follows naturally. The criticism of the charitable organizations is not in good taste, and, judged by what they actually accomplish, is not warranted.

"The Mystery of the Torn Note" (Lubin).—A comedy based upon a note in which a rejected suitor declares he is going to drown, and there the note is torn. Then comes a search, amid all sorts of excitement. After everything is turned topsy-turvy they go to the missing man's house, where they find him safe. The girl has had her lesson and accepts him offhand. The excited scramble of the police, headed by the girl, supplies some scenes of an amusing nature, but aside from that it is not up to the Lubin standard.

"A Gambler's Charm" (Lubin).—When considered from the standpoint of presenting a type that is fast passing away this film is interesting. Comparatively few ever knew or even saw the old type of Western gambler, and perhaps for that reason this picture may be thought attractive. Human types with which the audience are unfamiliar will arouse interest, but the story, based upon giving a good luck charm to a child and having it staked in a game by the child's father, has no special attraction. The gambler himself is the only interesting feature in the film.

"A Mountain Wife" (Melies).—Melodrama possesses the merit of presenting red-blooded personages at least. And the exploits of the wife in protecting her moonshining husband from the revenue officers in this picture keep the audience up to a high pitch of enthusiasm. The average audience delights in these melodramatic poses and the impossible situations from which the woman extricates herself and her husband with equal facility. One scene is worthy of commendation—the last one, where they leave the mountains for a new home. But wouldn't this have been better if it had been managed so the officers permitted the change? As it stands now one has a feeling that they will follow the fugitives, even though both have determined to go elsewhere and begin a new life.

"The Vampire" (Selig).—An attempt to put into pictorial form Sir Edwin Burne-Jones' picture and Rudyard Kipling's poem. Perhaps the attempt is successful in that it will be understood by those familiar with the picture and the poem. But what about those who are unfamiliar with them? Several near the writer were heard to ask what it all meant, and the probability is strong that many others are in much the same position. It is artistic, it is beautiful in the literary quality it possesses, but it is scarcely plain enough to be understood by the average person in an audience. In other words, the producer failed to convey the sentiment of the poem, however well it was staged and acted.

"The Adoption" (Edison).—A story of a child laid among the rough scenes of the mining country, and apart from its interest in developing the character of the miner, is also well acted by the four-year-old baby who plays the part of the child. It is a simple story, dramatic because of its simplicity, and filled with the heart touches which develop even in the roughest surroundings. Stories of children are always interesting, and this is no exception. The fortunes of the child and his pup, through their vicissitudes, are followed with the closest attention by the audience.

"The Attack on Fort Ridgely" (Kalem).—Fort Ridgely was in Minnesota and this picture represents substantially what occurred during an unexpected uprising of the Sioux Indians. Indian attacks have a certain similarity, but sometimes, as in this instance, the defence is more interesting than the attack. The film is really the story of this attack and the defence put upon the curtain.

"A Black Heart" (Pathe).—A story of a criminal whose career was cut short by his capture and trial by masked judges. Shooting arrows with files attached to them into prisons may be possible in foreign countries, but in America that scene has no point. Moreover, it contains a suggestion which may not be altogether desirable.

"Dutch Types" (Pathe).—Figures and landscapes in Holland, colored like the originals. The Dutch landscapes and the Dutch characters are always picturesque and this film is no exception to the general rule.

"Nine of Diamonds" (Vitagraph).—A story of a torn card, given to a man in California and turning up later in Civil War times and saving the life of the son of the man who gave it.

"The Marked Trail" (Essanay).—A wild Western picture with bandits, a kidnapped girl, a blindfolded doctor to attend her, and a very sensational rescue which ends in the capture of the entire gang. The novelty is in the blindfolded doctor scattering pills along the path to serve as a guide in returning. The scenic effects are striking and the audience seems to like the entire picture.

"Nebuchadnezzar's Pride" (Gaumont).—A reproduction of the Bible story of the King of Babylon and the three Hebrews in the fiery furnace. The picture follows the narrative closely and affords a fair view of what may be assumed the surroundings were.

"A Woman's Wit" (Gaumont).—Tells the story of a woman who objected to a bachelor friend marrying another and succeeds in making him appear so ridiculous that the other woman refuses to have anything to do with him.

"Jean Goes Fishing" (Vitagraph).—A pretty story of a dog that performs many remarkable stunts, two children and their widowed father and lone mother. The dog catches fish, rescues first a doll and then the children from the water, and judging from the last scene, is an important factor in a love match. The dog is an attractive feature, and cannot fail to please any audience.

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"The Gambler's End" (Pathe).—Too much bloodshed and too much suggestion of a rough, outlaw sort of life. Gambling and murders are all sensational, and perhaps in ordinary occasions may be tolerated. But this man's cruel deceit and desertion of his wife might better be suggested than shown, and the last scene, where the gambler falls dead before the bullets of the posse, would be improved by allowing the posse to lead him away to execution. Western justice at one time countenanced scenes of that character, but it does so no longer, and manufacturers should recognize this fact. The effect upon the legal status of the wife would be the same as it is now to have him fall dead. It is too much of a shock to have him go from the arms of his child to instant death at the hands of the avenging posse. These defects could be remedied as suggested and the film would be greatly improved in dramatic value. Bald presentation of repulsive scenes is crude and it should be the aim of the producer to suggest them. The yellow back type of story has no place in the picture drama. It may be answered that the idea is to show that a gambler's end is destruction, but the most impressive feature of a story like this is to see the criminal led away subject to the law.

"Into the Jaws of Death" (Edison).—A picture of the bravery of a fireman, interwoven with a love tale which carries the necessary heart interest. The thrilling rescue is realistic and is exactly what many in cities have seen numerous times. The interest is increased when it becomes apparent that the fireman has rescued the woman he loved. The technical quality of the picture is satisfactory and the tribute it pays to the bravery of firemen is deserved. They are not, as a rule, overburdened with praise and eloquent testimony of this character is, perhaps, all the more welcome.

"The Way of Life" (Kalem).—If one were to judge by this picture, life is full of disappointments and unpleasant features. Here is a man whose wife leaves him, which causes him no serious mourning, but when he goes in search of a girl with whom he discovered he was falling in love he finds she is married to a friend. That is, of course, a very unpleasant discovery indeed, but, the facts being irrevocable he must, perforce, submit, which he does with all the grace possible. The producer managed to build some really good dramatic situations around a very commonplace story.

"Love Laughs at Locksmiths" (Pathe).—A story of two lovers who are forced to perform a number of more or less humorous stunts in an effort to get married against the will of the girl's father. They succeed, but the ceremony is performed in a boat, while the objecting father stamps and rages upon the shore, helpless to prevent it. Just where the joke against locksmiths comes in is not so apparent.

"Russian Wolf Hunt" (Pathe).—A picture of snowy woodlands, and unbroken wastes of cold and snow, with hounds and hunters eager for the fray with the wild wolves of the Russian steppes. It is a triumph for the operator, and gives a reasonably accurate impression of what takes place during one of these hunts.

"The Rival Barons" (Urban-Eclipse).—A story of the Middle Ages when swashbuckling barons stole women whenever they chose and carried them away to be prisoners in their castles. If this robber received his deserts he got no more than he deserved. Costuming and accessories are interesting since they convey information regarding those days. But it can hardly be said that the audience was in sympathy with this type of picture.

"An Alpine Retreat: Gersaw and the Lake of Uri, Switzerland" (Urban-Eclipse).—A good outdoor picture, presenting an unusually attractive panorama of mountain and lake scenery. The audience was visibly pleased, and well they might be. It was a good film.

"Sunshine Sue" (Biograph).—A repetition of the oft-told tale of the girl decoyed from home by the city young man. This ends differently in the welcome home of the deceived young woman by her father and her lover. While the story has nothing new to offer, being as old as motion pictures, it is interesting because it appeals to the heart and perhaps calls to mind a similar instance in the experience of the individuals in the audience.

"The Street Preacher" (Lubin).—The story of a girl who spurned a young man because he decided to be a street preacher, but deceived by a man who professed to love her, she ultimately finds reason for blessing the same missionary. The film presents little that is new, excepting in so far as different actors interpret a story differently.

"A Shadow of the Past" (Pathe).—The film is commonplace, excepting the last act, where the released convict returns to denounce the woman whose conduct early in life made him a criminal. The dramatic recital of his sufferings during thirty years results in the woman's death, so vivid does he make it.

"Mr. Four Flush" (Selig).—A comedy representing a man regaling his club friends with vivid stories of his experience in globe trotting when in reality he had been reducing huge stones to small pieces in the county jail. His perfidy is discovered and his club friends make him suffer for it.

INDEPENDENT.

"The King of the Beggars" (Atlas).—A travesty upon the organization of trusts. The possibilities of a story of this character are admirably worked out. Securing his fortune, the beggar king disappears just as the police descend upon the haunts of the gang. Eventually, however, he is discovered and the officers are sent for him, but providentially he drops dead just as they are about to arrest him. It is not a great story, but, like all features of this character, it is interesting, and the novelty of the theme helps to hold the attention of the audience. It has no particular dramatic strength, but is just a novel story, plainly told, illustrating how a dual life, even of the most opposite character, is possible.

"The Ranchman and the Miser" (Champion).—A Western picture, introducing features which are new to films depicting the West. The incident of the stolen brooch, with the fastening of the suspicion upon the girl's lover, affords opportunity for good acting. It is a strong dramatic point to have the miser drop dead just before he reveals his secret, with the brooch in his hand. It is a relief which is duly appreciated. The audience were worked up to a high pitch of emotional interest, but that solution immediately solves what was coming to be a troublesome problem. The actors perform their parts with sympathy and spirit and there is no question about the intense interest of all who see it.

"The Woodsman" (Nestor).—A domestic drama of more than average merit. A young wife and an old husband. Probably little harmony of thought or action. She tires of him and longs for companionship more to her liking, and the young man accidentally hurt by her husband supplies it. The old man's awakening is terrible. Dramatically it is one of the strongest scenes of the week. The old man plods away, leaving the cabin far behind. The officers take the young man away, and the young wife, thoughtless, perhaps, in her sinning, is left alone, wondering why her husband does not return. But he plods on through the forest, going he knows not where. The imagination is strongly stimulated by this picture, so simple in its settings and telling a story common enough to lack novelty. But whether the audience will or no, before the film closes they find themselves almost tense with the strength of their emotions. It is an old story, told with ability and sympathy, and presented with adequate mechanical effects.

"The Last Straw" (Defender).—The adventures of a country youth, innocently led into the toils of a counterfeiter and imprisoned without reason. Escaping and beginning anew, success comes to him and ultimately the country sweetheart is sent for. Then one of those responsible for his original conviction appears and again and again demands hush money. At last, goaded beyond endurance, the young man commits his first crime by killing the worthless hanger-on. Not much dramatic opportunity, it is true, but one of those simple tales that somehow touches the sympathies and makes everybody want to befriend the young man unintentionally entangled in the meshes of fate. The photographer did his part well and the dark-room man equally so in regard to the mechanical part of the work.

"The Model's Redemption" (Imp).—A picture that holds the audience closely to the end. Perhaps it is the change in the beautiful model; perhaps it is in the sharp contrast between the gay Bohemian life of the rich and successful artist and the hopelessness of the one who had genius, but was beset with misfortune. Whatever it may be, the attraction is there, and the emotions are deeply moved as the beautiful model, fulfilling her promise to pose for the poor artist, comes to understand the spirituality of his nature and her own responds to it. But it is too late. Starvation has done its work. He dies just as he finishes a picture which is a masterpiece. Acted with sympathy which seizes upon the dramatic possibilities of the subject, and photographed with skill, this picture appeals strongly to the emotions of the audience and the sympathy for him is outspoken. After his death the same sympathy is extended to the model, who, realizing the worthlessness of the life she has been living, renounces it and enters a convent. The Imp Company has produced a picture which cannot fail to interest.

"The Truth Revealed" (Lux).—A country love match,

nearly broken up by a jealous rival, flows on as smoothly as ever after a photograph proves to the young man that he has been lied to. The way these things happen in stories and judgments are formed without investigation or permitting an explanation, is quite different from such occurrences in real life. But a disturbed love story with a little jealousy intermixed is generally popular with most audiences, and this one will prove no exception to the rule.

"Bill as a Boxer" (Lux).—A comedy of the vigorous type, representing what befalls Bill when he begins practicing for boxing to win a reward. When all those with whom he comes in contact finish with him he is in no condition to win prizes.

"A Widow and Her Child" (Solax).—A tale of a widow with a child and two suitors. One, when the widow favors the suit of the other, kidnaps the child and forces the mother to promise to marry him to get it back. But just before this nefarious bit of work can be accomplished the rival finds the child, stops the wedding and marries the mother himself. With forceful acting, which at times reaches dramatic heights, this story is really more interesting than it sounds in the retelling. The personality of the actors and good photography combine to give it interest.

"Bud's Triumph" (Bison).—A lively drama which recalls the days when this house began to put out their Western films, and they were good, representing the region and its life as they had not previously been interpreted in photoplays. The character of Bud in this one will attract and the entire play, emphasized by good photography, seems to please the audience.

"The Heroine of 101 Ranch" (Columbia).—The first of this company's ranch productions has claims for consideration which deserve attention. The picturesque life of the West, when properly depicted, is dramatic. In truth, all life is dramatic, but the development in the West under new and peculiar conditions was even more dramatic than in the older portions of the country. The actors in this photoplay have caught that spirit and have reproduced the life so naturally that all effort to obtain effect has disappeared. The characters and the scenes are re-enacted before the audience. There is life, with plenty of exciting situations and a denouement which supplies a sufficiently interesting climax to close the film. The audience watched it with satisfaction and applauded vigorously at the close.

"World's Wrestling Champions" (Great Northern).—A picture showing a number of the great wrestlers of the world at work. Among them is Lurich, the leader of them all. To be able to show so many of the leaders in one film is an achievement which should go far to fill the theater. The average audience likes this kind of a film, and here is one of the best that has come out in some time.

"Mother-in-Law Arrives" (Great Northern).—Fabian learns that his mother-in-law is coming and endeavors to devise means for divesting himself of her presence. But his hoodoo is busy and the result is a series of comical situations in which Fabian is worsted, and mamma-in-law stays. A laughing picture that kept a New York audience roaring. That is the exact word—roaring.

"Foolshead Knows All" (Itala).—This popular comedian appears as the possessor of superior knowledge, and the difficulties he encounters supply a series of very comical situations. This comedian is a favorite who never fails to amuse an audience. No theater will have cause to regret the visit of Foolshead.

"The Ordeal" (Powers).—A dramatic subject which is acted with sympathy and the story is developed naturally and in a convincing manner. The mechanical part of the work is well done, the photography being clear and the staging in keeping with the subject. The audience was visibly impressed with the picture in one New York theater.

"Romantic Redskins" (American).—An Indian comedy drama with many humorous situations. It keeps the audience in good humor from beginning to end, and at the same time discloses some characteristic traits of Indian character. The acting is clear-cut and sympathetic, and the photographer has done his part well in addition. The audience did not hesitate to express its approval of the film very vigorously, where the writer saw it, which should be encouraging to this new concern.

"Ginhara, or Faithful Unto Death" (Eclair).—This picture in staging takes the audience back to Thebes, but it presents a very human story. The daughter of the King of Thebes shows her spirit in a way that proved acceptable to the audience. It seems rather hard that a woman of so much spirit should make way with herself, but that was the way of the ancient world, and she did no more than others under the same circumstances. That she showed a proper spirit in avenging her husband will be admitted. While an audience may not wish to condone murder, it is recognized that this woman had more than the usual provocation to kill, and if she did, the average audience will commend her. The picture is acted with spirit and the dramatic situations are developed to their full value. Twice the writer saw it, in widely varying localities, and in both instances the audience received it with enthusiasm.

"The Devil's Billiard Table" (Eclair).—A sort of reminder of Faust, in that the players are promised assistance if they will give their souls to the Devil. This is promised, and when the expert billiardist begins playing with his new antagonist he learns many things about the game he never suspected and goes down in defeat.

"The Case of the Missing Heir" (Yankee).—A detective story in which Nell appears again to advantage, running down the kidnappers of a child whose death would involve a large estate. The miscreants are brought to justice after numerous hair-raising but interesting experiences on the part of the young woman. The Yankee Company has carried the development of the detective story to a high state of perfection and their pictures never fail to interest.

"How Women Love" (Powers).—A picture presenting a somewhat mixed love tale in which an unworthy young man is loved by a girl who resorts to stern measures finally in an effort to win him. There is much flirtation, an accidental shooting which is wrongfully charged to another, but eventually the girl succeeds in securing her recalcitrant lover and all goes well. The mixed situations afford ample interest for the audience, who display considerable animation in endeavoring to unravel the mystery.

"That Woman Lawyer" (Powers).—A comedy which represents a number of miners fleeced by a pretty woman lawyer whom they had made their banker. Of course she didn't want to do it, but the fact that she needed the money was sufficient cause for decamping, leaving only an empty safe behind. The woebegone expression of the miners when they discover their loss is as funny as anything seen in a long time. Even the note, explaining how badly she needed the money, is insufficient to lift the look of the weight of woe from their countenances.

"Paul and Virginia" (Thanhouser).—If the author who wrote this popular classic had done his work with photoplay reproduction in prospect he couldn't have done better. A classic tale, it makes a picture destined to be quite as popular as the story itself. There is no use in repeating the story. Everybody who has read at all knows the story of Paul and Virginia. If, perchance, there be a few in the audience who have never read it, the film will make it clear. Every scene is interesting, from the time when Paul and Virginia are disclosed as children until Virginia, disowned by her wealthy aunt, sails to meet Paul again and drowns in sight of land, the picture holds the attention, even as the story holds it. The producer has performed his part with thorough knowledge of the requirements and has worked out the problems with sympathy. The picture is clear, and whoso sees it will mourn with Paul over the dead Virginia. The emotions will be deeply stirred by the direct and simple story, founded upon a basis of love.

"THE NEW MAGDALEN."

A Powers Contender for First Honors.

Through the error of our advertising man, or the Powers advertising man, or both, or the printer, the above title appeared in our advertising columns last week as "The Magdalen" instead of "The **New** Magdalen." As everyone connected with the unfortunate affair is inclined to dodge the responsibility, and shove the blame onto someone else, there remains only the one logical culprit, and that is the printer. Providence will heap its final reward upon the heads of all printers, good or bad, according to their deserts. At the present writing our printer stands one step further away from heaven than he did at this time last week.

The difference between "**The** Magdalen" and "The **New** Magdalen," is all the difference in the world, because the former would naturally imply the well-known Bible story of Mary Magdalen, while "The **New** Magdalen" refers specifically to the famous novel of that name, written by Wilkie Collins. It is only natural, then, that Mr. Golden, the Powers producer, should take it to heart when this mistake was made, because he is a great admirer of Wilkie Collins, and because he has been occupied for the better part of a year in bringing this well-known work to a final dramatization.

Mr. Golden considers "The New Magdalen" as his master-

piece, and is willing to stand or fall by it. For many months he has studied the work from every angle, and has spared himself no pains in working it out in the minutest details. It is his idea of a finished picture play. He has taken his time and left no stone unturned to make this film a representative sample, in the true sense of the word.

Mr. Golden is an ardent exponent of the subtle and suggestive style of acting, as opposed to the use of shoulders, arms, legs, etc., to express what is in the mind. One can observe in a very few moments that this producer is aiming at the high results to be obtained by facial expression. He seems to know the value of reserve force and suppressed emotion. There are, as everybody knows, two natural schools of pantomime. One might be properly styled the Latin school, which encourages the use of the whole body in expression. The other could be termed the Saxon, or English school, which relies on facial expression alone, and which can express great grief without pulling out bunches of hair. The question will perhaps never be settled as to which is the best. One thing is true, however: the American people are beginning to tire of the Latin school and are turning to their own when they wish to be entertained in the fullest measure.

In working out a picture play along the American idea, it is absolutely necessary for the producer to be absolute master of the situation at all times. It is necessary for the producer and actors to understand each other thoroughly. This is apparent in the work of "The New Magdalen." The director has his company thoroughly educated and in tune with himself. It is evident that they follow his directions to the letter. In other words, he does the thinking, and they do the work. Therefore with him should rest the blame if the pictures fail, and to him should go the credit when they succeed.

It is not the purpose of this review to follow the scenes in detail; the literal synopsis will be found elsewhere in this issue. We prefer to treat the matter a little more broadly when it is evident that a producer is working along certain definite lines. The picture is essentially a studio picture, with only one or two outdoor scenes. The photography is as clear and bright as a good lens and proper light can make it. (Incidentally it might be remarked that if the manufacturers expect to have their films reviewed under the best of circumstances, they should get after the Sales Company and cause them to furnish better projection. An exhibition with bad focus and poor light is no way for a maker to be showing off his goods.)

The acting in "The New Magdalen" is consistent throughout. By the mere power of suggestion it carries the interest evenly, right up to the climax. It is at the climax, just before the confession, that we get the best example of the American idea, when the suspense is brought to a high point of tension. Though she stands rigid and motionless, it is easy to read in the face of Mary Merrick that she is torn with internal emotion. She stands at a great divide; at a point where she must give up all that life holds dear, or do a great wrong to another. The director is to be congratulated upon the great amount of sustained interest he has obtained all through the piece, but especially at this one point.

The Powers leading lady, Miss Pearl White, is naturally adapted for the part of Mary Merrick. She is extremely pretty; almost too pretty, we thought, when she appeared in rags in the first scene. It may have made a better contrast with her later grace and charm had she appeared at first a little more emaciated. To Miss White, however, does not belong all the credit of good work. While she is the leading note in the symphony, the other actors are the notes that swell it into a full and complete harmony. They are right behind her all the time, and while their work may seem to be secondary to hers, they have as much to do with the working up of that big scene as she. The setting for the climax is elaborate to the extreme. It is nip and tuck between the work in the characters of Mary Merrick and Grace Roseberry. It is hard to tell which of the ladies did the better. The sub-dominant parts of Julian Gray and Lady Roy were exceptionally well handled. Mr. Golden has the right idea, and while he is working it out along his own original lines, we hope to have the privilege of applauding many more such efforts as "The New Magdalen."

Kansas City, Mo.—An eight-page monthly bulletin giving a short synopsis of the pictures and program for the month is a good suggestion just put into effect by S. M. Major, manager of the Illiad Theater in this city. By distributing the bulletin among its patrons they are able to follow the pictures more intelligently and consequently with greater interest, and also to see what the program will be for the coming weeks.

A REMARKABLE FILM.

"The Necklace of the Dead" (Great Northern).—A dramatic subject of considerable power, admirably interpreted by artists of the Royal Theater, Copenhagen. A girl is given a present of a necklace by her lover. She becomes an invalid, and at length the doctors give up hope and the girl passes away. She is placed in her coffin, and the young man comes in to take a last farewell of his beloved. He places a bunch of flowers on the pall, and encircles the dead girl's neck with the jewelry he has given her. Later, the undertaker's man comes to perform the last sad office; the man is poor, and the sight of the necklace recalls to his mind the poverty of his home. He argues with himself that it is a sin to bury in the ground what will be useful to others, and he resolves to take the necklace. Accordingly he goes during the night to the vault where she is entombed, unscrews the coffin, and removes the shroud. Horrors! he feels a movement and comes to the conclusion that the girl was buried alive! He goes to her lover, confesses all, and the two hasten to the vault. Meanwhile, the girl has really regained consciousness, and panic-stricken with horror gets out of her coffin. When her lover arrives he finds her senseless with terror at her grim surroundings, but in his arms she recovers. Learning the undertaker's story, she gives him the necklace, the desire for which led to her preservation from a living grave. The man, however, feels that the only thing to be done in view of the circumstances is to devote the gift to the service of the church, and this he does. A gruesome but gripping story well portrayed.

THE WARWICK COMPANY IN THE UNITED STATES.

This week we have had a visit from A. E. Mainwaring, a representative of the Warwick Trading Company, Ltd., which, we may say, is one of the oldest firms in the business. We remember its establishment in Warwick Court, London, some ten or twelve years ago. Now it occupies very large premises in the center of London, and does an enormous business in the production of topicals: that is to say, moving pictures illustrative of the day's happenings, of which the British public is very fond. But then, as we have pointed out before, Britain is such a small place that it is an easy matter to photograph a topical, develop it and show it in the theater at night. In this country, where, let us say, a fight occurs at Reno, Nev., at least six days are necessary before that picture can be shown in New York City. And then, of course, interest in that fight has been discounted by the newspapers.

Mr. Mainwaring's business here is mainly in connection with the Cinephone, in which the Warwick Company is interested. We understand that the Cinephone is to be put on the American market under new auspices by a well capitalized company. So far this ingenious adjunct to the moving picture has not had, through fortuitous circumstances, a fair show on the American market. We are informed now that all difficulties are overcome and that in the future everything will be plain sailing. We are very glad to know this, as we have always been of opinion that in its own field the Cinephone has a great chance of success.

We might mention in passing that there is a probability of the Warwick Company coming into the United States to make pictures. There is no reason why they should not. They have ample capital at command, the necessary technical knowledge, and they certainly understand the business. Considering the enormous size of the United States and Canada and the territories of South America and other countries in this hemisphere, there should be plenty of room for new, good manufacturers. It is commonly said that the moving picture is in its infancy. We certainly think that many of the manufacturers at present in the business don't realize the possibilities of the picture—they do not give the public what the public is prepared to receive: that is, plenty of pictures, and above all things, plenty of good pictures.

The very evident superiority of the Mirror Screen for giving the best effects in picture projection is steadily resulting in increased orders wherever it is demonstrated. Orders have just been placed for two of the largest Mirror Screens ever sold, both going to Atlantic City, N. J. One screen is for the large Elite Theater of Messrs. Brown & Savage, on Atlantic avenue, and the other will be installed at Young's Million Dollar Pier. An order has also been placed this week for a large Mirror Screen by Harry Davis, Milton, Pa.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

"A DIXIE MOTHER."

A Noteworthy Life Portrayal. Is it to be The Photoplay of the Year?

Dame Rumor informed us that a photoplay had been lately produced by the Vitagraph Company which all who had seen it referred to as the best and strongest play of the year. As this is a lofty term to apply to a photoplay which had not yet been submitted to that inexorable censor, the public, a World reviewer begged for a private view which was graciously accorded.

Whether "A Dixie Mother" will live up to advance opinion it deserves to be called great. It will easily take a high position among dramas of the year because of its many fine qualities, and it deserves praise because plays of that sort answer captious criticism, and many like them would do away with censorship altogether. The fact that it is evenly balanced in the requisites of success makes it difficult to say whether it excels in inspiration, in acting or in scenic effect, but it may safely be pronounced eminent in each respect.

Very few dramatists and still fewer novelists have successfully depicted the American woman as she really is. She is so complex that she evades analysis. In "A Dixie Mother," however, she is a pure type. It would be difficult to name a nobler type of American woman than the Southern wife and mother during the Civil War. Northern mothers made equally noble sacrifices during the war, but, after it was all over, the sad burden of defeat fell on the shoulders of her Southern sister. The sentiment of the picture hovers around this beautiful central figure and is clearly shown in nearly every one of the many stirring and affecting scenes, scenes true to life.

"A Dixie Mother" is strong as a character portrayal. The central character is not a forced one. Only once does the enraged mother show a strain of tigerish ferocity, when she picks out the man who killed her youngest son almost before her eyes. The rest of the portrayal is one of fortitude, great courage under affliction, deprivation and danger. Her eldest son is wounded and taken prisoner, her despairing husband is also terribly wounded, she has a helpless household on her hands, but she neither fails nor falters.

After the war is over, the Dixie mother is a gentle creature and shows another kind of fortitude in the patient way that she confronts hardship and privation. There is no change in her enduring affection for her family, but her husband refuses to become reconciled to a union of the North and the South that has produced a new generation. The new generation is typified by her eldest son's baby waving the old flag. Heartbroken over this after-hatred, the mother begs and entreats in vain. Then her proud spirit breaks at last. She is on the verge of mental dissolution and death when her irreconcilable husband relents. When he does yield, it is by no half measures. He surrenders to the new generation with such old-time chivalry that we smile through our tears.

"The Dixie Mother" is a master stroke of genius. This kind of a picture will be far reaching in its influence and a popular one for the South and of especial interest to the whole country. We are not alone in these opinions and inform the trade that they may not miss this wonderful "Life Portrayal."

One son dead, the other wounded, the Dixie mother never falters.

Placing a sword in the hand of her eldest son she sends him forth.

Scenes from "A DIXIE MOTHER." (Vitagraph).

The Southern soldier loves and marries his Northern nurse.

SPECIAL RELEASES.

The exhibitor of moving pictures pays a flat rate for his service each week, regardless of what films are produced by the manufacturers. In other words, he takes them as they come, good ones and poor ones. Therefore, why should he be forced to pay a good premium for the use of special releases? Exhibitors on the licensed side of the fence should receive them as part of their regular routine, because of their payment of the $2 weekly—being a part of that organization should put them in line to receive whatever extras the Patents Company may secure by virtue of its power and affluence. Exhibitors of Independent films should receive them gratis, because of the fact that they are willing to ally themselves with the weaker party; if the reason stated above is not sufficient in itself. It may be stated in opposition to this argument that special films cost the manufacturers an unusual outlay of money in order to receive the right to photograph the subject. Quite true; but no scenery or actors are used in these films, and this fact evens up the unusual outlay mentioned above. If exhiitors were given a rebate when using an inferior film, the idea of extra charge on specials would be fair, but as things are now run between exhibitors and their exchanges, it seems rather one-sided. We understand the fact that the manufacturer charges the exchange a premium on these specials, and this is the root of the evil. These films should be released without additional charge to either party, in the regular routine way. Then, again, it is well known that the stockholders in corporations doing an excellent business—as it is well known the film manufacturers are doing—receive, now and then, extra disbursements in the form of additional dividends, etc., which are termed "melons" or "plums." Therefore, why should not the exhibitors, who are really stockholders in these film companies as much as they are absolutelv necessary to the former's business, receive a little melon once in a while, in the nature of "regular special releases"? Someone please answer. It may be of interest to note that exhibitors in the New England States are becomin rather annoyed by the special release idea.

THEATRICAL ACTIVITY IN BROOKLYN.

Recently there has been quite some activity in the demolition of buildings on the northerly side of Flatbush avenue, between Linden and Park View avenues, Brooklyn. The cause for the demolition has come to light from the contents of a lease which has been filed in the office of the Register of Kings County. From this instrument it is learned that there is to be erected on this site a theater, which will cover an area of 70 by 130 feet. The theater is being constructed by G. H. Schwartz, owner of the Washington Photoplay Theater, 344 Fifth avenue, Brooklyn, and operated by the Carlton Amusement Company, G. H. Schwartz president, and will have a capacity of one thousand, with a cost of $75,000.

Although the nature of the entertainments has not yet been determined upon, it is, however, within the contemplation of the proprietors to give motion pictures and refined vaudeville performances at moderate prices. At least two more months will be consumed for the completion of this building, which will be of fireproof construction and will contain all modern conveniences.

WHO IS THE BEST ADVERTISER?

The Yankee Film Company wants to know who will make the best and most thorough showing on the advertising of their first Friday release, "Queen of the Nihilists." They offer a prize of twenty-five dollars to the theater showing the best evidence of good advertising. Now, Mr. Exhibitor, get after that twenty-five. Even if you don't win, you're bound to increase your receipts and make them talk about your house more than ever; besides, you are boosting a film that is well worth featuring on any program, and every new face you bring to your house on account of extra advertising will mean a permanent patron gained, and that's worth while.

FORGER CAPTURED.

Chas. P. Raynor, alias Saunders, alias Ramsey, who hails from Cleveland, Ohio, was taken into custody Saturday by the Chicago police on a charge of forgery. He had passed bogus checks in St. Louis, Quincy, Decatur, Peoria, and other cities; among others he issued several signed Standard Film Company, per Joseph Hopp, President. He used the word Company instead of Exchange, and the forging of Mr. Hopp's signature was a very crude piece of work. A reward of $100 had been offered by Mr. Hopp for his apprehension, and the same was paid on Monday following his arrest. Raynor was taken to Peoria to stand trial.

BLUNDER IN THE MOVING PICTURES.

Salem Theater patrons thoroughly enjoy the motion picture portion of the daily performances there fully as much as the vaudeville, but when scenes supposed to be founded on local history are presented they are disposed to be critical, especially when the adaptations are ridiculous. This week's film is a dramatization of Hawthorne's "House of the Seven Gables," excellently done, but spoiled for Salem audiences by making the usual inexcusable blunder of burning at the stake a prisoner accused of witchcraft. This film is from the Edison Company, and whoever took the pains to design it ought to read up his history and acquire knowledge of the fact so many, many times proclaimed broadcast, that no one accused of witchcraft was ever burned in this city.—Salem (Mass.) News.

THE GNOME MOVING PICTURE COMPANY: ANOTHER INDEPENDENT MANUFACTURER.

Operating under the license of the Animated Picture Patents Company, the Gnome Moving Picture Company makes its first release on December 12, next. The Animated Picture Patents Company, we may explain, is a holding company; it holds several patents, one of them being the much discussed Meredith-Jones Camera, which is universally conceded to be of the non-infringing type. Here let us say that if one or two clever inventors would only get to work they could produce cameras which would render the Edison patent worthless. But to the Gnome Company: It has a factory at Park and Tremont avenues in the Bronx, New York City. It has organized a dramatic and technical staff. It has accumulated a number of negatives. It is well backed up financially, and, to our thinking, it has outlined a policy which makes for success.

That policy is to produce subjects which will appeal primarily, especially during the Winter season, to the children. We have seen specimen strips of the films that have so far been made. These are of good photographic quality, and are pretty and pleasing in sentiment. They deal with the lives, adventures and misadventures of gnomes and other inhabitants of fairyland. We think the Gnome Company has a bright career in front of it. Mr. Meredith-Jones, the moving spirit of the concern, is no novice in the moving picture field. He has years of experience and knowledge behind him, and therefore is exceptionally well equipped for the business. The Gnome Company is to produce comedies as well as children's subjects. We think the company a decided acquisition to the Independent ranks.

BUFFALO BILL PICTURES DRAW.

The owners of the State rights of the moving pictures of the Buffalo Bill Wild West and Pawnee Bill Far East report that these films are being exhibited to crowded houses at advanced prices of admission, and that return dates are being booked in almost every theater. Collins & Collins are drawing capacity business in New York State. P. G. Cameron has ordered another set of film in order to fill the bookings in Texas. J. Allen, mannger of the Canadian Film Exchange, Calgary, Alberta, which controls the rights for Western Canada, visited New York the past week and placed an order for a second set of film, which Mr. Allen states he requires to meet the demand for the film in his territory. Mr. Allen is receiving from $300 to $500 a week rental for the use of the Buffalo Bill and Pawnee Bill film, and has bookings three months ahead. The Anti-Trust Film Company of Chicago have the rights for Illinois and Wisconsin, and the Ohio rights are controlled by Louis Becht, proprietor of the Mall Theater, Cleveland. William Oppenheimer has bought the rights for Florida, Alabama, and Georgia. William Hoffman has the rights for Kentucky, while Albert Jackson has the rights for Oklahoma. William Morrison, Meadford, Ontario, has the Ontario rights, and a deal has just been closed with P. C. Bach at Montreal for Quebec and the Maritime Provinces. Many other deals are being closed. As Col. Cody is just completing his farewell tour, the pictures of the Wild West and Far East should hold interest for years and bear repeating many times in any theater.

J. H. Hallberg, inventor of the Hallberg Economizer, reports that he is just in receipt of a letter from the Star Amusement Company, Denver, Col., reading: "I purchased one of your 220-volt Economizers and it has paid for itself in just nine weeks. Now it is working for me at rate of $50 per month. Our light is fully as good as it was when I was running on direct current and used an old rheostat. Best wishes for your continued prosperity."

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A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

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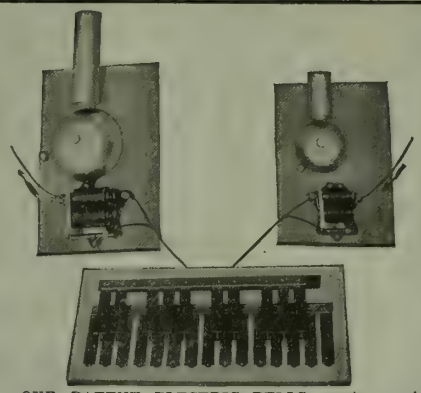

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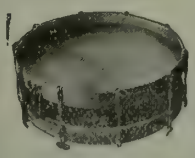

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Letters to the Editors.

MEETING OF THE EXHIBITORS' LEAGUE.

Cincinnati, Ohio, November 14, 1910.

Editors Moving Picture World:

Gentlemen—Will you please announce in your valuable paper that the Exhibitors' League of the State of Ohio will meet at the Southern Hotel, Columbus, Ohio, on the 5th day of December, 1910. Every moving picture exhibitor is invited to attend, not only in Ohio, but all over the United States. We expect a large attendance, and a free discussion. We wish the advice and co-operation of every moving picture Exhibitor, and we extend a cordial invitation to all, with the hope that other States will send delegates. We expect to soon form a national organization. Our League is growing very rapidly, and much good has already been done.

Very truly yours,
THE EXHIBITORS' LEAGUE,
By M. A. NEFF, President.

FEATURE RELEASES.

La Grande, Ore., November 5, 1910.

Editors Moving Picture World:

Gentlemen—I am an exhibitor in this great photoplay family, and have been for the past four years, owning several different houses, and since last March have had the Isis Theater in the above named town, and have been a constant reader of the World which I have been getting at one of the local news stands.

I firmly believe the columns of the World have done a wonderful work in this photoplay field, giving justice where it is due, and scoring faults where they exist, and I am taking the liberty of calling attention to a wrong, as it appeals to me. If it meets with your approval and is worthy of publication, please do so as I believe it will make a good many of the exhibitors think once or twice at least, and at the same time I do not wish to be classed as a pessimist.

I believe the exhibitors are the pulse of the photoplay business and they are entitled to a great deal of consideration, both by the manufacturers and the exchanges, and the point I wish to raise is simply this: We are charged a regular weekly rental for the use of the film, taking everything as it comes from our exchange, the good with the bad and the bad with the good, and we pay the same price for service at all times. Now, when some special feature comes out, the exchanges write us exhibitors that such a picture is just released, and if we want to run it for the benefit of our customers, we will have to name the dates that we want it and then bid for it, and if our bid is higher than the other fellow for those dates we get it and if not we do not. It seems to me that the manufacturer and the exchange should at all times give the exhibitor the best to be had and not be holding us up, so to speak, for a feature reel that the patrons of our houses wish to see. I trust you will publish this and help to right the wrong that now exists in this auction block policy.

With best wishes, I am,
Yours very truly,
BERT M. SHERWOOD.

Editor Moving Picture World:

Dear Sir—In view of the fact that my name has been prominently linked with the alien operators' movement, I wish to take it on myself personally to discredit an attempt that is being made by another publication to foster the movement. It was the editor of that publication who discouraged the movement when we first went to him and went so far as to not only express his sentiment against it, but also attempted to prove how futile our fight would be. I would like you to know that we are still working on the matter and we have faith in your ability to win for us. It was through our efforts and yours that attention was called to the treaty by which the Italians dodged the amendment, but while they are taken care of there are a great number of Irish, French, Germans, Hebrews, etc., who are still depending on your efforts. It does seem unjust that this condition of affairs should exist, but we are resting in our assurance that the greatest progress possible will be made in a legal and systematic way.

Very truly yours,
SAMUEL SOLOMON.

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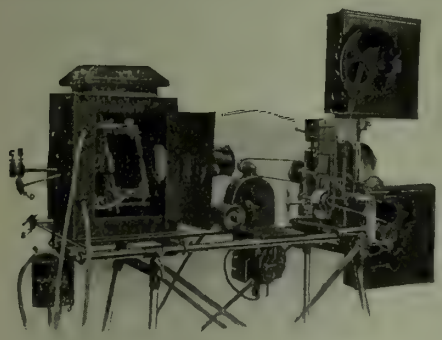

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American Electric Company, Seattle.
Anderson, W. H., Washington, Pa.
Aronson & Brown, Henderson, N. C.
Bijou Film & Amusement Co., Kansas City.
Buffalo Film Exchange, Buffalo.
B. & W. Film Exchange, Baltimore.
Calehuff, C. A., Philadelphia.
Canadian Film Exchange, Calgary, Alberta.
Central Electric Company, Chicago.
Central Film Service Co., Indianapolis.
Cincinnati Film Exchange, Cincinnati
Comet Electric Co., Portland, Ore.
Consolidated Amusement Co., Baltimore.
Consolidated Amusement Co., Atlanta, Ga.
Denver Film Exchange, Denver.
Duquesne Amusement Co., Pittsburg.
Eastern Co-operative Amuse. Co., Conneaut, O.
Electric Theater Supply Co., Philadelphia.
Electro Limited, Regina, Sask.
Electrical Supply Co., Sacramento.
Empire Film Company, New York City.
Erker Bros.-Optical Co., St. Louis.
General Film Company, New York City.
General Film Company, Buffalo.
General Film Company, Philadelphia.
General Film Company, Boston.
General Film Company, Chicago.
General Film Company, Denver.
General Film Company, Portland.
Great Eastern Film Company, New York City.
Green, W. E., Portland, Me.
Green, W. E., Film Exchange, Boston.
Hansen, M. W., Toledo.
Hatch, F. J., Company, Pittsburg.
Hudson Elec. Supply Co., New York City.
Hudson Film Company, New York City.
Illuminating Engineering Co., Cleveland.
Illuminating Engineering Co., Boston.
Independent Film Exchange, Pittsburg.
Imported Film & Supply Co., New Orleans.
Kells, Frank W., Bolatka, Fla.
Kleine, C. B., New York City.
Kleine Optical Company, Montreal, Que.
Kleine Optical Company, St. John, N. B.
Kleine Optical Company, Toronto, Ont.
Kleine Optical Company, Winnipeg, Man.
Kleine Optical Company, Vancouver, B. C.
Laemmle Film Service, Chicago.
Leland, S. B., Montpelier, Vt.
Liberty Film Renting Co., Pittsburg.
Lyric Film Supply Co., Terra Haute.
Mathias-Hart Company, Boston.
Minneapolis Electric Motor Co., Minneapolis.
Montana Film Exchange, Butte.
Monarch Film Exchange, Oklahoma City.
Morgan, J. W., St. Louis.
Ohio Film Service, Columbus.
Paramount Film Exchange, Washington, D. C.
Pennsylvania-Columbia Film Exch., Pittsburg.
Pearce & Scheck, Baltimore.
Pittsburg Calcium Light & Film Co., Pittsburg.
Pittsburg Cal. Light & Film Co., Wilkes-Barre.
Southern Film Exchange, Cincinnati.
Spoor, Geo., Company, Chicago.
Steiner's, Wm., Film Exch., New York City.
Swaab Film Service, Philadelphia.
Tafel, H. C., Louisville, Ky.
Twin City Cal. Lt. & Stereop. Co., Minneapolis.
United Film Exchange, Troy, N. Y.
United Moving Picture Co., Oklahoma City.
Wesco Supply Company, St. Louis.
Western Film Exchange, Milwaukee.
Yale Film Exchange, Kansas City.
Yale Film Exchange, St. Louis.

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BIOGRAPH.

HIS NEW LID.—The next time Jenks purchases a new hat he will have it screwed to his pate so that he and the lid will be absolutely inseparable, for his most recently procured Keily cost him both money and trouble in abundance. On his way to his office one morning, he decides to get a new straw hat. With his head topped with this new crown he looks quite debonair. Lunch-time arriving, he goes to appease the cravings of his pneumogastric nerve, and here his trouble begins when an exchange of hats is made, someone taking his new sky-piece leaving in its stead a woolly creation of masculine millinery, with a surface like a bath-mit. Towering with rage, he returns to his office, where he receives a telegram calling him out of town in a hurry on business. Despatching word to his wife he hustles off. Meanwhile, the purloiner of his lid, while walking along the seashore loses it overboard, and it is carried out to sea to be driven back on the shore by the returning tide, where it is picked up by a neighbor of Jenks, who finding the name and address on the band, takes it to whom he now assumes to be Widow Jenks—a most natural conclusion. Instanter the mourning of the dear departed (?) is precipitated. Fancy his surprise and their amazement when he returns. It is with difficulty he persuades all hands that he is material and not ethereal. The undertaker, however, is insistent and Jenks pays for a funeral he hadn't the chance of enjoying.

NOT SO BAD AS IT SEEMED.—Appearances are deceiving and circumstantial evidence should be taken with caution. In this Biograph subject the circumstances were apparently very compromising. Mr. and Mrs. Jones are about to start on a hurried trip. Mrs. Jones writes a note to her friend and neighbor, Mrs. Young, asking her to feed the bird every day during her absence. Mr. Jones writes to his friend, Mr. Hall, bidding him to enjoy the use of his library during the while. Mrs. Young is possessed of a jealous dispositioned hubby, while Mr. Hall's wifey is endowed with the like sensitiveness. Mrs. Young and Mr. Hall go to Jones' domicile each with their own mission in view, and each unknown to the other. Mr. Hall is in the library, while Mrs. Young is in the sitting room, when Hall knocks over a piece of bric-a-brac, frightening the wits out of Mrs. Young, who starts in alarm. Each reckon the other a bidden burglar, until they meet. At this point Mr. Young and Mrs. Hall appear simultaneously on the doorstep of the Jones' house. Aha! A deep-dyed plot. Things are threateningly tragic until the Joneses, whose auto becomes disabled, return. Explanations corroborating the couple's protestations bring peace.

THE SONG OF THE WILDWOOD FLUTE.—In the opening scene is shown the Corn Dance, which is a ceremonial performed in thanksgiving to the Great Master for his bountiful yield of crops. This dance is performed each year at the harvest. During the course of the dance, Dove Eyes, the pretty little squaw, becomes very much attracted by Gray Cloud, the brave who leads the dance. Gray Cloud is handsome and graceful, and it is small wonder that he should impress the pretty maid. Her interest in him does not go unnoticed for the brave has long been smitten with the little squaw and bashfully makes advances which are just as coyly received. To conclusively learn his fate, he goes to the old squaw to hire the love flute. This is the time-honored custom of lovers and is their form of wooing. This love flute is held in the custody of a spinster squaw and the swains hire it from her with the payment of skins to serenade the object of their affections. If the maid is enticed from the tepee by the strains of the flute, the lover is given hope. Dove Eyes appears and Gray Cloud wins his suit, and prepares for the marriage. Meanwhile, Gray Cloud's rival hires the flute to serenade Dove Eyes, but she turns a deaf ear, and so the rival goes away disgruntled and vowing vengeance. After the marriage Gray Cloud starts on a hunting trip. His rival follows at a distance determined to wreak revenge. Some distance away from the village the rival makes a move to shoot Gray Cloud, but desists, not having the cold blood to effect this purpose. He has hardly lowered the gun when he sees Gray Cloud disappear. The earth seems to have swallowed him, and it does in a measure, for when the rival runs to the spot, he finds Gray Cloud at the bottom of a bear pit. To get out unaided is impossible, but his rival merely laughs derisively and leaves him to his fate. The little squaw has been pining all this while for Gray Cloud, who has now been absent for several days. Dragging herself to her father's tepee, she is taken ill on the very threshold and is carried inside. The medicine man is called, and after many prayers and incantations gives the case up. The rival hears the cries of the poor heartcrushed little squaw and all the animosity he held for Gray Cloud dissipates, so he runs to the pit and drags Gray Cloud out, helping him to Dove Eyes' side, who livens up as he is the real doctor of her ills.

ESSANAY FILM COMPANY.

LOVE AT FIRST SIGHT.—The scene opens in a college fraternity house, where three or four young men students are gathered. Tom, our hero, is idling over a book, hopelessly bored, and praying for something to happen. Suddenly seizing the paper he notices a matrimonial ad. which offers inspiration for a practical joke. Jack seizes pen and paper and writes the following: "Young athletic man of good family desires to meet a woman. She must be dark and pretty. Object matrimony." Tom shows the advertisement to his chums, who all good-naturedly enter into the fun, and all leave to place the advertisement with the newspaper.

The following day Jane Williams, living in a neighboring town, reads the advertisement and decides to answer it. Laughingly she writes the note, takes up her photograph, then hesitates as she sees the photograph of her friend, Elinore Ainsley. With a mischievous smile, she decides to send Elinore's photograph instead of her own.

The next day Tom receives, among a dozen or more answers to his advertisement, Jane's letter and Elinore's photograph. Closely studying the pretty face, he finds his practical joke has taken a serious trend, for he is already captivated by the pretty counterfeit.

After two months' correspondence Jane receives Tom's photograph. Now she is conscience-stricken, as Tom has promised to spend his vacation in her town, and how will she explain her trick. Tom, she is convinced, is in love with Elinore's picture and not with her.

Shortly after Tom leaves the train at Oakdale and on his way to Jane's house sees Elinore and mistakes her for Jane. When he strides toward her with outstretched hand and a smiling face, Elinore is indignant, while Tom is mystified. Jane, coming on the scene makes matters worse when as Elinore is hurrying into the house, tries to explain that she is Jane. Elinore now sees through the trick, and, returning, takes Tom's arm and leads him off, while poor Jane is left alone in despair.

Matters, however, are finally settled when Tom is invited to Elinore's party, where he again meets Jane and learns that after all Jane's correspondence and not Elinore's photograph was the real attraction.

He proposes an immediate marriage and Jane happily complies. It is late at night when they visit the parson but he marries them and gives them his blessing.

The next day Jane and Tom return to the college town and the boys are introduced to the bride.

THE LITTLE PROSPECTOR.—Silas Kendall, a prospector, and his daughter Nell, so the story goes, are prospecting in the mountains, a few miles above Canyon City, a little Western town, and the basis of supplies for the hundreds of more or less successful gold prospectors. Kendall has built him a cabin and he and his daughter, a robust little woman, have managed to eke out a living, always hopeful some day of making the "big strike." Kendall is old and not thoroughly responsible at times. In fact, his simplicity and childish trust in all strangers has earned him the uncomplimentary title of half-wit. Twice before our story opens he has lost two valuable claims because of his too freely proclaiming his finds with the consequence that his claims have been staked by other prospectors.

The story opens showing Kendall and his daughter leaving the cabin for the hills. The girl works with him until close to the noon hour when she lays aside her pick and shovel to return to the cabin and prepare dinner. While she is thus engaged, there is a knock at the door and a young miner, Hal Martin, steps in. Martin has accidentally wounded himself in the arm while cleaning his gun and applies to the girl for help. She assists him to bind the wound and thanking her he leaves, after bashfully asking to be permitted to call again.

Kendall, at work in the hills, is about to give up in despair, when he turns up two small nuggets and other fine pay dirt. With a glad cry he springs to his feet and hurries back to the cabin. Showing the specimens to Nell, he tells her he is going down to Canyon City and have them assayed. Nell, however, pleads with him not to do so, having in mind the other two valuable claims which he had unwittingly lost. He finally gives in and during the old man's absence from the room Nell hides the specimens in a coffee pot.

Kendall returns and while Nell is busy outside, finds the specimens and skips out of the room.

At the town store the old miner shows the specimens to a number of miners and despite the entreaties of the old store-keeper they entice Kendall to tell them the location of the mine.

Nell returns to the cabin shortly after her father has left, finds the coffee pot on the floor and the specimens gone. She is about to give up in despair when there is a knock at the door and Hal Martin enters. The frantic girl explains her troubles and pleads with Martin to help her save the claim.

At the store the old man has boastfully told of the rich vein and minutely described it to the other miners, who, when satisfied they will have no trouble in finding the location, run out of the store, mount and ride away.

Back at the cabin Martin has listened to the story and tells the girl they must race back to the claim and beat the others to it. The girl quickly saddles a horse. Martin mounts his own and the race to stake the claim begins.

The scenes alternate between the miners and the girl and Martin. However, Martin and the girl arrive just in time, and while Martin holds the others off with his gun, the girl stakes the claim. The others, realizing they are beaten, turn away, leaving Nell and Hal alone.

KALEM COMPANY.

THE LAD FROM OLD IRELAND.—The story is very simple and direct, merely that of a young Irish lad who leaves the old country to seek his fortune in the new. His little sweetheart he leaves behind in care of her old granny, promising to return to her later on. We are given all the details of the young Irishman's trip abroad, including scenes in mid-ocean in the steerage of the Baltic; his arrival at the Castle Garden and then some bits of his career in New York concluding with his successful entrance into politics and his election as a Tammany Alderman. Of course, it would not be a real Irish drama if the young hero did not go back to Ireland just in time to save his Colleen from eviction, but the realism of the real Irish scenes makes this feature of the story remarkably convincing.

THE ROSES OF THE VIRGIN.—James Norwood, a wealthy lumber merchant, sends his dissolute son, Jack, to a lumber camp to give him a last chance to make good. The young man's habits of life, however, are so fixed that he soon forgets his good intentions and attempts to exercise his wiles on Marie, the pretty daughter of the camp foreman, although he is already a married man. Marie had previously promised her troth to Pierre Lolliard, a young lumberman long in her father's employ, but under the glamor of Jack Norwood's city ways she forgot her rustic lover and was about to elope with him when the plan was frustrated through the agency of a bunch of flowers. Pierre's mother had taken the last roses from her garden to adorn a wayside shrine of the Virgin. Marie had asked Pierre to get her some flowers intending to wear them at her wedding. Pierre, in the innocence of the intended use of the flowers steals them from the shrine but, as if by a miracle, the roses are the cause of a revelation of the true character of Jack Norwood and the elopement is stopped just in time and as a reverent and fitting climax to the play Marie and Pierre take the roses and again lay them at the feet of the Virgin whence they were originally taken.

GAUMONT.

G. Kleine

CAST INTO THE FLAMES.—1. "Nebuchadnezzar, King of Babylon, having set up a golden image, commanded all the princes, governors, and all the populace, to gather together and worship the image."

2. "Shadrach, Meshach and Abed-nego refused to worship the image. In his rage and fury Nebuchadnezzar commanded them to be brought before him."

3. "Then Nebuchadnezzar commanded that they should heat the furnace and Shadrach, Meshach and Abed-nego were cast into it."

4. "And lo: No hair of their head was singed, for the Son of God was there, and the flames harmed them not."

A WOMAN'S WIT.—When he decided to get married the bachelor of our story "overlooked a bet." He did not count on his landlady, who deeply desired to keep her guest.

Her strategy was successful, for, by a series of practical and embarrassing tricks she managed to make him appear so ludicrous to his fiancee that the latter found another beau.

URBAN-ECLIPSE.

G. Kleine.

BEHIND A MASK.—The young wife of a commander in the army is insulted by a fashionable young man. The husband challenges him to a duel, and swords are about to be crossed when a message comes to the elder man that the enemy is advancing. He is forced to take the field, and the duel is postponed. The wife decides to fight her own battle, and sends a challenge to the disturber of domestic peace. The summons is accepted, when, masked, and dressed as a man, she fights with her adversary and overcomes him.

NANTES AND ITS SURROUNDINGS.—This charming French town possesses many features of interest. One is a "hanging bridge"—a kind of suspension bridge across which passengers are carried in a cage traveling beneath the main body of the structure. Leaving the town, with its pleasant, well-built houses, we take a steamer trip along the river, encountering many delightful bits of scenery, which are beautifully photographed, and visiting a magnificent medieval pile, the Chateau de Clisson.

LUBIN MFG. CO.

CAUGHT BY THE CAMERA.—Howard West, a young dental graduate, settles in a Western town. Being a camera enthusiast he soon makes the acquaintance of Nina Sanford, daughter of a rich rancher, and her chum, Dolores Mendez, whose brother is employed on Sanford's ranch. Both

girls are active picture makers and the trio make many trips into the surrounding country for the purpose of making snap-shots. West falls in love with Nina, who reciprocates his affection, and Dolores, as well, has given her heart to the good-looking dentist though she conceals her passion, knowing West's love for Nina. Mendez also loves Nina and is discharged from Sanford's employ for kissing her as he lifts her from her horse. West gets a new camera with an extension exposure tube that permits him to become one of the members of the group he is taking. He takes the camera out to the ranch to show the girls. Mendez poison's Sanford's mind against West and the ranchman bursts upon the group as West is about to expose a plate. Ordering the girls to the house he charges West with betraying Nina's affections. West denies the charge with heat and in his anger leaves the ranch forgetting his camera and his riding whip. The charge is so monstrous that he cannot face Nina in explanation but rides off without speaking. Meantime Mendez secures a double revenge by striking down the ranchman with West's loaded quirt. As the blow is struck he steps upon the exposure bulb of the camera and unwittingly records his crime. For the moment fate seems to be in his favor for the quirt, in connection with the facts of West's departure, seems sufficient evidence and West is apprehended and lodged in jail. Dolores has rescued the camera and is curious to see what the plate shows. She goes into her dark room and presently the damning evidence of her brother's crime flashes upon the surface of the plate. Should she shield her brother, the man she loves must die for his crime, but she cannot denounce her own flesh and blood. She compromises with her conscience by first warning her brother and then riding to the District Attorney to submit her evidence. The legal forms are quickly complied with and West is free to marry Nina, and Dolores in her unselfish love finds comfort in the thought that she has saved her hero even while she knew that he would wed another.

ROMANCE ON THE LAZY K.—Mrs. Pemberton-Pomeroy takes her niece, Alice Langdon, to the Lazy K ranch to recuperate from the effect of an arduous social campaign following the announcement of the engagement of Alice to a distant cousin, Rex Leachwood, who is another protege of the rich and autocratic old lady. Rex is left behind to enjoy the roof-garden performances and the comforts of his club, which is much more to his taste than roughing it on a ranch with a girl whom he is marrying only because his aunt insists and wields the ever effective club of disinheritance. But soon there comes a hurry call from the ranch. Alice has taken more than a decided liking to Donald Barton, who returns her interest compounded. Until Alice came Don was entirely content to be engaged to Bessie Bowman, daughter of the owner of Lazy K and pretty Bessie joins forces with Mrs. Pemberton-Pomeroy to win her sweetheart back. Rex answers the summons promptly, as is wise in an heir presumptive, but he finds Bessie decidedly interesting and proposes that they start a mild flirtation and by rousing Don's jealousy win him back for her. In hundreds of romances the scheme has worked most successfully but this time they who play with fire are burned and Rex and Bessie find themselves very much in love with each other. Rex, recklessly forgetful of the masterful Mrs. Pemberton-Pomeroy, urges Bessie to break her engagement to Don but she tearfully refuses though she admits that she loves only Rex. Don, on his part, has been having no easy time of it for Alice will not return to Rex the ring that marks her betrothal. It seems to be up to somebody to do something so Don and Rex get busy. Rex challenges Don to a duel and with saddened faces the rivals stalk past the girls and Mrs. Pemberton-Pomeroy. Don lets drop the challenge and Bessie finds it. Wild with terror she shows it to the others and they hurry after the combatants. Mrs. Pemberton-Pomeroy is not built on the lines of a cross country runner but she makes pretty good time though the two boys get a little tired of waiting before they hear the bulky lady crashing through the brush. As the trio come upon the field of combat the men are facing each other with upraised guns. Bessie runs to shield Rex and Alice hurries to Don. Mrs. Pemberton-Pomeroy throws up her hands in resignation over the first situation she ever lost control of and her anger is not greatly cooled by the fans contained in the trick pistols with which the mock duel was fought.

G. MELIES.

THE COWBOYS AND THE BACHELOR GIRLS.—Nora, who is the president of the Bachelor's Club, receives a letter announcing the death of her uncle in the West and that he has made her heir to his immense fortune, including a ranch at Grey Oaks.

Nora decides to go West and take charge of the ranch and run it herself a la suffragette fashion. She invites all the girls to go with her and they start for their new home. Arriving at Grey Oaks, they pay no attention to the cowboys who greet them at the station but go at once in the old stage-coach to the ranch. The cowboys follow, approach the ranch, offer their services and are rewarded by being driven from the premises.

The boys make up their minds to "get next" to the girls and devise a scheme. Two of the girls on their way to town are attacked by some of the cowboys and two of the bunch rescue the girls from the "desperadoes," the trick works and the two fellows gallantly escort the girls on their way. Two more of the girls go fishing, one of the boys fixes up like a bear, attacks the girls, who are saved from "instant death" by the cowboys. The girls are deeply grateful and reward the boys by allowing them to escort them back to the ranch.

Nora is the only one left. She is indignant to think the girls have forgotten all the rules and by-laws of the club by paying attention to men. She starts on a wild ride to town, declaring she will have none of it. We watch her riding a rough and unfrequented road where we see a "Mexican greaser" lurking. He hears Nora approaching, jumps on his horse and rides to meet her. She eludes him but he follows as she urges her horse at a mad pace, he goads his animal in the chase until he comes alongside Nora and snatches her bodily from the saddle. She struggles, they both fall to the ground and she fights with the Mexican for her life.

The remaining one of the cowboys coming that way hears her screams and with a lash and a plunge he hurries to Nora's assistance. He flings the ruffian aside, but before he can pull his gun the villain attacks him with a knife which the cowboy succeeds in wrenching from his hand. This places the greaser at his mercy which he shows by allowing him to escape without further ceremony.

It is right here where the leader of the bachelor girls denounces her allegiance to the club's principles and falls into the arms and gives her heart into the keeping of the leader of the cowboys who so valiantly saved her life.

The hero and Nora go to the ranch where they are met by the rest of the girls and boys with a laugh, a shout and a hurrah.

PATHE FRERES.

THE OLD LONGSHOREMAN.—On the bustling quay a number of dock men are waiting to be taken on for the unloading of some cargo. Amongst them is an old longshoreman, who is told that he is too old for the work on hand. He wanders along, and at last is successful in persuading one of the foremen to give him a job. His strength, however, is not equal to the task, and he falls beneath his burden. Hopeless and desperately hungry, he proceeds to a soup kitchen, but arrives too late for the free distribution, and wearily turns again in quest of work. Presently he comes on a bright little girl eating and dancing on her way. In an instant he has snatched from her the roll she is eating, and makes his way to the quay. After him runs the crying child. She reaches the quay side close upon his heels, but a false step suddenly precipitates her into the water. She struggles desperately, and hearing her cry, the brave old stevedore plunges into the water to rescue her. He drags her back into safety, but alas the effort has exhausted all his remaining strength, and with one last vain attempt to stand upright, he falls dead upon the quay.

HOW RASTUS GETS HIS TURKEY.—It is the day before Thanksgiving, and Rastus, who is as black as ink, and without a cent to his name, has promised himself that, come what may, his wife Eliza and his daughter shall eat of a plump turkey the following day. Prowling round the local butchers he watches the stock of birds gradually dwindle without having the opportunity to take one unobserved. At last he becomes desperate, and when old George Green purchases the last bird he sees that his only chance is to take it from him by hook or by crook. Arriving home, Green takes the turkey out in the yard to kill it. While he turns away for a few minutes to sharpen his knife, Rastus puts his hand through a hole in the wooden fence and seizes the bird. The hole is not large enough to pull the bird through, but Rastus tries to do so, with the result that he pulls three of the planks of the fence out, and with his hand through these and still holding on to the turkey like grim death, he bolts for home. Green starts in pursuit, but Rastus soon gets away from him, although he has many a laughable difficulty to overcome, for his stony brain could not see that he could take the turkey in the other hand and drop the three boards. When Thanksgiving Day arrived the following morn, Rastus and his family had a great time over the dinner.

ISIS.—Isis was the great Moon Goddess of the Egyptians. She is the protectress of Thyrsa, a beautiful singer, for whom she chooses Prince Dilo as husband, sending him a message to that effect. The prince seeks out Thyrsa, and charmed with her grace and beauty, is more than willing to marry her and discard Sara, his former favorite. Sara, however, jealous of her rival, informs Dilo that Thyrsa has other lovers, and the Prince, giving vent to his scorn and repugnance for the singer, returns to his palace. Thyrsa is humiliated, the more so that she loves Dilo deeply. Heartsick, she carries her grief to the Moon Goddess, who, taking pity on her, declares that Dilo shall be punished. Taking on the form of flesh and blood, she descends from her seat in the temple, and appearing to Dilo in his sleep, creates in his heart a love for herself. Dilo, springing up out of his sleep, follows her blindly until she reaches the temple, when, after slowly mounting the steps to her seat, she changes back into lifeless stone.

A DOG'S INSTINCT.—Irene Donald is employed at a milliner's, and as usual at midday, her maid sends Fido, the faithful black poodle, to bring her home. On her way home Irene is annoyed by the attentions of a man, and he, angered at her refusal to speak to him, follows her home and notes her address. Irene enters the apartment and sits down to her lunch, but Fido's instinct tells him there is something wrong, and he runs downstairs and follows the stranger, who proceeds to an old hut, where he meets a band of ruffians. The dog sneaks in, hides under the bed and hears the conspiracy. He then proceeds homewards, but is taken by a zealous police officer and locked up at the station house for being at large without a muzzle. Meantime it is time for Irene to go home, but on her way she is waylaid and made prisoner. The dog escapes from his prison, goes to the milliner's and finds Irene has started for home already. He then rushes home, finds Irene has not made her appearance, and signifies to the maid to follow him. He takes her to the police station and persuades the police to accompany them. They all follow the faithful dog, who leads them to the old hut, where after a short struggle they soon overcome Irene's jailors and free her.

AN ELEVENTH HOUR REDEMPTION.—John and William Strangely, two brothers, are both in love with Catherine Miller, but it does not take Will very long to see that he has no chance, and that it is John whom Catherine prefers. Three years pass by, and John and Catherine, happily married, with a little two-year-old babe, are living on their ranch. Will comes in one morning to see them, and he finds his admiration for Catherine has not diminished. A bronco breaks away from the corral. John, Will and some of the help mount and follow in pursuit. An overhanging bough sweeps John from his horse. The others take him back to the ranch badly bruised and shaken. The doctor, who is called in, orders absolute quiet, as any shock might be fatal. Will takes from the mantel in the parlor a photo of Catherine and slips it in his pocket. She enters and he tries to make love to her. There is a scuffle. John hears it and enters. The effort is too much. He falls dead. Will rides off, and overcome with remorse, would kill himself. Better thoughts prevail, and he enlists in the army. Fifteen years elapse, and Will Strangely, now Colonel, fights with his regiment for the Union cause. He is badly wounded in the field and taken to the temporary hospital. It turns out to be his late brother's ranch. He looks at his nurse; she reminds him of Catherine. He bids her look at a photo that he has carried in his pocket for nearly twenty years. She recognizes her mother, and calls her in. They shake hands and Catherine forgives him. Officers carrying a flag enter to announce victory. Will rises in bed half conscious, and waving his sword, expires, while his brother officers reverently cover his body with the flag for which he fought.

SELIG POLYSCOPE COMPANY.

THE MERRY WIVES OF WINDSOR.—A quaint old tavern almost in the shadow of Windsor Castle, frequented by Falstaff and his associates, furnishes an admirable background for the introduction of the immortal Shakespeare comedy.

Seated at the garden table and being served by Anna Page—conversation waxes warm and Falstaff quarrels with his friends, but not losing an opportunity to enter into a flirtation with the fair Anna and in his conceit gloats over his conquest. Mrs. Page and Mrs. Ford become objects of his wistful eye—he confides his intentions to his companions and announces that he will write them both a letter declaring his admiration. Unfortunately Mr. Ford overhears the reading of the message to his wife. At this juncture Mr. and Mrs. Page and Mrs. Ford arrive and a cordial greeting ensues. Ford plainly shows his jealousy and is bent upon revenge.

As the company retire to their respective places of abode, Falstaff despatches his servant post haste to deliver the notes to the ladies—while Ford watches from a secret hiding—a hurried visit from Mrs. Page reveals the fact that both letters are identical. "Let it suffice thee, Mistress Page, that I love thee: I will not say, pity me: 'tis not a soldier-like phrase: but I say love me. By me, John Falstaff." They decide upon a plan to reply that the husband will be absent from his home between 10 and 11 o'clock. Ford, in disguise, follows the maid as she goes to deliver the letter—arriving at Falstaff's he engages him in conversation and learns the contents of the letter and at once hastens to the market rounding up friends to help search his house.

Falstaff undecided which of the two he will first call upon, decides it shall be Mrs. Ford. In the midst of his proffers of love, Mrs. Page announces husband—confusion follows, Falstaff is concealed in the clothes basket with the dirty linen—the servants are ordered to carry the basket out and it is dumped in the lagoon, which causes Falstaff much uneasiness as well as a dampened ardor, for love making. Yet upon making his escape he is undaunted and again meets Mrs. Ford when a loud knocking at the door sends them all in confusion and the clothes basket is refused as a haven, but an old outfit of the housemaid serves as a disguise and he is quickly hustled out. Explanations and reconciliation between the Pages and the Fords are soon complete and Falstaff is invited to meet Mrs. Page. In the fairy glade—Will o' the wisps—fairies—demons, etc., break in upon the love scene and Falstaff is crowned with buck horns and all ends.

NO PLACE LIKE HOME.—After a hard and weary day's work, Silas Green is sitting in the midst of his beloved ones, seeking a much needed rest. He is the proud father of six healthy children who thoroughly appreciate their father and for that reason make him the target of their pranks. They enjoy their ring-around-a-rosie best when they can get father in the center, and little Johnny is developing a talent for lassoing and after many attempts succeeds in getting his father in the sling. Mrs. Silas Green agrees with her husband that he would be able to secure a better rest by spending a vacation in some quiet hotel, so he packs his baggage and as Sackville in the Pines bolds forth great promises he makes that his destination.

We all know that the cab drivers are a greedy lot and for that reason Silas decides that a brick wagon will do the same service. He is not gone very far when a wheel breaks, the jolt scattering the bricks over poor Silas. He crawls from under the wagon in a sore condition and limps on to the end of his journey.

The hotel proprietor is of a rather flirty disposition who preferred to squander his valuable time on the pretty lady guests and therefore had little time for Silas. Nevertheless he is shoved into his room and Silas starts his rest. A beautiful blonde mistakes Silas' room for hers, and seeing Silas resting on a bed, her anger has no bounds. He is pounced upon before given a chance to explain after which she is very profuse in her excuses.

Next to his room two champion boxers are located, but as Silas had enough of this at home, he did not appreciate their efforts and considered their noise altogether unnecessary. He taps on the wall, which brings the two experts into his room and they give Silas a few lessons. After a series of similar disturbing incidents, he at last decides to rest on the lawn, takes his bed clothes with him. However, there the flirty proprietor comes along, accompanied by the beautiful blonde. They are so interested in each other they do not notice Silas—the proprietor carelessly throws a lighted match on him—the bed clothes start on fire and Silas is favored with a pail of water.

At last, it was too much for him, he returns home where he is received with open arms. He puts his suitcase on the floor and falls asleep on it, in the midst of his noisy youngsters.

VITAGRAPH COMPANY.

DRUMSTICKS.—Married contrary to her father's wishes, the daughter is disowned by the father. She is now a widow with a little boy named Jack and, very much impoverished, she appeals to her father for aid; he refuses to help her and so informs her.

An old farmer on his way to market with several crates of poultry stops at the widow's home, asks for a drink of water, which is given him by Jack. The boy is very much attracted by the poultry and takes a particular liking to a little turkey, which the farmer gives to Jack as a present.

Jack is delighted with this little turkey, names him "Drumsticks," and makes a pet of him. There is nothing too good for the "turk," which grows under his master's care and attention to be as fine a specimen of gobbler as ever stood on two legs or sounded a "gobble-gobble."

Thanksgiving Day is drawing near, and "Drumsticks" is admired by all who see him. Unfortunately, he comes under the notice of the landlord when he calls on Jack's mother for the rent, which is overdue. Mrs. Pell cannot meet his demand for the money and he insists upon taking "Drumsticks" in payment for the rent.

Poor "Drumsticks" is sacrificed, plucked and dressed, and while awaiting the arrival of the landlord, little Jack, who is heartbroken at the loss of his turkey friend, writes a note asking the person who gets "Drumsticks" for Thanksgiving dinner to write him (Jack Pell) if he is tender, attaches this note to one of "Drumstick's" legs, and the bird is carried away to the nearest market and placed on sale.

We little know what a day may bring forth, and what we lose one way may be made up in some other way. It so happens that Mrs. Pell's father buys the turkey and has it sent to his home. The hired girl finds Jack's note, shows it to Jack's grandfather, who at first feels resentful, but gradually thaws as he thinks of those of his own flesh and blood and with whom he has been so severe.

His whole manner changes; he gets into his overcoat, orders his horse and sleigh, puts "Drumsticks" into a basket and hurries to his daughter's home, asks her forgiveness and hugs her and her little boy, then points to "Drumsticks," asking them to come home and share the Thanksgiving dinner and make their home with him. It does not take them long to get ready, and he takes them in his sleigh to his own fireside, where we see them seated around the table giving thanks and having a jolly good time, while they feast on "Drumsticks." Little Jack cannot forget his pet, takes a little toy turkey which his grandfather has given him for a Thanksgiving present, and erects a little monument in loving memory of "Drumsticks," who gave him so much joy and was the means, after all, of bringing him and his mother so much happiness and good luck.

A MODERN COURTSHIP.—Sue has a strong objection to marrying a bald-headed man, and when she discovers that her dear Jack has a small bald spot on the top of his head she is horrified and immediately dismisses him.

Being assured of incipient baldness by many of his friends, Jack secures some of the remedies recommended, applies them to the bare spot, and after a month sees that the baldness has extended, not to mention the odors with which the lotions are infested. "Bah!" He throws the stuff out of the window and vows it is no good.

The sounds of the crashing glass has hardly died away before a slick individual enters, displays and eulogizes a great hair restorative, "BALDY'S HAIR TONIC; Never Fails and Bound to Produce Results." Jack buys a bottle, applies the liquid regularly and finds at the end of the week he is balder than ever. "A wig for mine," says Jack, and he gets one, a perfect fit and a perfect beauty. He meets the "Baldy Hair Tonic" man, who is delighted with the fine head of hair Jack has raised and attributes it to his tonic, insists upon Pack going to a photographer to record what can be done with the "Baldy Hair Tonic," and makes it worth Jack's while to sit for his portrait; it will make a great "ad" and business booster.

If he could fool the tonic man he can fool Sue, and she certainly will fall for the luxuriant hirsute exhibit. This is what he thinks. Sue fixes herself to receive him, ornamenting herself with a cluster of false curls to make herself more attractive.

Jack calls; he and Sue engage in a tete-a-tete. She sees his hair, is delighted, and fondly strokes his head, and he tenderly fondles her curls. Absorbed in love's reveries, she dislodges Jack's wig, grasps it, jumps up, pulling off her curls and leaving them in Jack's hand. Two of a kind; one on each. She calls it an even break, laughs, and they become re-engaged, sealing their reunion with an affectionate kiss.

THE BUM AND THE BOMB.—A "Bum" asleep at the fence outside a field where some boys are playing a game of football. They accidentally kick the ball over the fence, landing it alongside of the "bum," who is greatly disturbed, thinking the ball a bomb and expecting it to explode and blow him to kingdom come. Assured of the harmlessness of the ball he picks it up, struck with a happy idea; a ready help in time of need.

He goes to a saloon, where a party of boon companions are satisfying their thirst. He is looked upon as an intruder and they start to drive him from the place. He lifts the ball, which closely resembles a bomb. Everybody, including the bartender, vamooses, and leaves the tramp monarch of all he surveys. He proceeds quietly to help himself to what the others have left, and then makes his way to a restaurant.

He asks for a "hand-out," is refused by the proprietor, who quickly rushes from the establishment when he sees the "bum" attempt to light the bomb. The proprietor is soon followed by the customers, and "Weary Willie" sits down, partakes of a hearty meal, and is soon on his way again.

Hearing footsteps approaching, he turns around and sees a pursuing "cop." He starts "lippity-cut" down the street, chased by two policemen, the bartender and the rest of his previous acquaintances, greatly augmented by an ever-increasing crowd. Slam-bang into anybody and everybody he meets; a general mix-up, and still the chase goes on. Every turn brings a fresh laugh and funny complications. The bum finally gets a big start and peacefully stretches himself under a tree and quietly falls asleep—for a minute. The pursuers are upon him and he is led captive to jail, anticipating a six months' rest after his strenuous and busy day.

FRANCESCA DA RIMINI.—It is a beautiful story simply and clearly told; it all happened in the thirteenth century. Francesca is the daughter of Guido da Polentia, the Lord of Ravenna, Italy. Lanciotto (the Lame), a hunchback of Rimini, becomes enamoured of Francesca, although he has never seen her. Her father secures her consent to marry Lanciotto, who sends his brother Paola, a handsome youth, to bring her to Rimini and arrange the nuptials.

Paola arriving at the court of Ravenna, Francesca thinks he is Lanciotto and falls in love with him at first sight, and he with her, but Paola controls his heart's desire by proving faithful to his brother's mission. When Francesca meets Lanciotto she is shocked at his ugliness, and cannot help making comparison with his attractive brother, whom she really loves and, in fact, shows her preference. Lanciotto sees it and knows the reason, but persists in his attentions and intentions, and, by the persuasion of her father, Francesca is married to Lanciotto.

Just after the marriage ceremony, before the bride and groom leave the magnificent cathedral with all its grand architecture, a messenger from the guards of the city rushes in and hands Lanciotto, who is captain of the soldiery, a message that he must join his army and be off to war. Ever faithful to the call of duty, Lanciotto takes his sword from the bearer of the message, gives Francesca over to the care of Paola during his absence, and hastily departs.

Pepe, the jester of the court, heartily dislikes Lanciotto, and readily sees the true state of affairs and never fails to mock and ridicule his crippled master. He is delighted when he learns that Francesca and Paola love each other, and is constantly on the "qui vive" for evidence of his suspicions. The lovers in the gorgeous gardens of Rimini are wrapped in love's sweet thoughts and rhapsody, and are irresistably drawn in each other's embrace, kiss and stand transfixed.

Pepe, spying every movement of the couple, dashes from his place of hiding and hastens to Lanciotto's camp, running through the wood and glen like a maddened hound. He reaches Lanciotto's tent, informs him of his wife's and brother's unfaithfulness, only to meet the cripple's wrathful indignation and contempt. The shaft of venom has been sunk deep by Pepe into the heart of Lanciotto, urging him to mount his horse and gallop furiously in the midst of an approaching storm to his palace, there to learn the truth of the jester's report.

As the lightning flashes and the thunder roars he reaches the portals of his home, throws aside the curtains and beholds his wife in the embrace of his brother. With terrible denunciations and uncontrolled anger he draws his dagger, raises it to kill, when a stroke of lightning, attracted by the glistening steel, glances from the dagger and strikes the two lovers dead. The climax is a conception of dramatic art, inspired genius, sustaining to the end what proves the par excellence of the Vitagraph "life portrayals."

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Selig—No Place Like Home (Com.).....
Selig—The Dull Razor (Com.).....

Tuesday, November 22.

Edison—His Mother's Thanksgiving (Dr.).....995
Essanay—(Title not given.)
Gaumont—Cast Into the Flames (Dr.).....381
Gaumont—A Woman's Wit (Com.).....595
Vitagraph—Suspicion (Dr.) .....

Wednesday, November 23.

Edison—Through the Clouds (Dr.).....1000
Kalem—The Lad from Old Ireland (Com.).....1009
Pathe—How Rastus Gets His Turkey (Com.)...598
Pathe—Wonderful Plates 397
Urban—Behind a Mask (Dr.).....516
Urban—Nantes (Scenic) 450

Thursday, November 24.

Biograph—His New Lid (Com.).....503
Bolgraph—Not So Bad as It Seemed (Com.).....432
Lubin—Romance of the Lazy K Ranch (Dr.)....
Melies—The Cowboys and the Bachelor Girl (Dr.)
Selig—The Merry Wives of Windsor (Dr.).....1000

Friday, November 25.

Edison—A Daughter of the Mines (Dr.).....995
Pathe—Isis (Dr.) 492
Pathe—A Dog's Instinct (Dr.).....478
Kalem—The Roses of the Virgin (Dr.).....1000
Vitagraph—A Four-Footed Pest (Com.).....
Vitagraph—The Statue Dog.....

Saturday, November 26.

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Gaumont—(Title not given.)
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Independent Film Stories.

AMERICAN.

STARLIGHT'S DEVOTION.—Back in the East, Dick Carewe loved Ethel Morgan. He was poor, and she was a daughter of wealth. Dick's fine manhood and sterling qualities awakened an all-devouring love in Ethel's heart. Their troth was pledged, and Ethel's father was consulted. Mr. Morgan had struggled hard for his wealth. His money had blinded him against righteousness, and in a spirit of mercenary prejudice he repulsed Dick.

Resolved to obtain his loved one, Dick resolved to obtain the fortune Morgan demanded his son-in-law should possess. The land of opportunity, the West, called him. He bade his sweetheart good-bye, and with her locket about his neck left for the West and opportunity, vowing not to communicate with Ethel until he was ready to return and lay a fortune at her feet, or rather her father's feet.

Lone Gulch was his destination, and once there he began prospecting. A filter of gold dust in the bed of a stream attracted him and he staked a claim.

His camp was on the edge of an Indian reservation and it was quite natural that he should meet Starlight, a daughter of the tribe. She was a sweet, romantic little thing, and instantly fell in love with Dick. He, unaware of the girl's passion, lavished kindnesses upon her, innocently nurturing her love, until her whole life was wrapt up in him.

Starlight was betrothed to a young brave of her tribe, the choice of her father. The young Indian hated Dick, and vowed a jealous vengeance, inspiring in Starlight a fear for the safety of the white man.

Back home, Ethel was grieving for Dick. Her unsatisfied love was slowly killing her and the family physician, powerless to administer to the love-sick maiden, advised a change of climate. Mr. Morgan owned a ranch in the vicinity of Lone Gulch, and he took Ethel out there to recuperate.

Dick had kept his vow of silence and had never written to Ethel, so she was ignorant of his whereabouts.

Starlight and Ethel became great friends. Perhaps it was the magnetism of their common love that attracted them to each other. Neither was conscious of the other's love for Dick.

The little claim petered out, and the young prospector became discouraged. He resolved to seek his fortune elsewhere.

Wandering over the Arizona desert without water, food or horse, half dead from thirst and exhaustion, Dick fell unconscious at the edge of a cliff overlooking a canyon. The earth gave way and he was plunged into the river a hundred feet below.

Starlight, in her canoe, saw Dick fall, and she rescued him from a watery grave. Fearing to take him to her own people lest the young brave carry out his threat, she fetched bandages and blankets, and under an old tree, nursed Dick back to life.

Accidentally she discovered the locket about his neck, and the realization of his love for Ethel overcame her. She fought a great battle of self-sacrifice and took the man she loved back to Morgan's ranch. Her heart broke when she beheld the greeting of the two lovers and the reconciliation of the father, and she wandered away through the woods until she came to the old tree. With heart-broken devotion she crooned over the spot where Dick had lain while she nursed him. All the wonderful reserve of her race was manifest in the drowning of her anguish. She had loved and lost. She must suffer.

Nature cried out its comfort. The daughter of nature sank into the embrace of the gnarled old tree of centuries, and was soothed by the whisper of the wind in the branches.

LUX FILMS.

IN FRIENDSHIP'S NAME.—We are first shown little Edith with her big playfellow, Jack. Both are great friends, and trouble Edith's papa sorely. Ten years elapse and Edith has become a pretty little maiden, whose heart has been captured by a dashing young man, Charlie. The latter asks papa's consent, but his few halting words are only laughed at, and Charlie takes his leave in deep disgust. Meeting Edith, he is severely scolded, that young lady, with delightful feminine inconsistency, first calling him a "silly" and then deciding to run away. She writes a note to her father and packing a trunk, sets off. But she must see her old playmate, Jack, and accordingly a very downcast maiden presents herself at Jack's house. He is greatly pleased by her visit, but when she explains what has happened and how she loves Charlie, Jack—true friend though he is—cannot repress a fury. He loves Edith dearly, but she only returns his affection in a sisterly way. Hardly has Edith related her troubles, when Charlie is announced. He too, has decided to seek the advice of his old friend, Jack, and the latter, after listening to his tale, sends him to join Edith. Meantime papa has read his daughter's note and hastened off to consult Jack. The latter brings the two lovers in, hand-in-hand, and after some little persuasion all objections are removed. With a hearty grip of the hand, the two men take leave of Jack, and then Edith comes to say good-bye. Jack looks lovingly at her, and then embraces the fair form of the one he so truly loves. The lovers leave and Jack, who, in friendship's name, has accomplished so much with sacrifice to himself, is left alone with his own sad thoughts.

POWERS PICTURE PLAYS.

THE NEW MAGDALEN.—Mercy Merrick, a beautiful young English woman, is the victim of a heartless man. When she learns that he is married she is about to commit suicide and is prevented from doing so by Julian Gray, a young curate. Determined to redeem herself, Mercy enlists as a red cross nurse in the Franco Prussian war. Grace Roseberry is on her way to England to be adopted by her relative Lady Janet Roy, and in passing through the lines she is struck by a piece of shell and left for dead. Mercy Merrick exchanges clothes with Miss Roseberry and takes her letter of introduction, goes to England and is adopted as Grace Roseberry and saves her life. Julian Gray, who is Lady Roy's nephew falls in love with Mercy Merrick, not recognizing her as the woman he had saved from suicide. They are engaged to be married. The real Grace Roseberry is about to be taken away as a lunatic when Mercy Merrick's best nature asserts itself and she declares herself to be an imposter and saves the other woman. In a touching scene, Mercy Merrick goes to bid farewell to Julian Gray and to give him his ring, but the noble young minister tells her that she has suffered enough, and as his wife, the repentent Mercy finds a true shelter. This picture is superbly staged and acted and this title on a banner will fill your house.

THOU SHALT NOT KILL.—A Kentucky parson persuades Calab Howe and John Smithson to make a written oath that they will end their feud. Dick, the son of old man Howe gets drunk and shoots at everybody he encounters. He tackles James Danton who, in defending himself kills young Howe. Pursued by mountaineers, Danton seeks refuge in the home of the dead man's father who conceals him from the would-be lynchers. A powerful situation is presented when the old man learns that the man he has saved is the one who shot his only son. The old man is about to slay Danton. He looks at the Bible in which his oath to kill no more is written. He lowers his pistol and sends Danto nback to his family.

ABSENT-MINDED ARTHUR.—A comedy showing the comical doings of a young man who is continually forgetting what he is about. Arthur's funny mistakes when he courts his sweetheart would make a horse laugh. The mixups which follow when he meets another girl on the street and forgets his own sweetheart are funny. The climax is reached when he dons his full dress clothes to call on his young lady and forgets to put on his trousers. Imagine the funny situations that follow. This comedy will, we are sure, evoke one series of laughs. The acting is clever. The story like all Powers comedies and dramas is entirely different from anything done by anybody else.

THANHOUSER COMPANY.

A THANKSGIVING SURPRISE.—Jack Clyde is a rich young fellow who has been brought up by his wealthy uncle in a small Western town. Jack decides that he wants to move to New York, and is indulged in this whim by his uncle, who sends with the lad as valet a faithful old servant, who has his welfare at heart.

In the city, Jack rents expensive apartments, and leads a vain, idle life. Jack's uncle hears of his conduct and devises a scheme whereby he can make a thorough test of the boy. He instructs his lawyers to announce his death, that his entire fortune has gone to charity, and Jack has been left penniless.

Jack is turned out of his rooms and shunned by his rich friends. Among the very poor, whom he formerly despised, he is treated as a comrade. They share with him their last crust, and he ends by admiring them, and falling in love with a humble little flower girl. Jack finally secures a situation as porter at a hotel. His uncle discovers that he is planning to give a Thanksgiving dinner to all those poorer than himself and decides that Jack has learned his lesson.

Jack brings to his poor rooms the few meagre provisions that his week's salary has permitted him to buy. While waiting for his guests to arrive Jack goes to sleep. His uncle and the old servant, who have been watching him closely, seize upon this opportunity to enter Jack's room and substitute for his poor meal a real Thanksgiving feast. The guests arrive, their host awakes, uncle returns, and Jack is assured that his prosperity is real and not a dream.

THE WILD FLOWER AND THE ROSE.—Frank Wilson is the son of an inventor who has perfected an airship model in which Jack is greatly interested, but which neither of them have the money to finance. Wilson tries to interest his wealthy employer, Fisher, but is unsuccessful in the attempt.

However he gains the support of his employer's beautiful daughter, Rose. The old inventor suggests to his son that if he marry Rose they can secure the money to perfect the invention. But Jack spurns the idea, as he is already engaged to marry a country girl, Daisy Lane, who, he believes, loves him devotedly.

Upon learning that Daisy is a heartless coquette, Jack is heartbroken, and goes West to seek a fortune and forget her conduct. Success comes to him quickly, and he returns to tell his father that now, unaided, they can finance the invention.

On the aviation field, Jack once more meets Rose, and confesses to her that it was the memory of her kindness that helped him achieve success. Jack makes a successful flight in the invention—a new style of aeroplane—and in offering her congratulations Rose confesses that she has loved him from the first.

GREAT NORTHERN FILM CO.

KEAN, OR THE PRINCE AND THE ACTOR.—The scenes are laid in London, in the year 1830. Kean, who is admired by all classes, both high and low, receives an invitation to a reception at the house of Count K. The reception is a gorgeous affair, and the scenes thrown on the screen are full of life and animation, and afford splendid scope for the fine photographic quality which is a distinguishing feature of this film.

Among the guests is a prince of the period, a great admirer of Kean's genius, although a reckless and amorous courtier. Anna Damby, a popular actress, is also present, and the Countess of K. The former is secretly and deeply enamoured of Kean, and the Countess also is fascinated by his charming personality. Anna is quick to observe that Kean has eyes only for the Countess.

Following, we are shown Kean, the man of the masses. We find him in a low class inn, in the purlieus of the borough, amidst roystering companions. It is a christening party, and Kean is seen kissing the baby, to the great delight of his boon comrades. They are all drinking together when a dispute arises, and Kean whips off his coat, and after a few rounds, floors his burly opponent.

In the meantime Anna Damby has been pestered with the attentions of a certain Lord M., a man of evil reputation. She rejects him with scorn, and he, knowing her infatuation for the actor, sends her a letter signed "Kean" making an appointment at the inn in the borough. Kean discovers the forgery, and a fine picture shows him exposing Lord M. in front of his friends.

In the evening we see Kean in his dressing-room getting ready for the play. Owing to financial embarrassment he is in a bad temper, and his facial expressions as he "makes up" are excellent character sketches. The Countess calls, and a love scene ensues; she presents him with her photo. Footsteps are heard and the affrighted Countess has just time to slip into another room before the Count enters accompanied by the Prince, who descries the photo, and a violent scene takes place between Kean and the Prince, who discloses his love for the Countess, and declares that he will have no rival in the field. The actor resents interference in his love affairs and gets so furious that he declines to act that night. However, he is prevailed upon by his confreres on the stage not to disappoint the audience.

The next few pictures show the interior of Drury Lane, the crowded boxes and stalls, and the superb acting of Kean on the stage.

Suddenly the great actor catches sight of the Prince flirting with the Countess in a box. Jealousy gets the upper hand, and to the astonishment of the audience he throws aside his acting and walking quickly up to the footlights shouts out a terrible accusation against the Prince. This creates a scandal amongst the audience, and Kean has to be forcibly removed from the stage. The final scenes show the intercession of Anna Damby, and the noble generosity of the Prince, who not only forgives the insult, but once again becomes the devoted admirer and friend of the gifted actor, who learns to appreciate the love and affection of Anna.

ECLAIR.

THE WRECK.—The great Morgan, while on one of his plunderous adventures, sights a drifting raft, on which there appear to be two human forms. He orders a boat to be lowered for an investigation, and his men discover that there are an old man and a young woman adrift on the raft. The two unfortunates are rescued, and relate their story to Morgan, their deliverer.

They tell him that being forced to leave their country, they set sail, but their ship is overtaken by a band of pirates, who claim to be men belonging to the company of the great Morgan. After robbing them, the two are left on the raft to perish. Morgan is outraged at learning that any others should presume to use his glorious name, and sets out to find the villainous offenders. He soon comes across a band of pirates, and the young girl, with much fear, identifies her aggressors. A fight ensues, in which Morgan attacks the band single-handed, and comes out victorious. He then sets the young girl and her father safely on their journey again, bidding them have no fear of further molestation.

True to his ideal of justice, Morgan the Pirate, has once more championed the cause of the weak, and mightily avenged.

A DIFFICULT CAPTURE.—Two policemen are endeavoring to capture a couple of thieves, who seem about to escape with their plunder. Just as the officers are becoming discouraged and are about to give up the chase, a fairy appears and presents them with a magic wand, which, she informs them, will enable them to realize all their wishes.

With this powerful weapon, they decide there is no hurry necessary, and so they leisurely partake of a delicious luncheon and continue the pursuit. The

thieves have endeavored to evade the authorities by jumping into a balloon which immediately ascends and is soon lost to view among the clouds. The police do not hesitate, they immediately wish for an aeroplane, and start a most wonderful chase through the atmosphere. The balloon becomes disabled, and falls to the ground; the thieves leap out, unhurt. At that moment the aeroplane swoops down, the police wish for a cage to surround the villains; as quick as thought, the cage springs up around the runaways and they are captives before they realize the fact.

The two officers then bear their prisoners triumphantly to headquarters where they receive great honors for the wonderful capture they have made.

CHAMPION.

THE INDIAN LAND GRAB.—"Rush the Indian Land Grab Bill through at once if you want to save them." Thus writes the agent of Arthur Smighting, the lobbyist.

The Indians are sending a young chief with companion to Washington as representative before the President and cabinet, to secure justice and proper redress for the fraudulent barter of their lands, to which outrages they have been subjected, owing to their helplessness to prevent it.

Smighting is very much perturbed at this possible hindrance which threatens to upset his apparently successful land fraud, and he immediately convenes a caucus at the capitol of those legislators of his brand who can be "approached" for the ultimate motive of securing the passage of the bill.

To doubly ensure the accomplishment of his desire, he enlists the services of his family, in that he instructs his daughter to exert her charm over the young Indian so as to possibly keep him away from the object of his visit.

Their efforts are successful and the young Indian is installed as a guest at the palatial home of the lobbyist.

The young chief becomes enthralled at the beauty and charm of the girl and it is no difficult matter to make him dance attendance on her constantly. His task is an important one, however, and he manages to fulfill his mission in presenting his people's grievances at the capitol, and he so forcibly asserts the injustice of the enactment of this bill that the weaker element of the opposing forces are compelled to pause.

They, therefore, arrange a conclusive meeting for the following day at one o'clock. The meeting is actually held at 1 a. m., and not at 1 p. m., as the Indian had naturally supposed. By this trick they lost what probably might have been averted had they been present at the essential moment.

To clinch the situation, the lobbyist's daughter held a ball at their home in honor of the guests. In the midst of the dancing, however, an attache at the capitol appears and apprises the Indian of the deception. Spurning the girl who tries to detain him he reaches the rendezvous only to find that the bill has been passed. He argues and denounces, entreats and implores his adversaries, but of no avail. Despondent and humiliated, he returns to his people.

It had required this sudden change of affairs to bring as a shock the realization to the girl that she intensely loves the red man. Determined to undo the wrong perpetrated in the part she played, with earnest entreaties for the righting of wrong, she prevails upon them for a signed statement that will leave the Indians their land.

Hurrying Westward she arrives in time to prevent the summary death sentence being inflicted on the young chief by those whose cause he lost, through her machinations. Leaving the parchment with the tribe, she follows the young red man into the woods, and at his request to return to her people she refuses. Finally he is overcome by her witchery and womanly love and her promise to become his squaw among his people.

NESTOR FILM COMPANY.

A DEAL IN INDIANS.—The two lonesome bachelors were to be lonesome bachelors no longer. Tom's father, the professor, was coming and with him Lucille and her chum, Beatrice. Dick would at last meet his friend's sister, while Tom was none the less delighted at the prospect of again seeing her chum.

The entire party, including Matilda, the professor's maiden sister, arrived. The young people, however, worried very little about the good lady and her brother, but busied themselves in the pleasant occupation of becoming better acquainted.

So the days flew happily by until a lover's quarrel bid fair to spoil both pretty romances. Luckily, at this juncture, an Indian strode past, and when the boys promised to take the party to their encampment where they might behold the noble redman in all his picturesque regalia, the young men were speedily forgiven.

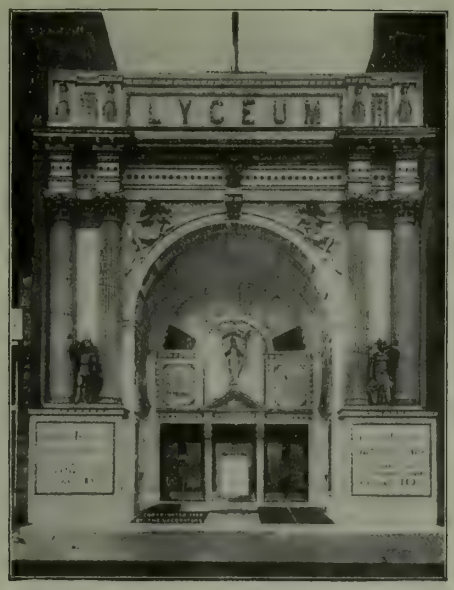
Once at the encampment, the professor insisted upon adopting Chief Pain-in-the-Face as an exhibit when delivering his forthcoming Indian lectures; and, although ignorant of what the old gentleman wanted of him, upon being assured that his services would be handsomely rewarded the young Indian readily consented.

Their opinion of the Indian, however, underwent a sudden change when they beheld his disregard for knives and forks and his intense partiality for the professor's whiskey.

After pocketing his winnings in a poker game with the boys, and disposing of what wine and whiskey he could find, the chief sought the room assigned to him. Instead he entered Matilda's and spying a bottle on the bureau, proceeded to sample same. It proved to be hair dye! With a howl of pain the Indian let it fall and staggered out, while Matilda sat up in bed screaming for help. Hearing the others coming, the poor fellow sneaked into the girls' room and crawled under the bed, where, after Lucille and Beatrice had fled in terror, he was finally found and booted from the house.

The Professor, however, would not hear of his dismissal, but insisted upon the chief being reinstated, or he and the girls would leave for home. A hasty consultation resulted in heading off the Indian, taking his costume, and starting him for the encampment in a barrel, which he held up solely because they insisted. Dick was then painted and carefully dressed in Pain-in-the-Face's regalia; and so completely did it disguise him that not only was the professor fooled, but when the real Indian returned from camp, Lucille actually pulled her chum's hair for allowing the supposed Dick to make love to her.

Here Tom entered with a minister, but sincerely regretted his haste, when he discovered that he had sent his sister out to marry the chief instead of his dear friend. Fortunately, there were no witnesses handy, so that Dick arrived in time to take Pain-in-the-Face's place, greatly to the relief



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of all concerned, even the professor, who was forced to give his blessing, or have a real Indian son-in-law, so Lucille declared.

Chief Pain-in-the-Face was quietly given his salary and requested to return to camp.

The professor's interest in Indians had strangely subsided.

COLUMBIA.

STAGE-COACH TOM.—Tom Allan, the driver of the overland coach, is secretly engaged to Cattle King Osborne's daughter, Rose. The father, suspecting an attachment, has sent Rose to a convent to complete her education. Shortly before her return, Tom receives a letter from her, stating she is coming home for the Summer with her aunt, Sister Angelica. Soon after her arrival, the father interrupts them during a love scene and forbids Tom speaking to her again. The young couple elope and are angrily pursued by the father, who catches them just after the marriage ceremony.

He is furious, discharges Tom, and as his anger grows has him thrown from other positions until the young couple are at starvation point and Tom is almost desperate enough to commit a crime.

Sister Angelica visits them and persuades Tom to allow his wife to plead to her father. It is useless. The old man drives her from the door.

Soon after Sister Angelica is called in a low dance hall to minister to a wounded ruffian and learns of a plot to stampede the horses and cattle and burn the property of Tom's father-in-law.

Panic-stricken, she runs to Stage-coach Tom, the only man near by, and tells him of the plot.

Tom is delighted to learn of his enemy's punishment and refuses to aid him. The nun pleads for him to save his wife's father and finally by force of religious influence she prevails upon his better nature and he rouses a band of cowboys, captures the half breed rustlers and becomes reconciled to his wealthy father-in-law.

THE CATTLEMEN'S FEUD.—This is a romance of the broad prairies of the West—of herds of countless cattle, of man's greed for pastured fields, ripening to resentment until the border is flamed to feud fury. After a thrilling conflict between the ranchers, peace finally triumphs through a union of loving hearts.

YANKEE

THE HEART OF AN ACTRESS.—When Marcelle Gireoux, beautiful, poised, mysterious musical comedy star appeared at the Gayety, and Brisbane saw her, he soon began to take observations. He observed that her presence planted Vesuvius in his heart. He arranged for an introduction at the first opportunity and was admitted behind the scenes, to her dressing room.

Marcelle liked Brisbane and made no secret of it, but he misunderstood her affection for a stronger feeling and imagined his conquest would be an easy one. But hers was a companionable sort of friendship and she allowed him to go no further.

Meanwhile Brisbane was neglecting his home, his business, everything for this woman. He deluged her with endearing letters, showering her with presents. Madly he promised himself to win this ideal of his dreams.

Marcelle, by mere accident learned of Brisbane's home ties and discovers the cause of his wife's broken heart. She realizes what a terrible mistake she has innocently made in leading this man on, so she determines to open his eyes to the fact that their relationship must cease. A note dispatched to Mrs. Brisbane and another to him bring them both to the apartment of the actress, where he is brought to the realization of his folly in the nick of time.

Some time later, Marcelle, with her husband and child, pay the Brisbanes a friendly call and find them happy in each other's love, made stronger each day by the memory of one who lifted the clouds and made the sun to shine in two lives where doubt and despair existed.

ATLAS FILM COMPANY.

SAVED BY A VISION.—Nellie, the sweatshop beauty, was of a romantic turn of mind. She had read of daring knights of old who rescued fair maidens from castles and prisons; of poor girls who won the hearts of millionaires and lived thereafter in luxury; but in Levinsky's cloak shop, where she toiled for a paltry wage, there was no romance in her life—nothing but nerve-racking noise and ceaseless work.

Then she met a man who impressed her as being the ideal of her dreams. He was a buyer who visited the firm and was attracted by her beauty. When he called at her humble home, Nellie's mother wisely gave him to understand he was not welcome. She wanted Nellie to marry Albert, a young student who loved her devotedly.

Angered at her mother's interference, Nellie retired to her room and sobbed herself to sleep. In her dreams she married the man of wealth and became the mistress of a beautiful home; but happiness for her was short lived. She found her husband's social set a maze of sin and corruption, an atmosphere far different from that her fancy had pictured. She realized, too late, that her husband was tiring of her charms. Then he deserted her and she began to sink down to the depths.

In a low dive she sat brooding, her glass of rum untouched. There was a noise of shuffling feet and moving chairs nearby and she turned to find the man who had ruined her life chatting gaily with a sweet-faced girl just a few feet away. Then she went mad. Little red spots danced before her eyes and a voice whispered in her ear, "Kill! Kill!"

The man turned as her fingers tightened on his throat and reading determination in her eyes, tore himself from her grasp and rushed to the door. Screaming wildly, she grasped a bottle and threw it with all her might, but the missile went wide of its mark and crashed through a window. Then the crowd closed in on her and the police came. Fighting like a tigress she strove to escape, but the odds were against her and she fainted. When consciousness returned, she found herself in her own room. Several days later, when Albert and her wealthy suitor both came, Nellie found the task of choosing between them an easy one. Now she knows what happiness means and Levinsky has lost his sweatshop beauty. She's too busy caring for an eight-pound baby boy.

SOLAX COMPANY.

ONE TOUCH OF NATURE.—Rose Creyton, a young country girl, is loved by her old childhood friend, Tom Lawton. While not exactly reciprocating Tom's affection, she is fond of him and, but for the arrival into their quiet village of Richard Hartley, the course of true love would probably have worked out its own salvation. Rose is attracted by the citified manner and "store" clothes of Hartley, to whom her fresh and innocent beauty is a revelation, and they become engaged. Mrs. Creyton is not pleased with her daughter's acceptance of Hartley's attentions and does all within her power to prevent Rose from receiving them. Tom finally musters up courage to propose to Rose, who tells him of her engagement to Hartley and expresses her regret at having to wound her old friend. Tom takes the blow manfully and decides leaving the old village for some far West ern country, in search of forgetfulness. He wishes Rose happines, takes a photograph of her which she gives him, goes West and starts mining. Rose's married life proves a complete failure. Her husband turns out a drunkard and gambler, and she and the little boy who has come to them have a hard time of it. Finally, in an outburst of drunken rage, Hartley strikes his wife and, thinking he has killed her, flees, taking with him the child so that he may not be on hand to testify against him He goes West, and as luck would have it, locates at a mining town close to which is Tom's mine and cabin. Hartley is killed in a drunken brawl and the child, fleeing for his life, runs away, finally falling exhausted at the door of Tom's cabin, just at the moment when Tom, desperate over continued hard luck, decides to end it all The arrival of the boy saves him. Finding that the child has neither father nor mother, Tom decides to adopt him. His luck suddenly changes and to adopt him. His luk suddenly changes and fortune smiles upon the strangely assorted pair For two years they remain together, growing fonder of each other all the time. In the meantime, Rose has been searching everywhere for her lost boy. She finally gets a clue which leads her to the mining town where her husband met death and learns the whereabouts of her boy. Eagerly starting for the place, she finds not only the boy but her old lover. The boy has learned to love Tom too dearly to be willing to leave him.

"IMP."

THE REVOLVING DOORS.—Jack and Mabel and Jim and Alice, two couples who have never met, have reached the same stage in their love affairs; Jack is about to propose an immediate marriage to Mabel; and Jim is also planning to have the nuptial knot tied at once with Alice. Through the exchange of notes, the two couples make appointments to meet in private rooms at the Cafe Bon Bon and both of the young men secure the services of the same clergyman.

The head waiter of the cafe is suddenly taken away and compelled to appear in a police court, and in his haste fails to leave instructions regarding the two rooms assigned to the young couples. The consequence is, that when the young people appear, which they do singly, they have no idea as to the exact room in which they are to meet, but start out to seek each other. Through the unfortunate instrumentality of two revolving doors, with which the rooms are provided, Jack constantly passes Mabel and Jim continually passes Alice, one entering as the other leaves and vice versa.

However, Jack meets Alice at every turn and Jim meets Mabel; Jack meets Jim; and Mabel meets Alice, until all four are convinced that they are being pursued for some sinister purpose by the others.

In desperation, they all four enter the telephone booths and, simultaneously, each one telephones to their intended to ask them why they have failed to appear, as per arrangement. Each one, receiving word that the other has already gone to keep the appointment, they resume the search. Jack and Jim finally compare notes and each tells of the existence of another girl who is flitting about the place and they strike hands in a bargain to find her and bring her forth for the benefit of the other.

The girls meet and enter into the same sort of compact. But when Jack meets Alice and Jim meets Mabel, the girls, imagining that they are still being impertinently hounded, refuse to listen to the attempts of the young men to straighten out matters, and both of them stop up their ears. Jack and Jim retire in desperation. The old clergyman finally arriving on the scene, the trouble is explained to him and he is requested to wait in the corridor and stop and hold all unattended young ladies who come near him. The young men then start out on another search, each one taking an opposite direction.

When Mabel and Alice appear and start to compare notes, the clergyman obeying his instructions, seizes them both around their waists and proceeds to hold them. At this most inauspicious moment, the clergyman's wife enters the corridor and gazing in horror upon this seeming display of the old man's depravity, she attacks him most ferociously. He pleads for mercy and tries to explain, but only the sudden arrival of Jack and Jim, the reuniting of the parted couples and the consequent explanations, save him from physical and social destruction at the hands of his better half.

A CHILD'S JUDGMENT.—The trouble begins when young Mrs. Parker's brother, Bob Jordon, is arrested, charged with a crime, convicted on circumstantial evidence and sentenced to the penitentiary. Mr. Parker believes Bob guilty and refuses to aid him in any way, while Mrs. Parker is perfectly miserable, knowing her brother to be innocent.

Mrs. Parker finally receives a letter from a friend, advising her that her brother's escape from the penitentiary is about to be accomplished and requesting her to take care of him when he arrives. She shows this letter to her husband and asks his aid, but he not only refuses any assistance whatever, but informs her that if he finds her brother, he will turn him over to the authorities.

Bob arrives while Parker is out and is joyfully received by Mrs. Parker, who secretes him until she purchases a disguise for him. After he is completely disguised, she forces him to accept some money, and just as he is about to leave and while she is giving him a farewell embrace, Mr. Parker enters and not recognizing Bob, heaps the basest of accusations upon his wife's head. Bob steps forward to explain, but is prevented by his sister, who places her hand over his mouth and facing her husband, bids him believe what he will. This so enrages Parker that he attempts to strike her, but is prevented by Bob.

At this instant, the only child of the Parkers, a little daughter, comes into the room and runs to her mother. Tearing the child from the mother's arms, Parker orders the brother and sister out of the house and tells the latter that he never wants to see her face again.

Bob and Mrs. Parker take a cheap apartment in the neighborhood, where the wife and mother sits grieving for her husband and child, while Parker is just as miserable in his home, grieving for his wife.

One day, the nursemaid takes the little one out into the park to play and while the child is thus engaged she amuses herself by flirting with a policeman. Bob happens to be passing and noticing his little niece, runs home to his sister and informs her that she now has the opportunity of seeing her daughter once more. Mrs. Parker hastens to the spot and while the nursemaid's back is turned, has a little visit with her child. When she starts to leave, however, the little girl refuses to be again parted from her and insists upon accompanying her, and yielding to her mother-longing, Mrs Parker takes the little one back to her apartment.

The nurse soon discovers the disappearance of her charge and telling her policeman friend to seek for the child everywhere, she runs home and informs Mr. Parker of the loss. He immediately summons aid from the police and scours the neighborhood, and while passing Mrs. Parker's apartment house, sees his little daughter playing with her doll in an upper window.

Rushing upstairs into the room, accompanied by an officer, Parker confronts his wife and asks for his child. The officer, stepping forward, is about to take the child by force, when Parker, overcome by better thoughts, waves him back and says, "No, let the child decide!" The little girl is placed between her parents and his told to choose. The child wavers between the two for a moment and then running to her mother, clasps her arms about her neck. The father, abiding by her decision, then walks sorrowfully from the room.

Bob, who has been concealed during this interview, tells his sister he is going to end it all, and breaking from her, he hurries to the Parker home, which he enters through a window and confronting his brother-in-law tells him he has come to right a great wrong. Parker springs at him with murder in his heart, when Bob removes his disguise and says calmly, "Now you know the truth—hand me over to the police!"

But Parker is so delighted at having his doubts of his wife removed, that his anger fades away instantly, and seizing Bob's hand, he begs him to take him to his loved ones.

Jackson, Tenn.—Corinth is to have a new up-to-date moving picture theater in the near future. W. D. Ament, proprietor of the Elite Theater in this city will be the proprietor of the new enterprise.

Los Angeles, Cal.—A new moving picture theater is being planned for this section which will be known as the Casino.

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AMERICAN.

Nov. 14—Romantic Redskins (Dr.) .....
Nov. 17—The Lure of the City (Dr.) .....
Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.) .....
Dec. 1—A Touching Affair (Com.).....

ATLAS.

Oct. 19—Imperfect Perfectos (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.).....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov. 12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 3—The Cattlemen's Feud (Dr.).....

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920
Nov. 28—The Wreck (Dr.).....565
Nov. 28—A Difficult Capture (Com.).....380

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Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....
Nov. 26—Kean, or the Prince and the Actor....

IMP.

Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995
Nov. 7—Keeping His Word (Dr.) 990
Nov. 10—The Model's Redemption (Dr.) 995
Nov. 14—The Double (Dr.).....995
Nov. 17—Fortune's Wheel (Dr.).....990
Nov. 21—Their Day of Thanks (Dr.) .....
Nov. 24—The Country Boarder (Com.) .....
Nov. 28—The Revolving Door.....
Dec. 1—A Child's Judgment (Dr.).....

LUX.

Oct. 27—Where You Go, I Go (Com.).....367
Nov. 3—Fatty Buys a Bath (Com.).....279
Nov. 3—Her Diary (Dr.) 670
Nov. 10—The Truth Revealed (Dr.).....639
Nov. 10—Bill as a Boxer (Com.).....327
Nov. 18—Bill as a Lover (Com.).....462
Nov. 18—Bloppa In Search of the Black Hand (Com.) 468
Nov. 25—In Friendship's Name (Dr.).....901

NEW YORK MOTION PICTURE CO. ("Bison.")

Oct. 28—A Red Girl's Friendship 1000
Nov. 1—The Fatal Gold (Dr.) .....
Nov. 4—Red Wing and the White Girl (Dr.)..
Nov. 8—The Branded Man.....
Nov. 11—Bud's Triumph (Com.).....
Nov. 15—Flight of Red Wing (Dr.) .....
Nov. 18—An Indian Maiden's Choice (Dr.).....
Nov. 22—True Western Honor (Dr.).....
Nov. 25—Cheyenne Love for a Sioux (Dr.)....

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(By N. Y. M. P. Co.)

Nov. 5—Where Have I Put My Fountain Pen (Com.) .....
Nov. 10—The Black Gondola (Dr.).....
Nov. 12—Foolshead Knows All (Com.).....
Nov. 17—Judge and Father (Dr.) .....
Nov. 19—Foolshead Victim of His Honesty (Com.)
Nov. 19—An Original Palette .....
Nov. 24—Sacrificed (Dr.) .....
Nov. 26—A Chosen Marksman.....
Nov. 26—A Windy Day (Com.).....

AMBROSIO.

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Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....
Nov. 9—A Floating Message.....
Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.).....

NESTOR.

Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970
Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....
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Nov. 15—That Woman Lawyer (Com.).....
Nov. 19—The Magdalene (Dr.) 900
Nov. 22—Thou Shalt Not Kill (Dr.).....
Nov. 22—Absent-Minded Arthur (Com.).....
Nov. 26—The Woman Hater (Dr.).....
Nov. 29—Who Wins the Widow? (Dr.).....
Nov. 29—Wanted: A Baby (Com.).....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....
Nov. 26—So Runs the Wat (Dr.).....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fateful Gift (Dr.) .....
Nov. 11—A Widow and Her Child (Dr.).....
Nov. 18—Her Father's Sin (Dr.).....900
Nov. 25—One Touch of Nature (Dr.).....

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Nov. 8—The Little Fire Chief 1000
Nov. 11—The American and the Queen (Dr.)..1000
Nov. 15—Paul and Virginia (Dr.) 1000
Nov. 18—The City of Her Dreams (Dr.).....1000
Nov. 22—A Thanksgiving Surprise (Dr.).....1000
Nov. 25—The Wild Flower and the Rose (Dr.).1000

YANKEE.

Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...
Nov. 21—Lone Wolf's Trust (Dr.) .....
Nov. 28—The Heart of an Actress (Dr.).....

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Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
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Among the Exhibitors.

Berwick, La.—John Vinson has opened a new moving picture theater here.

Utica, N. Y.—Arthur J. Lux is making arrangements to erect a new theater in Bleecker street.

Los Angeles, Cal.—E. J. Borgemeyer has prepared plans for the erection of a new moving picture theater at the corner of Daly street and North Broadway, for Paul Biel.

Milwaukee, Wis.—Ex-Alderman Klein has secured a permit for the erection of a new moving picture theater at Twenty-fourth street and Lisbon avenue.

St. David, Ill.—William Eddy and Deushane Bros. have opened a new moving picture theater on Main avenue.

Colorado Springs, Colo.—Kohn & Cook are contemplating the erection of a new moving picture theater at the corner of Fourth and Colorado avenues.

Sterling, Ill.—James Capp has been awarded the contract for the erection of a large addition to the family theater here.

San Francisco, Cal.—P. J. M. and Andrew Betelson with C. Larsen will erect a new moving picture theater at the corner of Clement and Nineteenth avenue.

Creston, Iowa.—Loyd & Hooper have opened a new moving picture theater here.

Klamath Falls, Ore.—J. V. Houston has opened a new moving picture theater here.

Joliet, Ill.—Charles Stevens is preparing to open a new vaudeville theater here.

Milo, Ind.—William Reider is erecting a new moving picture theater here.

Lowville, N. Y.—W. H. Hickey will open a new moving picture show here.

Pekin, Ill.—Don C. McClellan has purchased the Idle Hour picture show here.

Los Angeles, Cal.—I. F. Ware will erect a new moving picture theater at 2217 W. Jefferson avenue.

Los Angeles, Cal.—J. F. Ware will erect a new theater at 5001 Monet avenue. Cost $15,000.

Walla Walla, Wash.—A. A. Herring has purchased a half interest in the Star Motion Picture Theater on East Main street.

Rome, N. Y.—J. H. Carroll is having plans drawn for the erection of a new vaudeville and moving picture theater.

Aberdeen, S. D.—Dave Hymore and Arthur Kavanaugh are contemplating the establishment of a new moving picture theater here.

Milwaukee, Wis.—Rice & Glinberg have secured a permit for the erection of a new moving picture theater on North avenue.

Salt Lake City, Utah.—Otis Embree will open a new moving picture theater at Twin Falls.

Petersburg, Ill.—R. W. Heivly has sold the Crown Theater here to Mrs. W. J. Chearey.

Paw Paw Lake, Mich.—J. Vandenfer is preparing to open a new moving picture theater here.

Jerseyville, Ill.—William Stephenson will erect a new opera house here.

Fremont, Neb.—Emil Johnson has purchased the Bijou Theater here from J. W. Glenn, and has taken possession.

Kansas City, Mo.—Joseph D. Fisher and W. A. Everall will erect a new theater at 3229 Troosi avenue. Cost about $25,000.

Delphos, Ohio.—George Brenner of Lima, has purchased the Royal Theater here, and has taken possession.

Rock Springs, Wyo.—Nathan Offer has purchased The Luna Theater here and has taken possession.

Windsor, Colo.—J. H. Daly of Burlington, Ia., has opened a new moving picture theater here.

Myerstown, Pa.—E. C. Wentz of Lebanon is preparing to open a new moving picture theater here.

Batavia, N. Y.—Henry Ling has disposed of his moving picture theater on Main street to Mrs. Clara Hester.

Chenoa, Ill.—Claggett & Dexter have sold their moving picture theater here to Roy Payne of Lexington and D. J. Starkey of this city.

Evanston, Ill.—The Evanston Amusement Company is preparing to erect a new theater on the Carney property, on Sherman avenue.

Chicago, Ill.—Frank O'Brien has secured a permit for the construction of a new moving picture theater at 718 Forty-seventh street. He lives at 4760 Champlain avenue.

South Bend, Ind.—Ezra Rhodes and associates are planning to open a new moving picture theater here.

Carson, Mich.—A. O. Meyers has sold the Vaudette to John Brice and Charles Button, who have already taken possession.

Temple, Texas.—G. Brotherman has purchased a lot on South First street, upon which he will erect a new moving picture theater.

Calumet, Mich.—A. G. Ludwig has opened a new moving picture theater here.

Cloquet, Minn.—Fred G. Ostlund and William Sell are preparing to open a new theater here.

Califon, N. J.—Ed Harris of Hackettstown, N. J., has opened a new moving picture show here.

Benwood, W. Va.—Frank Smith and Norman Yoho have opened a new moving picture theater here.

Bridgeport, Conn.—N. C. Lund is preparing to erect a new moving picture theater at the corner of Clinton avenue and State street.

New York City.—A new moving picture theater is being erected on Hoffman street near Pelham avenue for Goldner and Goldberg, which will cost $25,000.

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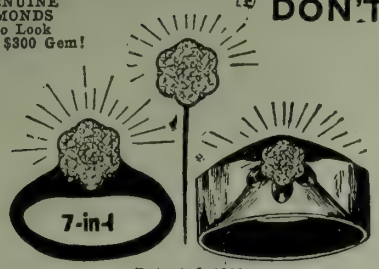

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DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE-WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one, $30; other sizes at $40, $50, $60.

DIAMOND IMPORTERS STRELITZ BROS. EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

Canastota, N. Y.—Moving pictures are being shown at all of the public schools here.

Indianapolis, Ind.—The National Amusement Company. Capital, $10,000. Directors: M. P. McClellan and Robert F. Lucas.

Brooklyn, N. Y.—De Kalb Amusement Company, capital $6,000. Directors: James H. Reynolds, Albert Nowak and William Scott.

Yonkers, N. Y.—Michael Dee will open a picture show on Main street which will be able to seat about 300. The show will consist of moving pictures and vaudeville.

Kansas City, Mo.—A new $25,000 moving picture theater is being erected at 3225 Troost avenue.

Waterbury, Conn.—Waterbury's new moving picture theater will be ready to open within thirty days. The situation of this new enterprise is in the Buckingham building on Bank street.

Asbury Park, N. J.—Walter Rosenberg has leased H. S. Kinmonth's large hall and will convert it into a moving picture palace.

Red Bank, N. J.—E. M. Mansel will give up running his moving picture theater in the Conover building after January 1.

Waverly, N. Y.—The Star Theater has installed a new Edison 1910 model machine.

Greenport, N. Y.—Al Trahern has sold his Auditorium to some moving picture amusement company.

Rock Island, Ill.—Another motion picture theater for Moline is being planned. This enterprise will be on Sixth avenue.

Granville, N. Y.—The carpenters are busily engaged at N. Goldberg's Block, constructing the New Star Theater. The manager, M. H. Whitehouse, intends to make a very comfortable theater with a seating capacity of about 300. All the best moving pictures will be shown.

Parkersburg, W. Va.—Work has commenced for the erection of the new Hippodrome Theater to be built on Fifth avenue by the Hiche Brothers. This house will be able to seat about 1,000.

Bronx, N. Y.—A new moving picture theater is being erected at 1115 Burnett place which will cost about $2,000 and will be under the proprietorship of Michael McAndrews.

Los Angeles, Cal.—Architect F. M. Tyler has completed plans for the erection of a high-class moving picture theater to be erected at the corner of Second avenue and Jefferson street for F. E. Eigert.

Lincoln, Ill.—A new moving picture theater is to open in the Courier building under the management of Mr. Smith.

Salem, Mass.—Charles W. Webster is planning the erection of a new theater here.

Barnesville, Ohio.—Del Shepherd, has decided to open a new moving picture theater in the Doudna building.

Columbus Junction, Iowa.—Justice Knight has purchased the Majestic Theater here.

Huntingburg, Ind.—J. H. Brooks has sold the Electric Theater here to Apolnia Sprauer.

Crandon, Wis.—Harold E. Brady has decided to open a new moving picture theater here.

Sheridan, Wyo.—Thomas Kerby has purchased the Star Theater here.

Ft. Madison, Iowa.—Charles Dodge has purchased the Crown Theater here.

Columbia City, Ind.—H. L. Gelvin has sold the Princess Theater here to James Washburn.

Belle Plaine, Iowa.—Thomas Plasters is making arrangements to start a new moving picture show here.

Miami, Mo.—Claude Wilson and C. C. Gray have opened a new moving picture show here.

Waukesha, Wis.—Geo. B. Frellson of Milwaukee has purchased the Unique Theater on Main street and is now in charge.

Roanoke, Ill.—Alfred Bodhaine is making arrangements to start a new moving picture show here.

St. Petersburg, Fla.—Henry Tonnelier has been awarded the contract for the erection of a new theater here.

Chippewa Falls, Wis.—A. E. Present has sold the Empire Theater here to C. E. Cannon.

Phoenixville, Pa.—Fred C. Newhard is making arrangements to start a new moving picture theater here.

Cincinnati, Ohio.—Thomas Maloney is having plans prepared for the erection of a new moving picture theater at Rockdale and Hickory avenues, Avondale.

McCausland, Iowa.—D. M. Allison is making arrangements to start a new moving picture show here.

Jersey City, N. J.—Architect Walter Hankin has completed the plans and specifications for the erection of a new moving picture theater.

Arenzville, Ill.—J. A. Way has purchased the interest of J. A. Weeks in the Empire theater here.

St. Jacob, Ill.—Hugo Goss and Emil Wasem have opened a new moving picture show here.

Manito, Ill.—Hilst & Blazer have opened a new moving picture show here.

Hailey, Idaho.—W. M. Sharps has sold his interest in the Elite Theater to his partner, W. F. Horne.

Independence, Kan.—R. V. Barkley is completing arrangements to open a new moving picture show on West Myrtle street.

Kenton, Ohio.—Al and Clarence Postle have purchased the Palace Moving Picture Theater from Messrs. Blooms, and have taken possession.

Butte, Mont.—Al S. Bailey, J. F. Stone and A. E. Lowmana have organized a company, and will establish a moving picture theater at a cost of about $15,000.

Buffalo, N. Y.—Charles Farrell has installed in the Fillmore Theater, two Motiographs, spot light, and an entire equipped booth. This is one of the finest and largest of moving picture theaters in Buffalo, costing $50,000.

Tiffin, Ohio.—A prominent Tiffin society woman is making arrangements for opening an up-to-date moving picture theater in Noble's Opera House. Extensive improvements are being made and one of the latest models of moving picture machines is being installed.

Philadelphia, Pa.—A new $20,000 moving picture theater is being erected on Market street west of Fifty-ninth for Benham, Kenin & Raidman.

Pekin, Ill.—The Opera House here has been purchased by some theatrical men who will convert it into a high class moving picture theater.

Allentown, Pa.—The Marshall Opera House was slightly damaged by a small blaze.

Belvidere, N. J.—The Belvidere Opera House is being turned into a moving picture theater by a large amusement company.

Brookline, Mass.—Moving picture shows are barred from Brookline by order of the selectmen of that rich, aristocratic town. This means that the Brookline people will have to pay twenty cents to see a moving picture show. Ten cents for admission and ten cents for car fare.

E. Pepperell, Mass.—The New England Moving Picture Company made a hit last week when they ran their show at the I. O. O. F. hall.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, November 21.

American—Starlight's Devotion (Dr.).....960
Eclair—The Exiled Mother.....920
Imp—Their Day of Thanks (Dr.).....
Yankee—Lone Wolf's Trust (Dr.).....

Tuesday, November 22.

Bison—True Western Honor (Dr.).....
Powers—Thou Shalt Not Kill (Dr.).....
Powers—Absent-Minded Arthur (Com.).....
Thanhouser—A Thanksgiving Surprise (Dr.)....1000

Wednesday, November 23.

Ambrosio—Gounod Ave Maria (Dr.).....
Atlas—Cast Thy Bread Upon the Waters (Dr.)..
Champion—Let Us Give Thanks (Dr.).....
Nestor—A Deal in Indians.....1000

Thursday, November 24.

American—Nothing but Money (Com.).....740
American—A Big Joke (Com.).....220
Defender—Forgiven (Dr.) .....
Imp—The Country Boarder (Com.).....
Itala—Sacrificed (Dr.) .....

Friday, November 25.

Bison—A Cheyenne Love for a Sioux (Dr.).....
Lux—In Friendship's Name (Dr.).....901
Solax—One Touch of Nature (Dr.).....
Thanhouser—The Wild Flower and the Rose (Dr.) 1000

Saturday, November 26.

Columbia—Stage Coach Tom (Dr.).....1000
Great Northern—Kean, or the Prince and the Actor .....
Itala—A Chosen Marksman.....
Itala—A Windy Day (Com.).....
Powers—The Woman Hater (Dr.).....

DECEMBER FILM OFFERINGS

We offer for sale in our December list of films some very good bargains. All films are in good running condition at moderate prices, and if you want to have the films renovated, taking out all scratches, etc., the price will be $1.50 per reel extra.

We also have several copies of the Reproduction of the Johnson-Jefferies Fight for sale at $125.00 per copy.

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507 N. Clark Street : : : Chicago

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What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

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We have a little 22 page booklet that explains all the reasons why If you want a better light at ⅓ your present cost, send for it today. It's free.

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C5

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FOR SALE—Two Moving Picture Theaters, in operation. Also an airdome. Address, BROOKLYN, care Moving Picture World.

FOR SALE—Live vaudeville and picture theater. Own electric plant. Owner has other business. $1,800.00 for quick sale. ORA G. FACCETT, care General Delivery, Toledo, Ohio.

FOR SALE OR RENT—Moving Picture Business, complete, 300 seats and stage, in town of 50,000, ten miles from New York. Address BUSINESS, 285 Ryerson St., Brooklyn, N. Y.

SITUATIONS WANTED.

AT LIBERTY—Moving Picture Director having had past six years' experience with the combined firms, Biograph, Edison and Kalem Companies, is open for proposal. Address, C. N., care Moving Picture World.

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FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

SCENERY, Art Panels, Show Paintings. Good work cheap. DAVIS SCENIC Co., 616 N. Center Street, Corry, Pa.

FOR SALE—At a bargain, Edison gas making outfit, practically new. Cost $42.00. Best outfit made. WM. B. HARDCASTLE, Bowling Green, Ky.

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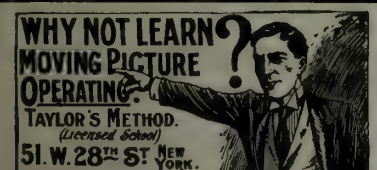

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Phone 1405 Madison Square

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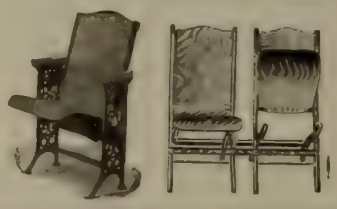

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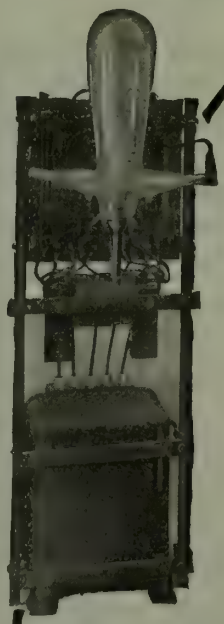

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"A Deal in Indians"

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CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
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CLINE, EUGENE	59 Dearborn Street, Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Building, Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North Ninth Street, Philadelphia, Pa.
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GLOBE FILM SERVICE	1073 East Madison Street, Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 East Fourteenth Street, New York City.
W. E. GREENE FILM EXCHANGE (Inc.)	228 Tremont Street, Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry Street, Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Building, Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake Street, Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam Street, Omaha, Neb.
MICHIGAN FILM AND SUPPLY CO.	1106 Union Trust Building, Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Building, Seattle, Wash.
PARAMOUNT FILM CO.	61 West Fourteenth Street, New York City.
PARAMOUNT FILM CO.	428 Ninth Street, N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch Street, Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington Street, Chicago, Ill.
SWANSON-CRAWFORD FILM CO.	723-734 Century Building, St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior Street, Toledo, O.
VICTOR FILM SERVICE	Prospect and Huron Streets, Cleveland, O.
WICHITA FILM AND SUPPLY CO.	112 North Market Street, Wichita, Kan.
WESTERN FILM COMPANY	108 E. 4th Street, Los Angeles, Cal.
WESTERN FILM EXCHANGE	307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITION:

CHICAGO FILM EXCHANGE	48 Jackson Boulevard, Chicago, Ill.

EXHIBITORS! **Consult the Above List of Exchanges Buying Nestor Films! It Has Names to Conjure With and to Do Business With!**

The Mirror Screen Has Revolutionized The Moving Picture Industry

Don't take our word for it—Read what those who know say about it.

Mr. J. Austin Fynes of Riverside Drive, New York, Pioneer Moving Picture man of America, for 15 years General Manager B. F. Keith's enterprises writes: "I regard the Mirror Screen as absolutely the most important invention that has yet come forth in our business, because it will kill present criticism of dark houses. Over here in New York, an ordinance has just been put forward, making lighted theaters a requisite for license. The Mirror Screen will comply with this regulation, and I don't know anything else that will or can."

Mr. J. A. Berst, of New York City, Vice-President Gen. Film Co. and also Vice-President of Pathe Freres, writes: "I unhesitatingly endorse the Wonderful Qualities of the Mirror Screen."

Mr. Charles A. Calehuff, of Philadelphia, Pa., the Leader Film Man, says: "I consider the Mirror Screen the MOST WONDERFUL INVENTION of the MOTION PICTURE WORLD."

Mr. Wm. E. Smith, Prop. The Bijou, Fond du Lac, Wis., says: "It has increased my business easily 25 per cent. It has done all that is claimed for it and more—it has put the picture business on a higher plane. People are visiting our theater that were never inside of a picture house before.

A FEW RECENT PURCHASERS OF THE MIRROR SCREEN

T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa.
Chas. Namur, Colonial Theater, Des Moines, Iowa.
M. Angel, Feature Theater, Clinton, Iowa.
Harding & Goldberg, Princess Theater, Omaha, Neb.
W. W. Smith, Grand Theater, Springfield, Mo.
Kunz Bros., Grand Theater, Springfield, Ill.
Moline Amusement Co., Moline, Ill.
Hoof & Johnson, Lyric Theater, Rockford, Ill.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

THE CINCINNATI-BUCKEYE FILM COMPANY

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM AND PROJECTING COMPANY, 309 Arcade Bldg., Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference:—SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

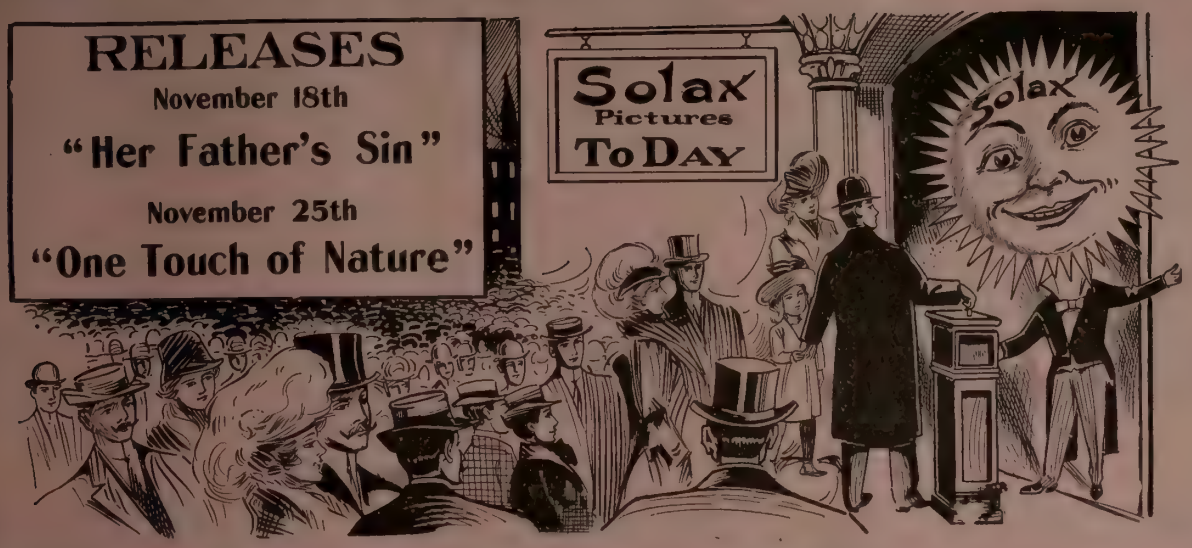
THE CINCINNATI-BUCKEYE FILM CO.

315-317 W. Fourth Street
CINCINNATI, OHIO

309-321 Arcade Building
DAYTON, OHIO

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

RELEASES
November 18th
"Her Father's Sin"
November 25th
"One Touch of Nature"



SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

TALK Solax!

"The Best Film Made"

SYNOPSIS

"HER FATHER'S SIN"

Harold Crosby in a drunken rage kills his wife. His little daughter Helen sees his action and notifies Police Inspector Berg. A few years later Helen is adopted by a wealthy woman. Police Inspector Berg torments Helen, driving her from one home to another, because of knowledge of her father's crime. At last a young pastor intervenes, falls in love with Helen, and all ends well.

"ONE TOUCH OF NATURE"

The story deals with the unfaithfulness of a wife who deserts her husband, taking with her their little boy. The deserted husband, after many adventures, becomes wealthy and years later meets his wife. A photograph and the boy's influence bring about a happy reunion.

Every SOLAX FILM is legitimately thrilling—full of life, ginger, snap and go—a photoplay you should feature.

Demand a SOLAX FILM of your Exchange each week. If they cannot supply you, write us.

SOLAX "the best film made"—Released every Friday.

Every SOLAX FILM deserves a share of your advertising.

Make Friday "SOLAX DAY." Show your patrons what "SOLAX DAY" means to them.

Show them SOLAX every week. Hundreds will go to your theatre every Friday—"SOLAX DAY."

We stand behind you with selling helps and our hearty co-operation.

Your name on our mailing list will bring you stories of SOLAX pictures each week. Judge for yourself before you show them to your patrons, why SOLAX FILM is "the best film made."

MOTION PICTURE PATENTS COMPANY LICENSED RELEASE

Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue - - - New York

Sold through THE SALES COMPANY, 111 E. 14th St., New York

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

Glad You're Glad! **TWO YANKS PER WEEK!** More Hoorays!

TWO YANKS PER WEEK

Last week, we told you about our first FRIDAY YANK. Since that time we have shown a sample reel to twenty-two representative Exchange men, whose opinions count for much in the film industry of today. Every man of them placed an order. That we have made a RECORD BREAKER with

Queen of the Nihilists

is the Universal Verdict. Everyone seems glad of our Second Release.

NOTICE TO ALL EXHIBITORS

We want you to turn over to the page where the story of this film is printed. Read it over carefully and then ask yourself whether or not the "MEAT" is there, or better still, send us your name and address and we'll mail a complete cast of characters and synopsis. In the meantime, go to your Exchange and get the first showing of the film, if possible. Find out the exact date you can get bookings for and then ADVERTISE LIKE A BARNUM. We'll send you some dandy photos to help dress up your lobby. We'll do even better, READ ON!

$25.00 For the Best Lobby Display $25.00

We will pay $25.00 in cash to the theatre giving to our "QUEEN OF THE NIHILISTS" the best publicity. Decorate your theatre front and send us a photo, also sample of your program, press notices and any display advertising. Editors of "The Moving Picture World," "Moving Picture News" and "Film Reports" will adjudge the contest, and we will mail New York draft for $25.00 to the theatre they name the winner.

Write for photos, posters and bulletins today.

Queen of the Nihilists

Released Friday, December 2d

COMING, MONDAY, NOV. 28 The Heart of an Actress

The glare of the footlights has lured men on to ruin and disgrace. The star of this story, however, happened to be a real woman. The havoc she wrought in a happy home was recompensed by the sacrifice she made to bring about a restoration of peace.

Whatever You Do---Two Yanks a Week

The Yankeegram is Published Weekly. Your Name, Please

Yankee Film Company

334 E. 32d St. New York City

TELEPHONE 6170 MADISON SQUARE

Write Your Order to the Sales Company

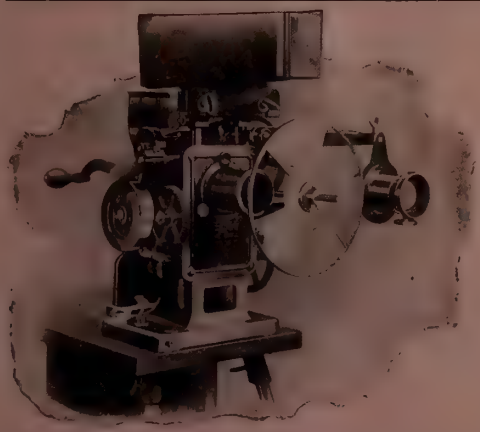
TWO YANKS PER WEEK

Vol. 7, No. 23. December 3, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

Another Territory Conquered :: Europe Surrenders to

Power's Cameragraph No. 6



THE return of our Vice-President from Europe marks the introduction of POWER'S CAMERAGRAPH No. 6 into the European market on an unprecedented scale.

Negotiations with European houses desiring the agency have been under way for nearly a year, but the physical impossibility of producing a sufficient number of machines to meet the home demand prevented the establishment of foreign agencies until this time.

Recent increases in manufacturing facilities have placed us in a position to accept foreign business, and our Vice-President accordingly visited Europe in October to conclude the long pending agency negotiations.

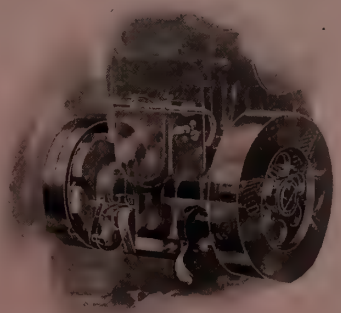
After careful consideration of the applications of a large number of houses for the "POWER'S" agency, the following agents were appointed:

AGENTS FOR GREAT BRITAIN AND IRELAND:
THE WALTURDAW CO. - - - London

AGENTS FOR CONTINENTAL EUROPE:
THE DEUTSCHE VITASCOPE CO., Berlin, Germany

These houses are leaders in their respective territories and their desire for the "POWER'S" agency is another strong testimony to the merits of **POWER'S CAMERAGRAPH No. 6**, in which they have shown their confidence by placing initial orders for one hundred and fifty No. 6 Cameragraphs.

These are the largest European orders ever placed for American moving picture machines, and they mark the recognition abroad (as well as at home) of the superiority over all other machines of



"POWER'S No. 6"

WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturer of Motion Picture Machines

If You'll Only Say "THANHOUSER" to the Exchange Man, You'll Get Two Film d'Perfection as Follows:

Scenes from the THANHOUSER "RIP VAN WRINKLE"

RELEASE OF TUESDAY, DEC. 6

His Thanhouser Photo!

Rip Van Winkle

is here Masterpieced by Thanhouser for your especial edification. Flash a "Rip Van Winkle Soon Here" slide on your screen every night for a week before you run the picture. Post the synopsis on your "Coming Thanhouser" board NOW—THIS MINUTE! Boom the film far and wide. It will live up to all your expectations of it—up to all you say about it We give you the Thanhouser word for THAT! And remember we've never tipped you wrong yet. Have we? Then go ahead and advertise this picture until everyone who knows about Rip Van Winkle, knows you've got his BEST picture. No. 165. Code word, Rip.

RELEASE OF FRIDAY, DEC. 9

The Girl He Left Behind Him

will appeal to everyone who has a sweetheart, had a sweetheart, or is going to have a sweetheart—and we're all in one or more of these classifications! That is, the picture will appeal to EVERYBODY! It's a wonderful film for that reason, and we know you won't let it get past you. Set out now to clinch it.

And on the same reel

The Iron Clad Lover

which is an iron clad comedy success that will be warmly appreciated on the regulation dramatic bill. It's the kind of funny stuff the people positively want. No. 166. Code word, Girliron.

The Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 in depth with glass and easel (6 feet high) complete.

GOES TO YOU FOR $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling

The Greatest Lobby-Display Bargain Ever Known

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

$125,000.00 Theatre Independent Pictures

The "Princess," one of the finest moving picture theatres in America, opened October 11th, in Denver, Colo., with Independent films, and has packed the house every performance. Manager Geo. H. Greaves chose Independent films after a personal tour of the large cities, including Chicago and New York, and a careful comparison of Trust and Independent pictures. QUERY: If it's good enough for the PRINCESS, and thousands of other high-class theatres, is it good enough for you? Here's the

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
DEFENDER—Wm. H. Swanson
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, November 26th, 1910

ALABAMA.

Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 70 So. Clark St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

"We hammer away on QUALITY always, because QUALITY is the salvation of the moving picture business!"

We are going to release an Imp on Monday, December 5th which we believe is the smartest comedy we have ever made—even better than "Fruit and Flowers"—and you remember what a whirlwind that one was. The new release deals with Gerald and Percy who first attempt to become great emotional actors and then enlist in the army. Their troubles lead to a terrifically funny climax in which they are clothed in nothing but barrels. If you want this Imp, which we say again is funnier than any we ever made, tell your exchange to send you the

"ASPIRATIONS OF GERALD AND PERCY"

(Released December 5th)

After that, on Thursday, December 8th comes a magnificent newspaper drama. The scenario was written by a newspaper man who knows the game from printer's devil to managing editor. When you run this Imp, invite the newspaper men in your city to attend a special performance for their benefit. They will be keenly interested and will have more respect for moving pictures thereafter. The title of this release is

"TWIXT, LOYALTY AND LOVE"

(Released December 8th)

Are you doing your share toward getting TWO IMPS EVERY WEEK? Hundreds of exhibitors by constantly ding-donging at their exchanges have compelled them to furnish two Imps every week. You can do the same thing if you will only keep everlastingly at it. No exchange on earth can ignore the concerted demands of wide-awake exhibitors! Get what you are paying for!

Independent Moving Pictures Co. of America
102 West 101st Street, New York
Carl Laemmle, Pres.
All Imp Films Are Sold Through The Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Demand Two Imps Every Week

Demand Two Imps Every Week

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 738

Opera Chairs

The Strongest Made Most Attractive Designs Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO — 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

Why Pay $500 for a Screen

When you can get the same practical results by using

"Mirror-Screenette"

Curtain Paint on your old curtain?
Costs but **$6.00** per Gallon.

It is worth your while to get this paint. It produces what you want—pictures of rich quality, tone, depth, action, as if coming from a mirror.

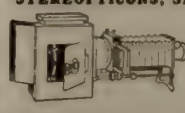
Think of it! Only six dollars, cash with order, charges paid.

Order to-day! Be just to your patrons!

Manufactured only by

THE MELVIN RICE MOTION PICTURE CO.
121 S. Court Ave., MEMPHIS, TENN.

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

For Sale—1,000 ft. reels film, $5 to $25; professional stereopticons, $20; sprocket wheels, any machine, $1 50. Edison, Power's Lubin, machines, new, $100.

For Rent—Film, $1 to $2 per reel per week. Will buy, Passion Play, films, machines.

H. DAVIS . . . **Watertown, Wis.**

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands For Quality!

Release for Saturday, Nov. 28th

KEAN

OR THE PRINCE AND THE ACTOR

Adapted from the play by Alexander Dumas

A magnificent production showing the striking personality of Edmund Kean, the famous tragedian, who was not only a great actor but an intensely human man, and the merit of this film is that it presents in a series of vivid pictures both the idolized actor and the popular man. The film is remarkable for its gorgeous and brilliant scenes. The acting is of the highest possible order, being superbly executed by actors of the Royal Theatre at Copenhagen.

Release for Saturday, Dec. 3rd

The Birthday Present

A Splendid Film with a Fine Story of Human Interest

THE OHAMI TROUPE OF ACROBATS

A capital film showing the truly marvelous performance of the celebrated continental troupe. A tastefully arranged stage and the beautiful costumes of the performers make the film particularly attractive.

Mr. Exhibitor: If you are not getting all Great Northern releases regularly, you are making a mistake of your life.
ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** **EVERY FRIDAY**

LUX FILMS

EXHIBITORS & EXCHANGES:

Look for Lux
Use Lux Weekly
Xenotime with Lux

Feature Lux
Insist on Lux
Lux brings business
Means Larger and
Satisfied Audiences.

GET LUX

GET LUX

Release Friday, Dec. 2nd, 1910

Bill As An Operator

Comedy 485 Feet

Necessity is the Mother of Invention

Dramatic 449 Feet

This reel is guaranteed to tickle every audience that sees it. A ludicrous comedy with a howling climax, combined with a dramatic in which there is also more than a touch of the comic. BE SURE THIS IS IN YOUR WEEKLY PROGRAM, ORDER NOW.

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3427 Stuyvesant **New York City**

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sold only through the Motion Picture Distributing and Sales Company.

THE WEST

that poets write of; that adventurers tell of; that the youth of the country dreams of. On the

Seventh of December

we will immortalize it in a symphony of the plains, entitled

"Hearts of the West"

A reel of romance, adventure and life.

Wednesday is the banner day. It's **CHAMP** day. Demand one every week.

SPECIAL:—Through new arrangements at our factory, we are now able to absolutely guarantee every CHAMP to be as steady as a wall painting and our new stock will stand wear like cowhide. INVESTIGATE!

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

CHAMP

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City
Live Men Are On Our Mailing List—Are You?

Getting Better Every Minute

ATLAS DRAMAFILMS

are showing constant improvement, so the Trade affirms. When hundreds of letters from bright, intelligent exhibitors enthusiastically endorse ATLAS productions we naturally feel we're making good.

We've Made a Great Film with a Dandy Title.

Nature's Nobleman

Released Wednesday, Dec. 7

One of those tense, heart-gripping stories you like to read without stopping. When you see it projected you will agree we could have made this film without a single title. Every scene expresses itself.

It's the sort of a picture you exhibitors like to spread yourselves on in an advertising way, because it's different and better.

More of the same kind coming

WRITE FOR FULL DETAILS

Atlas Film Co.

10 East 15th St., New York City

TWOYANKSPERWEEK

BY THIS TIME most everybody in America is talking about QUEEN OF THE NIHILISTS, that is, everbody interested in Moving Pictures. Every exhibitor is anxious to see this master film on a screen. It is coming out December 2nd, that's Friday and for the following 60 days every man who shows pictures for a living, on the Independent side. will get heavier receipts on account of this added Yankee. Also an opportunity of winning our advertising prize of $25.00. (See last week's ad.)

Another Big Dramatic Nickel Coaxer Coming

Monday, December 5th

IN THE CZAR'S NAME

A thrilling story of Russian cruelty, persecution and cleverness in which are shown those awful acts that cause a nation to throw off the yoke of oppression and cease to submit to the cruelties of semi-barbaric rulers.

One of the better of the ruling class has change of heart through the intercession of the little winged GOD and saves the family of the girl he loves and all flee to the haven of the oppressed under the Stars and Stripes.

Don't Forget——QUEEN OF THE NIHILISTS——December 2nd

We'll mail you posters and photographs if you ask for them

Whatever You Do——TWOYANKSPERWEEK——Remember That

YANKEE FILM COMPANY

334 E. 32d St. = = New York City

TELEPHONE 6170 MADISON SQUARE

Write Your Order to the Sales Company

WALL RECEPTACLES

FOR

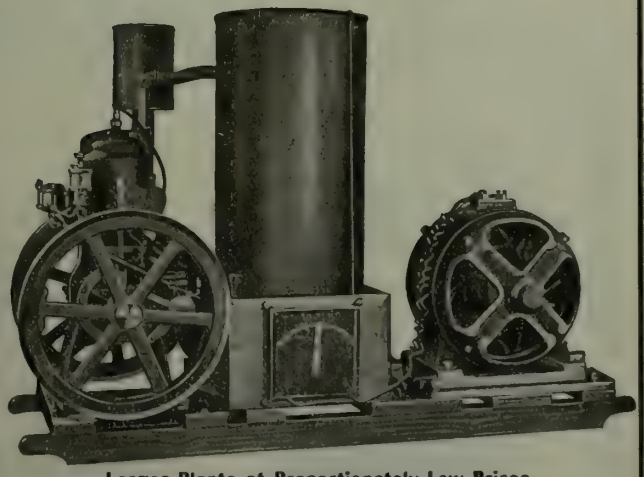
PICTURE MACHINE BOOTHS

Globe Electrical Specialty Co.

363 West 42nd Street - - New York City

Electric Light Plant Complete

$210.35



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c.-p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U.S.A

EVERY TUESDAY **EVERY SATURDAY**

Demand and Insist on

POWERS PICTURE PLAYS

Saturday Release, Dec. 3d, 1910

When the World Sleeps

A weird tale, fascinating as a Poe masterpiece, with stock speculation and suspicion as introductions to the mysterious power of somnambulism. A work of unusual construction, with the power of good acting behind it.

Tuesday "Split Reel," Tuesday, Dec. 6th, 1910

THE MEDICINE MAN

A new moving picture character, treated by a company of comedians and a good story to back it.

2 on 1

THE REHEARSAL

The possibilities of mistaking people's doings when you don't know they are acting are great. Here's a series of "screamable" situations.

Photo Frames with REAL Photographs

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SALES COMPANY SOLE DISTRIBUTERS, 111 East 14th Street

Every Tuesday and Every Saturday

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our productions.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices: Majestic Theatre Building H. REVIER, President

Salt Lake City, Utah

FACTORY: Sugar House Station

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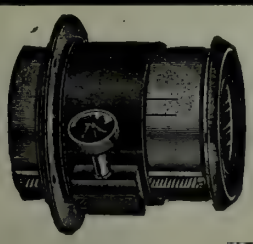

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

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Patent Reissue No. 12,037, 1902

Obedient to the behest of his employers, the editor of the Patent Company's house organ, "The Film Index," prints an article in the November 26 number of that publication headed: "Getting After the Picture Pirates." Mr. Hoff admits that the legal branches of the Patents Company have been "sawing wood and saying nothing for some time." Mr. Hoff knows very well that so long as the $2 per, from bamboozled exhibitors, come in with reasonable regularity; so long as the licensed exhibitors grudgingly pay their royalties into the coffers of the 80 Fifth avenue establishment, there is no occasion for the Patents Company lawyers to do anything but "saw wood and say nothing."

But diminishing sales by some of these deluded licensed picture makers have, of course, made them restive, and so the Patents Company lawyers are forced to do something in order to keep the licensed manufacturers quiet. The licensed manufacturers were persuaded to pay tribute to the Edison-Patents Company on the understanding, if not the pledge, that they would practically have a monopoly. This they are far from enjoying. Fifteen Independent manufacturers are having a cut in, and a very good cut in, too. The licensed manufacturers, therefore, are paying their royalties for practically nothing, while, at the same time, they are watching their sales diminish.

The trust charter, which was referred to in these pages last week, quotes no less than fifteen patents which the Patents Company hold. If we are to believe "The Film Index," these patents are not worth a rap. You never hear of infringements of them. You never hear of trouble arising over the Latham loop or the Albert Smith winding reel, etc., etc. "The Film Index" virtually tells us why these things amount to nothing at all. To quote "The Index," "Suits have been commenced in several instances for the infringements of the Edison camera patent, reissue No. 12,037, 1902." Only this and nothing more!

All sorts of threats are printed by Mr. Hoff against Herbert Miles, William Steiner, C. V. Henkel and Joe Miles. Mark Dintenfass is said to be "in danger." As for the "Kessel-Baumann crowd," whom Mr. Hoff politely calls "a combination of pirates"—well, we do not know what is likely to happen to *them*. To quote W. S. Gilbert: "Something hot with boiling oil in it," we suppose.

Mr. Hoff is not to be blamed or chided for writing what he writes. He has to write what he is told to write

by his employers at 80 Fifth avenue. But it is good at any rate to have an issue clearly defined. It is good to have it established once and for all that patent reissue 12,037, 1902, is the only *raison d'etre* of the Patents Company, "The Film Index," the "licensed" side of moving picture making in the United States and of Mr. Edison's claims to having invented moving pictures.

"Patent reissue No. 12,037, 1902," is a menace to the moving picture business of the world. In the interests of progress, in the interests of freedom of trade, it should be enforced or the bubble burst. Meanwhile it is the duty of the Independents to fight it by every legitimate means. An obvious course is to render it nugatory. There are available at this moment cameras for taking moving pictures which get around "patent reissue No. 12,037." Why do not all the Independent manufacturers provide themselves with and openly use these cameras, and at least clear themselves of the charge of being "pirates and freebooters?" It would, perhaps, please the Patents Company lawyers who could keep on "sawing wood" with the back of the saw while they whistle the familiar air: "Every Little Bit Added to What You've Got Makes Just a Little Bit More."

We shall have some more to say about patent reissue No. 12,037, 1902, in succeeding issues.

Moving Picture Exhibition a Profession.

In that upward and onward march, which has been so often spoken of in these columns, it daily becomes more evident that the exhibitor of moving pictures will become a man of great importance and only those worthy will be able to "fill the bill." Catering to the demands of an enlightened public requires most singular ability; a deep and thorough knowledge of human nature and human needs will be imperative.

Public taste and public morals will also have to be most keenly discerned by everyone seeking to be a caterer to the people's whims and pleasures; also a thorough insight of the requirements of those laws and rules which govern society for the public good. That a good education must be the foundation needs only to be mentioned as a requirement, it is the basis of all intellectual occupations. Already the cheap and incompetent man is proving that he has "had his day," bringing with his limited intelligence the common and the vulgar he finds the "business" growing away from him; he is left stranded on those reefs where lie so many of his kind while "the moving pictures are moving up."

The making of films has now become a great problem. Artists of the highest order are the actors and actresses producing the plays, photographers of ability only are able to reproduce the same. Men of business training and capacity have commercialized the work so that today this part of the moving picture business is a staple industry, employing thousands of professionals and capable citizens. Following these the man who stands between the producers and the public must necessarily be of a higher order than formerly. Happily the "learn the picture business" for a few dollars and "position guaranteed" is no more. Those were days when to be associated with the nickelodeon was not beneficial to one's standing in the community; under the new order of things no one need be ashamed of being connected with this new form of amusement and education, as before very long it will attract and require the same preparation as many other commercial and professional careers.

The Animal in the Picture.

"He loveth most who loveth best all things both great and small." This quotation from "The Ancient Mariner," by Samuel Taylor Coleridge, is often given as an instance of a poet crystallizing the sentiment of human affection towards the animal kingdom. In this sentiment the poets find a fertile theme for their fantasies. One of the many statues of Lord Byron, the poet, shows him as having the effigy of a dog at his feet. The inscription is a quotation from one of his poems on friendship. Of friends, he says, "I only had but one, and here he lies."

The dog and the horse dispute primacy as the friend of man. Most of us are animal lovers. We who write this confess to be lovers of cats, dogs and horses. It will probably surprise and interest the reader to know that round about Twenty-third street, where we are writing this article, we have many dog friends, cat friends and occasionally make a friend of a horse. The other day we were standing on the curb of Twenty-third street looking towards the entrance of this office. We held in our hands some candies that we had just bought. As we stood, we were conscious of something soft rubbing against our hands. Turning, we saw a very beautiful horse who in his undemonstrative equine way was asking us for one of the candies clenched in our fist. Of course we gave the animal one and he seemed pleased. He went on his way presumably rejoicing and accompanied by the smiles of the man in the Lord & Taylor conveyance which he drew.

We have long perceived that the animal is very popular in the moving picture. This is as it should be. There can be nothing very seriously wrong with the man, woman or child who is generally fond of animals. You mostly find that a "dog-man," for example, is a decent sort of man in other ways. This little rule will apply all round. The Pathe people, over in Paris, have a very clever dog who shows surprising intelligence in the work that he has to do. That dog has won tremendous applause for his work. And really, as he poses before the camera at the conclusion of a picture, he seems conscious of the successful part he has borne in making the picture. It is safe to say that that dog has won the love of millions.

More recently the Vitagraph Company have come to the front with dog pictures. A very beautiful collie has figured in several of them. One of these pictures represents the seashore adventures and misadventures of a young couple who were practically brought together by the intelligence of this handsome collie, who unconsciously was the bearer of love messages between them. This beautiful creature acted with as much charm and intelligence, it seemed to us, as any human being. He is and was immensely popular with moving picture audiences, especially the children.

Of course, animal work in pictures is not confined to dogs. The horse often plays a conspicuous part in them. There is no finer subject for moving picture treatment than a horse race. Pathe and other firms have done this sort of thing wonderfully well. Then you have the draught house, the carriage horse and the trick horse; most popular of all, however, is the horse which shows his affection for his master or mistress in the characteristic way of the animal.

Mr. Selig has made a specialty of less domesticated animals than the horse and the dog. Out there, in his great Chicago field, he keeps bears for moving picture purposes. If we remember aright the elephant has figured in a Selig picture. Then, the Selig lion has played a conspicuous part in the Roosevelt pictures. The skin

of that noble animal now adorns the Selig sanctum in Chicago.

Of course the cowboy, the bucking broncho, the Buffalo Bill, the Wild West subjects generally, give opportunity for the inclusion of the horse in great variety. Recently Mr. Kearton showed us wild hippopotamii and real lions. And chiefest popularity amongst the little ones attaches, we have noticed, to Zoological Park studies on the screen.

These discursive reminders, then, will inform the reader how very large a part the animal plays in the modern moving picture. Speaking generally, we cannot have too much of him. Our friend, Pat Powers, is also evidently of the same opinion. He has gone and purchased the white horse on which Maude Adams rode in her play "Joan of Arc." Shrewd Mr. Powers knows that this white horse will look good in a picture and will be popular with moving picture audiences.

If we were to take a census of moving picture theatergoers in this country, we would not be surprised to find that the most popular pictures were those in which animals figured. Observation shows us that they always attract and hold attention. People do not yawn over animal pictures. They do not rise and go out. This is a hint to manufacturers and exhibitors, namely, to make good animal pictures and have them featured.

Besides amusing us, of course, these animal pictures keep us familiar with the aspects of wild and domestic animal life. The animal is always popular in the picture for this reason that the animal has all the capabilities of a human being for showing traits of intelligence, comedy, resource, cleverness—he is, in fact, often very human, doing things in his way which we mortals do in our way.

Exhibitors and others complain in our columns that they cannot get enough of good scenic pictures, or enough of good comedies; they have too many dramas: the pictures generally are not good enough, etc. But we never hear them say that they get too many animal pictures. Probably, if the truth were known, they could do with more. So we throw out this hint to the manufacturer that good animal pictures always please the women and children as well as interest the men. They cannot possibly evoke unfavorable criticism; at any rate, they do not. The animal kingdom will, we hope, long continue to interest moving picture theatergoers.

The Costume Play.

The points of resemblance between the moving picture stage and the ordinary stage outnumber the points of difference. We refer of course to the formulæ adopted for the preparation of the picture plays. Or rather, we should say their respective classification. On the ordinary stage you have comedy, drama, farce, burlesque, costume pieces, etc. You have all these on the moving picture screen. There are many tastes to be catered for. You cannot please everybody in any business, but you can, at any rate, split up your public into so many sections and cater for those sections to the best of your ability. Thus, amongst ordinary theatergoers, there are those who patronize drama, Shakespeare, comedy, individual authors, etc. A glance down the advertisements of the newspapers will show that the theater managers who, after all, are merely business men, first, last and all the time, endeavor to satisfy these various sections of the public to the best of their abilities.

The film manufacturers are confronted by the same problem. Probably they are solving that problem as well as might be expected, considering the youth and still primitive nature of the film business. There is evidently a large public in the moving picture field for the costume play. And amongst the companies wisely catering for this element is the Vitagraph Company, whose reputation for the gorgeousness of their productions is increasing by leaps and bounds. Since last year this company has very sensibly advanced in the production of fine costume and spectacular pieces. We recall with pleasure "A Midsummer Night's Dream," their "Moses" series, their "Elektra," their "Becket" and other masterly subjects. More recently we saw a type of their costume work in "Francesca Da Rimini," a subject which they had already treated some time ago. The impression made on our minds by this picture is that of an appreciation of the marvelous Venetian magnificence set forth in this film. Architecture, scenery, groupings, costumes all appealed to us with such wonderful realism that when looking at the picture, we seemed to be conscious of watching the play of real life and passion in Venetian times. With what distinction the characters on the screen acted and how wonderfully naturally they wore their imposing robes.

The story is tolerably familiar to all. It is that of the forced marriage of a beautiful girl with an ugly man and the natural bestowal of her ante-nuptial affection on a handsomer man. The lovers are finally killed by lightning just as they are discovered by the deformed husband. This scheme has been worked out on the regular stage many times, and never fails to attract. The full story is printed on page 1,248 of the MOVING PICTURE WORLD for November 26.

Our present purpose is to regard the film as a magnificent representation of Italian court life and character worked out in the modern and prosaic atmosphere of Long Island. It is certainly a tribute to the skill of the Vitagraph Company that they can produce such a masterly illusion. One little fact lingers in our memory. It is the splendid manner in which Miss Turner wore her elegant costumes, comporting herself all through the picture like a veritable noble lady of quality. So with the other characters. These well-drilled, well-dressed, well-costumed Vitagraph actresses and actors, as in "Becket" and other notable Vitagraph productions, had thoroughly grasped the sentiment of the story, and did their work in a manner which would have been creditable to them had they appeared on the stage of the New Theater, New York City.

Plays of this kind will always be popular with a large section of the moving picture public, who like simplicity of story combined with grandoise acting, archæological exactitude and sumptuous magnificence in the way of scenery, furniture, costumes and the like. The love of the magnificent is inherent in all of us, though the limitations of our opportunities may interpose barriers to our enjoyment and appreciation of it.

DEATH OF N. H. BROWN.

We very much regret to announce the death of N. Howland Brown, vice-president of the Williams, Brown & Earle Company, of 918 Chestnut street, Philadelphia, which occurred on Thursday, November the 17th, from heart disease. Mr. Brown's death comes as something of a shock, as the last time we saw him in this office he appeared to be in the best of health, and, being comparatively speaking a young man, it was reasonable to anticipate many years of activity before him. For the last two years the Williams, Brown and Earle Company have not occupied a prominent position in the film world, but at one time they did a considerable business with imported films. They relinquished this line on the formation of the Patents Company. In the optical and photographic lines, however, Williams, Brown & Earle were and are exceedingly prominent. Mr. Brown's death will be regretted by many men in the moving picture field and we offer to his surviving relatives and partners our sincere sympathy in his loss.

"Edison: His Life and Inventions." *

A Review by Thomas Bedding, F.R.P.S.

[Second and Concluding Article.]

* "Edison: His Life and Inventions," by Frank Lewis Dyer, General Counsel for the Edison Laboratory and allied interests, and Thomas Commerford Martin, ex-president of the American Institute of Electrical Engineers. Two volumes, illustrated, price $4.00. (New York and London: Harper Brothers.)

We concluded our first review of this book last week, with the promise to devote some little attention to Chapter 21, which consists of about twenty pages. According to our authors, this chapter is perhaps "as significant as any in this biography, because it presents Mr. Edison as the master impresario of his age."!! If it is so significant, why is it so short and unspecific, as we shall proceed to demonstrate that it is? The "master impresario of his age" has, it seems, in virtue of "his phonograph and his (*sic*) motion picture, more audiences in a week than the theaters in America in a year." *His* phonographs we will, for the sake of expediency, concede; but *his* motion pictures? Really, Mr. Edison's biographers are allowing their hero worship to carry them into the domain of exaggeration.

His motion pictures? Mr. Thomas Alva Edison had, as far as we can discover, a very nebulous connection indeed with the origin and development of the motion picture. One of our authorities for this is Mr. Frank Lewis Dyer himself, who in the pages of this journal for December 21, 1907, credits Mr. Edison simply with being "the first, *according to a judicial decision* (our italics), to make a motion picture camera, using a single lens and with a single film, wherein the film is brought to rest and so maintained during each exposure, and is moved forward during each period of non-exposure, the movements being sufficiently rapid to secure the desired number of photographs per second, and the mechanism being of such a character that the photographs shall be uniform and sharp and shall not require cutting up and rearrangement prior to printing." So much for Mr. Dyer on December 21, 1907. Now, in November, 1910, this judicial decision on a disputed patent, makes Mr. Edison, according to Mr. Dyer, the "master impresario of his age." Loyal if indiscreet! Then again: "The nickelodeon is the central factor in modern amusement and Mr. Edison founded it." Are we supposed to believe so? And this: "All that millions know of music and drama he furnishes." Rather broad claim, is it not? A very considerable number of the civilized community would be glad if the phonograph had never been invented.

Before us as we write this review is the Edison "Kinetogram" for November 22, 1910. This house organ, issued with the knowledge of Mr. Dyer, refers to Thomas Alva Edison, "to whom the world owes the moving picture idea." On Page 530, Volume 2 of his book, Mr. Dyer says: "Its real birth was a century earlier." Of course he refers to Plateau, who enunciated the theory of the persistence of vision. If anybody deserves credit in this connection it is Plateau, not Edison. Mr. Edison may have adapted and patented much; he has discovered little. He certainly is not generally credited with, nor does he, in his interviews, claim to possess, inventive genius. The first record of a moving picture having been made on rollable celluloid is that of Friese Greene, an Englishman, who in June, 1890, at Chester, England, showed a camera for taking a series of photographs in rapid succession. We, who write this, have seen those photographs. According to Mr. Dyer, Mr. Edison did not make application for his patent until August 24, 1891. It was not issued until August 31, 1897. It was re-issued on September 30, 1902. On mere chronology, therefore, Edison is right out of it. He was antedated by Greene. He has been antedated by others. These facts dispose of the claims made in his behalf in this book to be the founder of the nickelodeon and the inventor of the moving picture idea. "It is all one piece of sober, careful analysis, and stubborn successful attack on the problem." (Vol. 2, Page 528.) Nothing of the sort. Mr. Dyer, in December, 1907, tells us it was a question of patent claims and patent litigation only. *Tempora nos mutantur!*

We are disappointed with this motion picture chapter in the book about "Edison: His Life and Inventions." It is so painfully sketchy, slight and unspecific. "An idea occurs to Edison in the year 1887." We are not told how that idea was worked out, or if it was worked out. "An experimental camera was made taking 48 pictures a second." Why this was done we are not told. It contradicts theory. In 1889, we are told, he "saw that rollable celluloid was a product which would help him." Flexible supports for photographic work were known long before rollable celluloid was made. And rollable celluloid was not invented at Rochester. However, we have it on the authority of this book that a camera was made in the year 1889, yet it was not protected by patent until August, 1891, nor was the patent issued until August 31, 1897. Why?

This latter date is of considerable significance. In 1895 Lumiere, in Paris and London, quite without reference to Edison, was showing magnificent pictures on the screen; it was not until after the French and English manufacturers had got very busy that patent No. 12,192 acquired any commercial value. Comment is superfluous. By all means let Mr. Edison have every credit for his ingenuity as a patentee, but do, please, let us hear the last of him being assigned the credit of "giving the world the moving picture idea," of being "the founder of the nickelodeon," of being "the master impresario of his age" in virtue of his moving pictures. Edison is not entitled to these distinctions.

We have at hand, as we write this review, one of the most valuable books ever issued in connection with the moving picture. This is Hopwood's "Living Pictures." He, of course, means *moving* pictures. Mr. Hopwood, we may say, was, and probably is, an official of the British Patent Office. In his volume he gives a fine history of the moving picture from all its aspects. He points out that the first intimation of Edison's work in moving picture cameras did not reach England until May, 1891. This was a year after Greene's publication of *his* work. Hopwood, too, expresses astonishment that the Edison patent should have been concealed from public view for six years. The document covers the celebrated adjudicated patent and the perforated film. It certainly was a remarkable concealment.

Chapter 21 in the Edison book concludes with the following pious aspiration: "Let us not think too lightly of the humble five-cent theater with its gaping crowds following with breathless interest the vicissitudes of the beautiful heroine." Brothers, let us think all we can of the humble five-cent theater with its gaping crowds. It is this gaping crowd which indirectly pays Mr. Thomas

Alva Edison, the owner of United States Patent No. 12,037-8 of 1902, exceedingly handsome royalties, which supplies the Motion Picture Patents Company, of 80 Fifth avenue, with their beautiful and palatial offices. It is the humble five-cent theater and the gaping crowd which renders the business of Licensed and Independent manufacturers possible, which is responsible for the existence of tens of thousands of theaters in this country and the daily presence of millions of people in those theaters. But that to any one man now living should be assigned the credit for all this, as well as a large share of the profits, is so preposterous that we enter an emphatic protest against the further promulgation of the fiction. If we remember aright, in the famous judicial decision upon which so much stress is laid by the Edison people, the Judge expressly said that Edison could not be allowed many of the claims that were made on his behalf.

We ought, in conclusion, to say that aside from this unfortunate moving picture chapter, Mr. Edison's biographers have produced a very readable book. It is the sort of thing which may be calculated to act as a stimulant and an incentive to the young American mind. Mr. Edison has "got there." He has made a name and has made money, which is all the American mind seems to care for just now. But with all his fame, wealth and success, Mr. Edison has failed conspicuously in one thing, namely, to invent the moving picture. The book is well printed and bound; has many portraits and other illustrations, and no doubt will be widely read in virtue of the interest—the deserved interest—attaching to Mr. Edison's picturesque personality.

Picture Personalities.

Miss Pearl White.

Pearl White is rapidly making a great name for herself in the moving picture field. We have watched her progress and her work with considerable pleasure. Last week in these pages she was complimented upon her impersonation of Mercy Merrick, in "The New Magdalene." This week, too, her name and personality are in our minds in writing of an imminent Powers release, "When the World Sleeps." In this play Miss White enacts the part of a lady walking in her sleep and does it, to our thinking, perfectly. She is evidently an emotional actress of great intensity.

Emotional actresses on the moving picture stage are none too plentiful. You have any number of women who can look pretty and wear nice clothes, but not so many who can get the deeper emotions over into the auditorium. Miss White is a handsome girl and popular with the Powers Company and all those who meet her. The daughter of a well-known actress, she has played every part from Topsy and Little Eva in "Uncle Tom's Cabin" up to Juliet.

Asked what line of characters she prefers, Miss White said, "I am told that I should devote myself to emotional work. I enjoy playing comedy parts. But then I am very happy when acting any part. The motion picture appeals to me because of the variety of characters I am called on to play, the frequent changes, the delightful outdoor work with the exhilarating rides, etc. I am happy in working under a director. Mr. Golden contents himself with explaining the nature and main characteristics of the character that I am to portray and her relations to the story and then permits me to express myself freely. My motion picture experiences have been valuable to me in developing my capacity for expressing emotion independent of the spoken word. I now realize how the actors in the theater are, except in the great plays, handicapped by the dialogue, the artificial scenery and other limitations."

Miss White, we are convinced, has a great future before her. Popular and excellent as it is at the present time, the Powers picture is destined to occupy even a more prominent position in the public eye than it does at present. Our friend, P. A. Powers tells us this himself, and Mr. Powers knows, of course. So as the Powers picture progresses, Miss White's opportunties will also increase. We predict for her international renown as a moving picture play actress.

The Vitagraph Company is producing the portrayal of "The Last of the Mohicans" by J. Fenimore Cooper. The dramatic situations and the scenic suggestions of this work is an inspiration that should lead to great results. This standard and historical story of the early settlers and the aborigines, the original native Indians, will have a value and interest which has never been seen by the present generation.

Fred Smith, for some months Manager Dechert's assistant at the Bijou, has taken charge of the Auditorium at Fort Lee. Samuel Shaw, of Ridgefield Park, is the capitalist back of this venture. The theater will be open every afternoon and evening and Sundays.

When Mr. Smith left the Bijou the employees united in presenting him with a fitting testimonial of the esteem in which they held him.

North Brookfield, Mass.—The Old Union Church here is being remodeled and will be opened on December 1 as a first-class moving picture theater with a seating capacity of 800. Up-to-date equipment is being installed. It will be known as the Star Theater and will be under the personal direction of Jos. Berthiaume, of Spencer, Mass.

THE PICTURE IN THE CHURCH.

Through the courtesy of Messrs. McMahan & Jackson, proprietors of the Cincinnati Film Exchange, we are enabled to print the portrait of the Rev. Mr. Schribly, pastor of the Grace M. E. Church, Newport, Ky. The Rev. Schribly is a staunch friend of moving pictures and frequently calls upon Messrs. McMahan & Jackson to furnish him with a suitable program for an evening's entertainment in his church. We append a few introductory remarks he made at one of these entertainments because they voice the sentiment of the Rev. Schribly in regard to the potent power of the moving picture for good. His words have the ring of a stalwart leader who will leave the world better for his having lived therein, unlike the carping critic who can only look at the seamy side of life.

(The Rev. Dr. Schribly Says.)

Before we show the film I have a few words that I would like to say to you. What wonders God has wrought! This evening we are going to enjoy one of the greatest discoveries of the century, that of the moving picture films. Now I know how many people feel in regard to the moving picture business, and I believe that in some instances their thought is justified, but in my opinion the phonograph and moving picture machine belong to the greatest inventions of the past century.

There is a picture of a man in the film I have now in my hands who is going to take four steps. In order to reproduce that man going four steps they had to take fifty-one pictures of him and the machine had to be operated at a certain speed to make each impression distinct before it was reproduced; after that film is made and developed we have only the negative, and the positive has to be made off of the film and must again be placed in a machine and run at the same speed it was run before, and we have the picture that is given on the screen.

In the next twenty-five years moving pictures will not only be used at entertainments and theaters, but in universities, and in the near future will do a great work along the educational line. I believe that we are on the threshold of a great revolution in the near future, all objectionable features will be eliminated, and I believe that the good manufacturers ought to be encouraged, for I have the pleasure of stating to you that I believe it is the greatest art ever given to the world.

THE NATIONAL FILM MANUFACTURING AND LEASING COMPANY.

Since the publication last week of our article on "Finance and the Film," we have had an interview with one of the gentlemen who is actively engaged in the formation of the National Film Manufacturing and Leasing Company. From him we were able to learn, and indeed satisfied ourselves, that so far from being merely a financial scheme, the National Company is a sound business proposition. It is the intention of the company when formed to place moving pictures of a novel kind before the public. Moreover, capital is available for the preliminary work of organization which includes the acquisition of existing factories and the prosecution of the business of making moving pictures in a systematic and thorough manner. The proposed operations of the company, as we understand them, are perfectly legitimate and do not merit the unfavorable criticisms that have been directed at them from various quarters. So soon as we have other data in connection with this company we will apprise our readers.

Motion Picture Handbook Now Ready. **Price $1.50.**

"GOUNOD'S 'AVE MARIA.'"

An Ambrosio Feature Release.

Oh! for an open market. If only the policies advocated by J. W. Jennings were in effect now, the silent drama would receive a "boost" that would place it far out of the reach of criticism. If every exhibitor in this broad land of ours could only show "Gounod's 'Ave Maria,'" the clergy, instead of condemning, would praise, the public press would support instead of agitating, and the "scoffers would remain to pray." Take for instance: If the Orpheum of Chicago, the Casino of St. Louis, or the Majestic of Memphis could show some of the wonderful Independent releases, and enhance them with appropriate music by their celebrated orchestras, or if some of the splendid Independent theaters could do the same with some of the really good Licensed releases, wouldn't such a condition tend to improve and elevate the industry quicker and far more successfully than anything that is now being done in the "elevation" line? When will our fondest hopes be realized?

I like Ambrosio releases and thoroughly enjoy the opportunity of seeing them on the screen. Three weeks ago I rode far out in the suburbs just to see "The Slave of Carthage" a second time; yesterday I saw the "Ave Maria" in an exchange exhibition room, and I would give a great deal to have the pleasure and satisfaction of seeing it again in some theater or other, a la Orpheum, with appropriate music.

Beautiful, beautiful, I repeat over and over in my mind, but that is as far as I can go; words fail me to describe this wonderful picture. "Stirred by the sweet music of the violin in the church, Elsie, an invalid, secures an introduction to the musician, who falls in love with her. Complying with her childish whim, he takes her on the lake and plays for the enraptured girl. The escapade is disastrous, for the chill sea air hastens her end, and her dying request is to hear once more the beautiful strains of Gounod's "Ave Maria." The heartbroken musician, unable to bear the loss of the one he loves, ends his life in the sea."

Why don't some of our American manufacturers and producers put out more work of this high standard? This story is an excellent one, but the chances are that put out by some other producer it would have fallen flat. The setting, the detail, the photography, the acting, all are superb. In the first place, the violinist is a musician, not a mere fiddler, and above all, a finished actor. The tender sentiment portrayed throughout the picture impresses you as being sincere, right from the heart; the acting is just as it should be, no premeditated situations, every action on the part of Elsie being spontaneous, resulting from the emotion inspired by the violinist's playing, and on his part created by his love for her.

Enraptured, she requests him regardless of her physician's advice, to take her out on the lake and again play for her the beautiful melody which had been the means of their acquaintance after his rendition of it the first time in the church. The escapade is disastrous, for the chill sea wind aggravates the illness which causes her untimely death, and her dying request is to hear once more "Ave Maria." The heartbroken musician, unable to bear the loss of the one he loves, floats out to sea in a boat, playing his violin in fond remembrance of her, and overcome with sorrow, he ends his life by falling into the water.

As said above, the production in its entirety was superb. In one scene, where the musician is shown reading the note from Elsie, the light and shade effect is wonderful, a detail that would ordinarily have been overlooked by the average producer, is made a very pleasing feature in this scene. And what could be more appropriate than the "Ave Maria" (pray for us) for an invalid to desire to hear, above all other music? And the little details, such as the violinist tuning his violin before serenading his lady fair, reflect great credit on the producers and actors in the picture.

Here is another excellent point: The story was not drawn out to make the everlasting "1,000 feet." It runs about 500 feet, thereby obviating the necessity of working in a lot of useless by-play and unnecessary situations. Even after the death of Elsie the musician does not rave and tear his hair, as is so often the case in many productions his grief is too sincere to permit of any wild demonstrations, he floats slowly out to sea, and without any display of a struggle or feeling of regret at the step he is about to take, ends his life by falling into the water.

I would venture to say that this picture, shown in connection with proper music, will bring tears to the eyes of any audience. It is a sad story, but handled so deftly that its sadness is sweet. It touches the heart. J. C. K.

A few evenings ago I chanced to drop into a hotel not a mile from the intersection of Forty-second street and Broadway and it was my fortune, or misfortune, to land in the company of a film manufacturer, an exchange owner and an exhibitor. I was known to but one of the party, but soon became known to all, and gradually drifted into the spirit of the discussion that was temporarily suspended upon my arrival. The subject of debate was "Who Is Who?" A queer topic, but nevertheless a good one. The translation is, "Who Is Responsible?" In order that the Motion Picture World reader may gain admittance to the ground floor I will give, as briefly as possible, the facts discussed. Who is responsible for the condition of films?

* * *

As I have already stated, I found a representative each of the manufacturer, the renter, and the exhibitor engaged in debate. The exhibitor was blaming the renter for giving him scratched and torn film; the renter was deftly throwing the blame upon the manufacturer, claiming he had been given a film that was not absolutely new, but which had been used as a test on the machine where the productions originate.

* * *

Although not so closely identified with either one of the moving picture branches, I took a chance and jumped into the argument. First I listened to the others and, in brief, this is what they said: The Exhibitor—"You know I pay a good price for my service and the price I am paying entitles me to the best you have on your shelves, but you sacrifice me to hold some new customer, and I get the next best you can give me. I'll not stand for it. If I want scratched stuff I can get it at a far lower price than I am paying you."

* * *

The renter says: "The film you speak of was absolutely new. It had not been out of our office, or run upon a single machine in our office, and I will take an oath that you received it as we did. When you made the kick I called the manufacturer to account. He told me the film was perfect. He is here now and you may talk to him."

* * *

The manufacturer: "Yes, I remember the day Mr. X called me up on the telephone and told me that on account of the scratched condition of the film he was in danger of losing a first-run customer. I investigated the matter and found that when the film left our hands it was all right."

* * *

There was a case of "Buffalo." Everybody was positive. Each looked upon the other as the most despised Ananias that ever provoked the temper of the big oyster of Oyster Bay. "Don't come no 'con' game on me," exclaimed the exhibitor. "I've been up against that before. I paid a nice little bill one time on that. You gave me what you called a new film. It had never been out of the wrappings when I got it, but when it got back into your hands you raised a cry that would have shaken the foundations of Tammany Hall and told me you could not afford to pay for a film for my exclusive use. Do you remember what we agreed upon? Yes, I guess you do. You were to send the film back to the manufacturer and have him decide who was the guilty party. You did so, and showed me the answer. I was the goat, and I paid you like a man, didn't I? I paid you without a murmur, didn't I?"

* * *

"Yes," replied the renter, "you were game, but you don't think for a moment I would saddle anything upon you that I did not think you should carry. I put the thing up where I thought it belonged, and the referee decided against you. That let me out, didn't it?"

* * *

At this point I interposed. "Gentlemen," said I, "what did the manufacturer decide?" The answer was quick and decisive: "Why, the scratches and breaks were due to the projecting machine, which evidently was an object of carelessness—the operator was the guilty person. If his machine was not in need of repair he was not keeping it clean. Some particle of dust or something had scraped the film."

Before I could intercede the exhibitor, with no little display of temper, shouted: "Don't come on me again with that. I paid one bill on the dust game, but I'll not pay another. That last film I returned was not up to me or my operator, because I have insisted that his machine be perfectly clean before he starts, and I am there to see that it is." The renter then retorted: "I'll swear that, even had we run the film on our machine, it could not be hurt by us, so it lies between you and the man who gave the film to us."

* * *

It can readily be seen that such an argument might continue indefinitely without the injection of some new fact. Fortunately, an idea occurred to me, and as a mutual friend, I gave expression to it, prefacing my theory with the query as to the possible guilt of the operator. Of course, the exhibitor promptly resented such a suggestion. I then said that possibly the operator of the renter was at fault and brought the most pronounced expression of scorn upon my humble head.

* * *

I was really in a critical position. The only party to the listening trio that smiled upon me was the manufacturer. He was the only one who apparently gave me credit for having common-sense. I felt flattered and asked, "Gentlemen, is it a fact that uncleanliness, reckless grinding, or bad joints made upon the scene, are the only causes for the condition of films as they are so frequently returned to the renters?"

* * *

Well, you should have seen the facial expressions of that renter and exhibitor. It seemed to me that I was an object of—not scorn, but heartfelt pity. They seemed pained that I should know so little about the business. As the exhibitor looked upon me I could almost feel his feelings. I could read his mind. He seemed to be thinking, "That fellow is too dense to live." However, I summoned courage and asked, "What is your answer?" The manufacturer evaded the question by calling upon the waiter to bring another drink. The other two looked upon the whole thing as too foolish for a circus ring. I am confident that if the waiter was not on the job I would have been abandoned with much less ceremony than Wellman and his wise crew left the airship some hundreds of miles from the course it was supposed to be following.

* * *

To bring off the climax, the exhibitor said, with no little display of arrogance and a pronounced tinge of resentment: "Tell us what you know, or think, or think you think. Enlighten us with your profound thought, you dummy. Perhaps you may convince us that we do not know anything about the business. Come on, you sublime condensor of troubles, we may need you yet."

* * *

To tell the truth, I felt like a cat thrown into a millpond. Not even a glance at the beaming countenance of the manufacturer could revive my spirits. But I was convinced I was right. I took one long breath, I glanced one look of defiance, and then relieved myself of this: "Gentlemen, I have put a fair and square question before you, one that in nine out of ten cases would have brought forth an affirmative answer, while the true one is in the negative. In a great many cases the condition of the films is not the fault of either the manufacturer, the renter, or the exhibitor, nor to the willful neglect of the operator, but to the ignorance of the operator of the great importance of keeping the film in true line between the upper and the lower magazine boxes. More than three-quarters of the troubles come from improper alignment."

* * *

"Drink up!" said one of the party with apparent unconcern, but it was apparent that my point had not escaped attention.

CONSTRUCTION DECORATIONS

BY JOHN M. BRADLET.

The Screen and the Colors of the Walls.

The appearance on the market of the mirror screen has aroused the attention of the exhibitor and showed to him that the projection of a picture on a white sheet or canvas will bring out the finest details of the picture. A new invention is always the source of many imitations, and while inventors kick themselves for having missed the chance of presenting the first improved curtain for motion pictures, they nevertheless jump in the fray with all sorts of improvements.

As the exhibitors are questioning themselves to find out if they have the proper screen, they are willing listeners to all the new propositions and these propositions are numerous, as it is impossible to give an accurate list of all the preparations offered to-day. Some of the metallic compositions placed on the market will, in certain cases, give even a brighter light than the mirror screen, but they do not show the details as well. It is a question for the exhibitor to decide if he wants to sacrifice the details for the light or if he prefers a less blinding curtain and obtain the best details of the picture. The mirror screen is a lasting proposition and will show the details in six months, one year or more, as clearly as the first day. On the other hand, the mirror screen is an expensive proposition and for this reason, many of the metallic compositions will answer the purpose of the exhibitors who cannot afford to pay some $300 or $400 for a mirror screen.

The merit of the metallic compositions is the low cost at first. We say at first, as in the course of time we believe that an exhibitor will spend as much as he would for a mirror screen. The metallic compositions or paints will gather the dirt, will change color and, unless the curtains are repainted several times during the year, they will look worse and give worse results than the old sheet screen.

It is not our object to discuss the merits of the different screens and curtain preparations at this time, but we wanted to say a few words on the screen to show that if the curtain plays a very important part on the projection of good pictures, the colors of the decorations of the auditorium play an equally important part.

Many of the moving picture theaters are erected and decorated by local talent, who may know how to build dwelling houses and factories, but who have no knowledge of exhibition hall requirements. We know that architects are not the proper men to design a play house, unless they have made a careful study of acoustics. In the construction of a moving picture theater the acoustics is of little importance, while the attention should be given to the light effects, and this is where most of the architects, builders, decorators and exhibitors are making a grave mistake, in having the interior walls and ornaments of light colors. Such colors will suit an opera house but not a moving picture theater. We have always advocated that sombre colors will bring out better effects from the screen and we have based our opinion not on hearsay or theory but on observation.

As men differ so much on questions of colors and tastes, we concluded that the best way to prove our argument, was to give a practical demonstration. To this effect we had constructed two miniature theaters and said theaters are now on exhibition in the rooms of our Chicago offices, 160 Washington street, where exhibitors passing through Chicago can judge for themselves what effect the colors of the interior walls and decorations can have on the screen.

These two miniture theaters are a conclusive demonstration and a peep at them will soon convince any exhibitor of the necessity of selecting certain colors for his interior decorations and not to leave such an important matter to the local decorator, who has no real knowledge of the needs of motion picture theaters.

As many exhibitors ready to make alterations will not have the time or opportunity to visit our Chicago offices, we give a description of the two miniature theaters: One of these, the one on the left side of the photograph, is finished in the following manner: All the mouldings and plastic ornaments are painted imitation dark hardwood. The center of the panels is of a rich green with the borders in a darker green shade. The ceiling is also finished in green color. The screen fits in a recess, the sides of which are painted a dead black.

The second theater, the one on the right side, has the same ornaments and mouldings, but both the walls and ornaments are finished, like most of our moving picture theaters, in cream color of two different shades. Ceiling and frame of the screen match.

Examine carefully the photograph and, as it is claimed that photography does not lie, be convinced that dark surroundings bring forth the full value of the screen. As the photograph shows plainly that the screen in the theater to the left (the one finished in dark colors) is whiter and offers more contrast with its surroundings than the screen of the light colored theater, we must come to the conclusion that the colors of the interior walls and decorations of a moving picture theater affect more or less the projection of a good picture.

The photograph was taken in daytime, without any projection, but when the light is turned on and a picture projected on the screens of these two miniature theaters, the contrast between the two screens is still greater.

In a light colored theater the light of the machine naturally reflects on the cream colored walls and then on the curtain; and many exhibitors, not acquainted with his fact, blame the operator for a bad light.

While the miniature theater on the left of the photograph is rather sombre in color, it is not gloomy but rich in effects, and when the side lights are turned on the house has a rich soft glow.

We do not exactly recommend the green color, other combinations can be used with the same good results. For instance: Have the panels in a rich red color with the border of still a darker shade and have all the plastic ornaments painted imitation walnut or mahogany and you will have one of the richest interiors that you can wish. When you use green color for your panels and borders you can have the plastic ornaments in either walnut or ebony color. Brown colored walls and the plastic ornaments, imitation old ivory or old oxidized silver would also produce a rich and tasteful interior.

The whole question is to decorate the interior of your house in rather sombre colors and avoid the prevailing idea that a light colored interior is more cheerful to the eye. Remember that when your patrons visit your theater they do not do so to examine your walls but to look at the pictures and they want good and well projected pictures.

As stated above, the two miniature theaters are on exhibition in the display rooms of our Western offices, 160 Washington street, Chicago, Ill., and the attendants will always be pleased to throw a light or a picture on the two screens to give you a practical demonstration. In addition to these two miniature theaters, we are preparing a few panels to show different color combinations.

The sign with interchangeable letters and pictures of the film to be shown is still on exhibition and is attracting many visitors. In a couple of weeks the Chicago office will also have on exhibition a practical demonstration of the side lights.

THE "USUAL THING" IN ENGLAND.

[From The Kinematograph.]

I have, whilst chatting with Mr. Jupp, of the Provincial Cinematograph Theaters, Ltd., and other leading showmen, had it impressed on me that they have tremendous difficulty in finding worthy and suitable subjects each week for their programs. The mediocrity and sameness of the stories, the poorness of the romantic melodrama, the inane knockabout comic, the ridiculous chase, and the all too apparent trick film, may be suitable for any country fair or East End penny gaff, but are quite unsuitable for a West End audience in an up-to-date picture palace, and the consequence is they are faced with a difficulty which seems hard to solve. I have suggested a revival of some of our most popular "back numbers" until such time as manufacturers can go to a wider field for their plots and ideas—and pay liberally for them when discovered.

When Artemus Ward, the American humorist, toured the country with his panorama, more than fifty years ago, he hired local musicians occasionally to furnish music for his pictures. He told of one genius who played "Take Your Foot Out o' the Sand" for the illustration of the children of Israel crossing the Red Sea, and "A Life on the Ocean Wave" for Pharaoh's pursuing army engulfed by the waters. So the problem of appropriate picture music is not altogther a new one; the difference between then and now is in degree rather more than in substance. It is not many years since stereopticon views occupied the position in vaudeville houses now held by moving pictures, and even then some of us tried to fit these pictures with music, though our efforts were limited. Waltzes and marches, interspersed with "Flower Song," "Rock of Ages," "Skeleton Dance," with patriotic songs, was about as far as anybody got.

It is a long step from the old stereopticon views to the splendid moving pictures by our best producers of to-day. Has the music kept pace with it? In some instances—almost. But generally speaking—no. The fact is, the change has been so rapid that we haven't fully realized our opportunities, but the moving picture musician will soon adavnce to a plane as distinctive in type as any phase of musical endeavor.

Our problems are more complex than they seem to be. We have no rehearsals; we know nothing of the pictures until we see them at the first show, during which we must "play something" and at the same time determine on the most fitting music. This entails good guessing and a good memory, and our compensation lies in the fascination of the game and a consciousness of work well done. To those who are good improvisers the task is less difficult, but, if one depends entirely upon impromptu stuff, he is apt to fall into a rut, and that spells "monotony."

We have roughly classified our pictures as scenic, industrial and dramatic. The last has many sub-divisions: tragedy, farce, melodrama, drama, light comedy, burlesque, fairy tales, mythological, biblical and historical plays are the ones most commonly met with and each has its own type of music.

Tragedy (Shakespearean order).—Music is stately, massive and always serious. Marches in "four-four" time; heavy "hurrys" for combats and battles; gavottes and polonaise for "fill-in.' Dances in court dress are usually the gavotte or minuet. No waltzes, two-steps or anything suggestive of modern music. For pathetic scenes use standard numbers or ballads of the period.

Farce.—Lively, snappy stuff; rag and other marches; popular song choruses whenever they can be applied. All comedies should be worked bright and lively from start to finish except where special points are to be made. For example, the funeral march in "A Live Corpse" heightened the absurdity of the situation, and a dirge or other lugubrious tune makes a comedy duel all the funnier. But, generally speaking, comedies (especially farces) move swiftly, and the music likewise.

Melodrama.—More or less of a sensational order. Get in all the local suggestion possible; "Cheyenne," "Idaho," etc., for the cowboy pictures; "Old Kentucky Home" and Southern songs for the South, and so on. Most localities have a song written around them—if your audience knows it—play it. This class of pictures is the most common of all and calls for plenty of dramatic music. "Hurrys," "plaintives," "agitates," and "sneaky" music abound. The contrasts are usually well defined and the changes of music are often abrupt. If you have the gift of progressing from one number to another with a few connecting chords, it helps. The "fill-ins" depend on the character of the picture. Two-steps, rags, waltzes, intermezzos and popular music generally. These pictures are the easiest to work up and the most showy for the musician.

Drama.—Quieter and more refined, but on lines similar to melodrama. Often calls for long and dainty numbers like "Laces and Graces," "Cozy Corner," etc. Sentimental and pathetic like "Apple Blossoms," "Simple Aveu" (though these numbers are good in all pictures). For "fill-ins" use waltzes, marches, gavottes, intermezzos, etc.

Light Comedy.—What is said of farce will apply here also. "Mosquitos Parade," "Lobsters' Promenade" and numbers of humorous quality are useful.

Burlesque.—These are mostly European productions, and the range of the subject is very wide. They are very often of the "Humpty-Dumpty" pantomime order with gymnasts, clowns and quick transformations; the music is generally lively. For demons, magic, etc., J. Bodewalt Lampe's "Vision of Salome" is fine. Th. Bendix also has some fine numbers in this line. "Hurrys," "mysteriosos," are frequently called for.

Fairy Tales.—Waltzes, intermezzos and pretty, graceful numbers generally. Like the burlesque, these pictures vary so much that nothing definite can be suggested. Both kinds of pictures embody all of the elements in any of the others.

Mythological.—I have seen but few of these pictures, and they were of the Greek mythology. The music required was stately, interspersed with mysterious, wierd and agitated music. They are serious pictures.

Biblical.—Of a dignified character throughout. Standard church music and sacred songs. Grandioso movements and ponderous marches in four-four time when marches are required. Nothing suggestive of modern times. An organ, even a small reed organ, can be used with telling effect.

Historical—are martial, romantic and religious. They vary so much that little can be suggested further than to fit the time and nation when possible. Avoid modern music, especially waltzes and two-steps. Often they "work up" like melodrama.

The hints given here are of a general character only, as there can be no fixed rules applying to all alike. However, they cover the ground as far as they go. I have said nothing of the scientific and educational pictures, as they require no special treatment. Any concert music, as selections, waltzes, overtures, etc., will be suitable.

(To be continued.)

PITTSBURG.

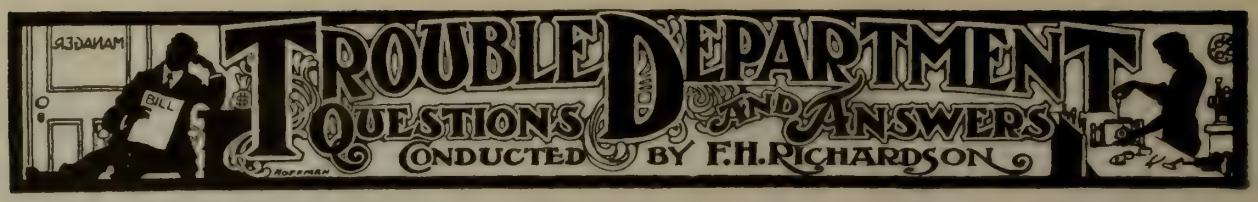
It was my pleasure, while passing through Pittsburg, to meet Mr. A. S. Davis, of the Independent Film Exchange, who knowing my constant work for good music for the pictures, invited me to visit the Olympic Theater on Fifth avenue. There I found an orchestra of five expert musicians, who so well interpreted a Thanhouser production that while captivated, I did not notice on the screen a slight blunder in the picture, a blunder that jumped to my eye the very next day, when I saw the same picture in another theater and butchered by a ragtime pianist. The blunder was that the man who had dived in the water to rescue his sweetheart, appeared on the screen with his hair perfectly dry, well combed and parted as if he had just left the barber chair.

It is a fact, if you have a bad seat, a Merry Widow hat in front of you, a rough usher, a bad light, or ragtime music, you feel in bad humor and then you exert yourself to find fault with something, while good music seems to soothe your nerves.

The manager of the Olympic takes great pains to show the pictures to the best advantage, and the good attendance, with standing room at a premium, fully proves that Pittsburg lovers of motion pictures, recognize the efforts of the owner and manager.

The Olympic is a good sized house with a very spacious lobby of most exquisite design, simple but rich, and all the cheap gingerbread decorations, so common in other theaters, are advantageously replaced by marble and more substantial plaster ornaments. The house is one of the safest ones in the country, having numerous exits leading to a wide corridor running from Fifth avenue to the rear street.

I was much amused, and at the same time pleased, when an usher asked a lady to remove her Merry Widow hat. As the usher made his request in very polite terms, the lady did not get offended but complied with the request. J. M. B.



From Oklahoma.—Hugo, Okla., writes at some length on the light ray proposition, but we have laid that matter on the shelf until receipt of the promised article from the Bausch & Lomb Company, which we hope will clear up the atmosphere. Hugo says: "I am glad to see the operators are getting interested in such questions, since it means better projection. If some of the crank turners of to-day could have been on the road seven or eight years ago, what in the world would they have done? I went West about twelve years ago with a Spool Bank machine and have watched the business grow, learning something new every day. Have tackled current all the way from 50 volts to 750; have projected a picture from 20 feet to 175 feet, and have, in emergency, used a stereo lens for projecting moving pictures. Some day I shall write you some of my experiences on low and high voltages and how I got around different kinds of propositions.

"Now just a word about our theater here in Hugo. It contains 358 opera chairs. We have 115-volt, 60-cycle current and my leads are No. 4 stranded. We get the best pictures that can be had with an Edison Type 'B,' using 12 reels per week Independent service, nothing over 30 days, which is pretty good for a town of 5,500."

Glad to have you relate the experiences of other days, Hugo. Operators used in the beginning, when appliances were crude, to perform some stunts that would make the wiseacres of to-day sit up and take considerable notice, and the relation of some of them cannot fail to be interesting. The man who is proud of the fact that he is "learning something every day" is one who is likely to succeed in almost anything he undertakes. The self-satisfied man who imagines he knows it all will almost invariably be found to really not know much of anything. Your theater seems to be a pretty classy little house for a small town. Did you ever, in emergency, use a condensing lens for a stereo. objective? It can be done.

* * *

Gaslight.—Washington, D. C., propounds the following: "Dear Mr. Richardson—I appeal to you as an authority, to ask the following: Is there any reason why two gas-making apparatuses (with two jets and two limes installed by cutting a hole in the lamp house) could not be used to project a film? Would the heat be too great for the condensing lenses? Which is the best gas-making machine, the Model 'B' (Enterprise Optical Company) or the Edison? Does metallic paint on the screen really show up the picture better than plain muslin? Does the brightness of gas depend upon the quantity of candle or the quantity of gas generated?"

No, Washington, two gaslights could not possibly be used in one machine, for the reason that each light spot has to be a certain given distance from the condensing lenses and opposite its exact center. This, of course, would not be possible with two separate lights. With the Edison gas-making outfit, I am not personally acquainted, but I have used the Model "B" and know it to be an excellent contrivance for the generation of gas. As to metallic paint, it has to be applied exactly right; that is to say, in exactly the right manner, or the results will not be good. An aluminum coated screen is certainly brighter than white muslin. The brightness of the gaslight depends, within certain limits, upon the size of the jet used and the diameter of the lime stick, which latter may be 1 inch or 1¼ inch. With the large tip the 1¼-inch lime stick is usually used. By "candle" you undoubtedly mean the stick of lime upon which the gas jet plays, the incandescence of which produces the illumination.

* * *

Transformer Primary.—Chicago, Ill., writes as follows: "Friend Richardson—There has been a discussion upon a certain point relating to the transformer. I am not going to tell you which is my side and which is the other fellow's side of the controversy, but merely ask you a question that will settle the matter, namely: What would happen if I connected my inductor to direct current lines?"

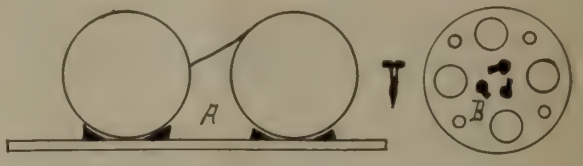
My dear boy, there would not very much of anything happen except that you would get a flow of current on the secondary, which would last about 1-100th of a second and then your fuses would blow.

A Very Useful Idea.—Ashland, Ore. (A. Lundberg, proprietor Star Theater), writes as follows: "The last time I wrote you I placed my own slats in some danger, though I had no intention of slurring any of the operators here in Ashland, but merely to set forth the other side of a certain question. This time I wish to mention a few little things which I have made use of. Possibly others have tried similar schemes, but they have never, to my knowledge, been mentioned in print; it may be that they are not generally known.

"First, to protect the operator from the heat of the lamp house I hang up a common narrow window shade on spring rollers between the operator and the lamp house. It is not at all in the way, and I can adjust the carbons just as easy as though it were not there. The shade can easily be fire proofed. A pull and it is out of the way, since it acts just like what it really is, a spring roller window shade.

"Second, I use a hand-power rewinder, and though it was easy enough to rewind while running the machine, it is difficult to pull out the reel shafts to remove the reels without their dropping to the floor. I, therefore, put a long narrow shelf a quarter of an inch below the edge of release, with raised stops, so that when the reel drops it only falls one-quarter of an inch and cannot roll over because of the stops. (See 'A' in sketch.)

"Third, I found that it requires the most time in threading the machine to put the end of the film under the spring on the takeup reel. It is awkward to get at and with some makes of machines it is very awkward. This is how I remedied the trouble, and it works like a charm: I took off one side of the reel and instead of the taper head wood screws, we put in their place flat head screws, as per 'C' in sketch. I then enlarged the holes in the reel plate and filed slots out from them as shown. (See 'B' in sketch.) The screw holes must be made large enough so that the screw head will slip through. After the film end is fastened under the clip, slip the screw heads through the holes and give the plate a little twist so that the stem of the screw enters into the slot and —there you are. This little device saves a lot of time and aggravation."



Neighbor Lundberg, we certainly thank you on behalf of the readers of the Trouble Department for the first and third suggestions made by you, particularly the third. The sketch shows plainly just what is meant and any operator can easily fix reels for his takeup without much, if any, trouble. As regards the second, or rewinder proposition, I do not like that at all for the very simple reason that I do not believe in any operator rewinding film, or doing anything else while his machine is running, except watch the curtain. That man never stood on two legs who could do two or three things at one time and do them all in the best possible manner. When the machine is running the operator has got all he can attend to if he maintains A No. 1, first class projection, and he has absolutely no business rewinding film. That is a little jacking up for you, Neighbor Lundberg, but I am sure it will be accepted good naturedly. For your other suggestions, you deserve the thanks of every reader of the column.

* * *

Semi-Automatic Tension Regulator.—Santa Barbara, Cal. (Wm. Paige, Victor Photoplay Theater): "I have noticed operators are trying for an automatic takeup tension regulator. I will explain how I solved that particular proposition insofar as the Edison Model 'B' is concerned. Have fastened the weight on the arm of belt pulley to a wire and run the wire up to an old piece of knife switch secured to the machine. By raising or lowering the handle of the switch I tighten or loosen the tension on the belt. I put on a heavier belt;

that is to say, a stiffer one, and run it very, very loose, just so that at the start the takeup reel barely pulls the film into the magazine. There is absolutely no pull on the film at all, and as the reel fills I, if necessary, lower my lever a trifle. Strange to say, however, I seldom have to increase my tension even when the takeup reel is full. It therefore, answers the purpose of an automatic, with the advantage that if I should lose my lower loop I do not have to stop the machine to make a new one, but can at once take off all tension on the film and make a new loop while my machine is still running. I, therefore, never have any stops on account of losing my lower loop, and that helps to improve the show, I think. I trust this may be of some use to other operators. I have also a Pathe head and am going to dope up something for that if I can. We are running four reels of licensed film and always have a pleasing bill. I find the Moving Picture World the one best bet in all moving picture publications. In fact, so thoroughly does it fill the bill that we do not subscribe for any other. I always read the Trouble Department first when the paper comes, even though other matters may be demanding my attention."

Neighbor Paige, you will kindly accept a good large wad of our thanks on behalf of the readers of the column. I can see with half an eye that your scheme would work all right with the Model "B," and it would not be any trick at all to rig up a similar device for any other machine. This makes about six different automatic and semi-automatic devices that have been brought to light through the first item in the Trouble Department, and all of these schemes have been thoroughly practical. I think this is a very nice illustration of the value of the Department, if any demonstration of its value is needed. Come again, Neighbor Paige, there is always space in the column for such articles as yours.

* * *

Small Projection Light Plant.—From our good friend, B. W. Merrill, Edgar, Neb., comes the following: "A word as to experience with my own D. C. plant, purchased from the Fairbanks-Morse Company. It is a 9 h. p. special electric engine and a 5 k. w. generator of the same make. As to the regulation, it is better than that of most steam engines. It is guaranteed to regulate within 2 per cent., but on actual test is even closer than that. I have used it about a year and have had no trouble at all. With gasoline at 10 cents per gallon, it produces current at 3½ cents per k. w. I do not have city current in my house at all, since with proper care I have no fear of this machine failing me. The dynamo is 110 volts. With a 60-volt dynamo the plant would not have to be so large, since the number of watts consumed would be less on 60 than on 110. Nevertheless, I advise the use of a 110-volt generator, since it would be easy to connect with the city current, should you wish to use it. I have installed an outside shutter on my Edison machine in such manner that it does not change position when the framing device is used. It has greatly improved the picture. With the shutter outside you can remove the lower film guard and make a larger lower loop, if you wish."

You have our thanks, Neighbor Merrill. Some notes of experience as regards these small light plants are exactly what we are looking for. You say, however, that the engine is a 9 h. p. "special electric engine." I think you must mean special gasoline engine. You are mistaken in one thing. It would be just as easy to connect to the city 110-volt plant if you were using 60-volt dynamo as it would be if you were using 110-volt machine. You would merely have to have things arranged so that when you cut over to the city plant you would cut in some additional resistance. That would be all. The saving through the use of a 60-volt dynamo would be quite considerable.

* * *

Kind Words.—Glenwood Springs, Col., sends in a drawing for the double connection and writes as follows: "I am a pioneer reader of the World and have learned many things from the column, which I am very glad to see increasing in size."

The wiring diagram was very nicely drawn up. The 2-pole, double-throw switch was used, and a single pole knife switch was added to cut in the extra rheostat. Glad you like the column, Glenwood Springs, and shall be glad to hear from you at any time you have something interesting to communicate.

* * *

Alabastine and Aluminum.—From Homer, Ill. (C. B. Burkhardt, manager Homer Park), comes the following: "I notice in the Department where some poor manager, operator or proprietor is up against the curtain question. This is how I improved my curtain a whole lot. I used bleached muslin, sewed to give the required width. I then procured a 3-pound package of alabastine and 1 pound of dry aluminum. In mixing the two together care must be taken, using very little water at first, until the two are thoroughly incorporated, then thin to the required consistency. The muslin should be stretched on a frame or wall where it is to remain, so that when it shrinks it will be perfectly tight and smooth. Have tried this same combination on an old curtain and made a failure of it. It seems as if the texture of the cloth showing through helps out the curtain. I also tried a curtain with aluminum paint and found it a decided failure, since the high gloss caused a mist or, seemingly, veil, to appear in front of the picture. The alabastine and aluminum composition has a tendency to make the picture stand out and make the light show up better. I trust this may help some poor fellow out of trouble."

Many thanks, Neighbor Burkhardt. I have noticed that whenever I get a letter from you it contains an idea. Therefore, I am always glad to see the picture of your park on the envelope. Personally, I am inclined to think that English whiting would work even better than alabastine, though possibly not. That particular combination (aluminum and alabastine) would not have struck me favorably. I am perfectly willing, however, to accept your statement that it is O. K. and on the strength of it recommend it to our readers for trial.

A Ghost.—Ellwood City, Pa., writes as follows: "Friend Richardson—I am running an Edison machine and have constant trouble with red and blue lights appearing across the bottom of the screen. I can fix this by adjusting my carbons, but in the center of the screen there appears a blue spot, which I am unable to eliminate."

Try moving your lamp house back as far as it will go or, if it is clear back, try moving it ahead. If this does not remove the ghost (blue spot) the trouble lies in your condenser, and I shall have to know the width of your picture and the distance from the machine to screen in order to advise your further.

* * *

Keep Your Machine Clean.—From Atlanta, Ga., comes a lengthy letter, in fact, too lengthy to receive space in its entirety. Atlanta calls attention to the necessity of keeping the machine scrupulously clean; also particularly to the importance of thoroughly cleaning the lenses, both projection and condensing. So careful of his machine is Atlanta that when it is not running he covers it with a closely woven cloth hood. He also calls attention to the absolute necessity of placing the operating room in charge of a high class man instead of a $12 a week boy, all of which is eminently correct. Atlanta finishes with the following: "As to Neighbor Crowe's idea of the crossing of the light rays, will say that a beam of light coming from the condenser may be made to cross either in the projection lens or outside of it, dependent upon the adjustment of the arc with relation to the condenser. The light coming from the condensing system would not form an image by itself. A projection lens must be used to form the image and it is this lens that actually reverses the image. If Neighbor Crowe will experiment with the adjustment of his arc with relation to his condensers, he will note that the beam of light can be made to cross at various points. It should, however, cross in the center of the projection lens to get the best results."

There is no doubt but what the operator should keep his machine, lenses and everything else in connection with the operating room clean. There is no doubt but what better results will be had and that the life of the apparatus will be prolonged by so doing. Glad to hear from you at any time, Atlanta, but try to condense matters as much as possible, since space is very valuable.

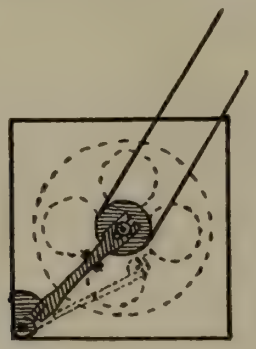
* * *

Bad Film Stock.—A certain machine manufacturer submitted a piece of film, a pair of tension springs and an aperture plate to the Editor of this Department for an opinion as to what caused damage to a film, as an exhibitor claimed large remuneration on the ground that it was the fault of the machine. The lighting of a match proved the stock to be N. I., which fact I suspected as soon as I saw it. Right through one row of sprocket holes ran a clean even split, sometimes at one edge of the sprocket hole, sometimes in the center and sometimes at the other edge. It took about ten seconds to decide that the fault was not in the machine, but in the film stock itself. It was not even necessary to examine the springs and aperture plate to form this opinion, although, of course, I looked at them. This splitting down the sprocket holes was one of the first faults developed after the introduction of N. I. film stock. The fact that the split was sometimes on one side of the sprocket holes and sometimes on the other side proved that it had not been done by the machine. I publish this for the purpose of warning exhi-

bitors that where a film exchange claims damages on account of the non-inflammable film splitting down through the sprocket holes, it will be well to delay payment for same until some competent authority has decided that your machine did the damage instead of the fault being in the stock itself.

* * *

Another Takeup Tension Equalizer.—Brooklyn, N. Y. (Robt. C. Hart, manager), writes as follows: "In reading the World, which I read every week, advertisements and all, I noticed the diagram on page 1,049, November 5 issue, illustrating a tension equalizer device. I have given considerable attention to this matter and noticed that the said device does not appear to make any provision for the magazine. I also note that tension is applied to the driving belt, which appears to me would have a tendency to separate the belt at its coupling, the arm evidently being rigid. I have no machine at present upon which to make tentative trials, but am taking the liberty of enclosing a sketch of the device which I have evolved, which I have had in mind for some time, and of which I propose to make a working model. The interior arm, or lever (which can be curved to conform to the circular magazine), is connected with a shaft passing through the bearing and the wall of the magazine. Upon the exterior end of the shaft is a wedge cam engaging a lever working in a manner which, in turn, operates the tension. When the takeup reel is full the exterior lever rides upon a flat table at the thick edge of the cam, leaving the inner arm up and out of the way while removing the full reel and adjusting the empty one, when it can be again placed in position for the next run, which will restore the tension to its original position. I trust my drawing and explanation are sufficiently lucid for comprehension."



Well, I don't know about that, Neighbor Hart. I may be thick headed, but I fail to understand just exactly how your device works, and I should be very glad to have you submit more complete sketches. So far as I can see, the reel would not remain central in the magazine. If this is true, I believe it would be a serious objection, since magazines are not made very much larger than the diameter of the reels, and the reels are sometimes considerably more than full of film. Won't you please sketch this thing out in such manner that I will be enabled to thoroughly understand it?

* * *

Another Fine Drawing.—Stromsburg, Neb., sends in a most excellent drawing of the triple pole, double throw switch connection and says that he has worked hard on it ever since he read the letter in the column and that, as Brother Crowe says, "It is mighty hard on one's hair." The connections shown by Stromsburg are correct and in some ways it was really the best drawing submitted, in that he used one color of ink to show the live wires when alternating was used and another color to show the live wires when direct was used. One thing that I do not like, Stromsburg, is the fact that you drew the carbons on "jack-knife" set, which would indicate that you are using it yourself. You can take it from me, that is wrong. Yet get a higher candle power that way, but you cannot control your light. I am sorry your drawing came too late for publication, and though you may have added a gray hair or two, I think you will admit that you are benefited by the study involved.

* * *

Steel Carbon Arms.—Chicago, Ill., writes as follows: "I have a ——— lamp and am using heavy amperage D. C. As a general proposition I break a carbon clamp or arm about once a week. Could you suggest a remedy? I am sure the Trouble Department has done a great deal to improve projection here in Chicago, and I have very frequently found operators poring over its pages, studying the various problems presented."

The arms of the lamp you are using are not very strong, Chicago, and the metal from which they are made loses a large percentage of its strength under the action of heat. I would suggest that you have a blacksmith make steel arms and clamps for your lamp, using a pair of the old ones as models. Such a set of arms and clamps probably would cost you no more than $2 or $2.50 and they will last for years. Have them made out of steel, not iron. The resistance of the steel won't amount to anything, since its cross section will be large and the current will only pass through two or three inches of it. I am glad to know that the Chicago boys find value in the Department. I happen to know that a good many who are opposed to the dissemination of knowledge (and there are a few of them right there in Chicago, too) are not above taking a quiet little peek at the Trouble Department themselves.

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Another Three-Pole Switch Sketch.—Cortland Christiani, Washington, D. C., has also submitted a correct sketch of the three-pole switch connection.

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Picture Jumps.—Springfield, Vt., writes as follows: "Am having some trouble with my Power's No. 5. The machine is only six months old and I cannot get a steady picture. Have put in new intermittent sprocket bushings, but the picture jumps just as much as it did before. I am a constant reader of the Moving Picture World and could not keep house without it."

It is possible, Springfield, that the trouble lies in the film. Try a new Pathe film, and if it jumps, that settles it, the fault is in the machine since Pathe perforations are practically perfect. One prolific cause for film jumping is dirt on the face of the intermittent sprocket. Purchase an ordinary tooth brush and with it keep the face of all sprockets, particularly the intermittent, clean. It is also possible, though not probable, that your tension springs are too weak. If so, bow them out with your screwdriver. It is also possible that your intermittent sprocket shaft or the intermittent sprocket itself is not true, in which case, however, the jump would be regular, four times every time the crank goes round. It is also possible that the jumping is not in the machine at all, but is due to vibration in the operating room floor. It is also barely possible that your projection lens tube fits loosely and teters in the jacket. I think you will find the trouble in one of these things. If not, please communicate with me further.

* * *

From the Sunny South.—E. G. Henson, manager The Rex Theater, Charleston, W. Va., writes as follows: "The Moving Picture World, with its many goods things, still continues to be the attraction among my employees every Tuesday night at our theater. I only have one copy, and the boys gather around until it reminds me of a barber shop with its proverbial 'next.' All my papers are kept on file and the 52 copies that come each year make a very large volume indeed, but to that treasury of information I can go with confidence if anything happens in my operating room. When anything happens the extra head is placed in service and the show starts again. I then look over my file of papers, in the Department conducted by yourself, and find nearly every time the answer to my trouble. I think, taking the column from its birth, every question that could possibly be propounded concerning a moving picture machine has been asked. The suggestions made through the column by other operators are of great value, and I believe every one who has the good of the moving picture business at heart and desires to learn more should thank those who suggest these different things. I, for one, like to read where some operator has had a real trouble and, better still, to read where you answer it in your own way, making it so very plain that anyone who is fit to be in an operating room can, from your answer, at once do what has to be done, and do it quick. At last the Imp people have found that we of the South are still on the map and have framed up that splendid picture, 'Dixie.' I put it on for five nights to capacity and now our people have a warm spot for the Imp people. We are about ready to move into our new house, built at a cost of $27,000, the building being 180 feet long by 50 feet wide, seating 900; stage, 50 by 32, 40 feet to gridiron. We have pictures and vaudeville five nights each week, the other nights being devoted to first class road productions. We feature our pictures, not our vaudeville, and if the vaudeville received the applause our pictures do, they would all want to play the Big Town as headliners."

Your words of appreciation are, of course, very pleasing to us, Friend Henson. The Editors of the World are trying to deserve the commendation of their patrons and, judging by the compliments received, we are succeeding. The keeping of the papers on file will, in the course of time,

build you up a library of moving picture information, which will be of great value. I believe you would also find the handbook we have just gotten out of great value to you, since in it the information is crystallized, condensed and indexed. You surely ought to be proud of the new house, and we trust you will have all kinds of success in it. You ought to suggest to the other boys that the World only costs $2.00 per year. If they are going to stay in the business, and rise to the rank of managers, each one should have a file of his own and not depend on yours.

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Sprocket Holes Again.—Shelbyville, Ill., asks how to keep the sprocket holes from showing on the screen.

Shelbyville will find this trouble was dealt with and answered on page 1,170, October 19 issue.

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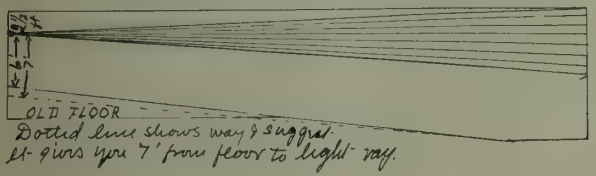
Legal Foolishness.—Pennsylvania writes setting forth the fact that he arrived in New York November 13 with a road show, installed his machine and chased all over Brooklyn and finally to the Park Row Building, New York, in search of a permit or license to enable him to fill his New York engagement, only to be informed that he could register and be examined in the sweet bye-and-bye,—probably in two or three weeks from date of registration. There was nothing left to do but pack up and move on to Philadelphia.

As I have pointed out before, some provision should be made by the department to immediately examine operators in cases of this kind. By reference to page 88, July 9 issue, Philadelphia will see that I have already set forth my views on this subject. I really believe a traveling operator could sue the city and collect damages in case he was refused the right to put on his show, the same as all other traveling showmen do. The city has a right to license, but also a man has a right to work, and a traveling man cannot reasonably be expected to wait three weeks or even five hours for examination. Later: I have been assured that arrangements will be made in the near future to give immediate examination to road show men.

* * *

Change in Theater.—Neola, Ia., asks advice as regards changing the floor of his theater. The present room is 39 feet long, with 12-foot ceiling. He wishes to extend the building length to 61 feet and slope the floor beginning 3½ feet above the old floor at the back end, making a total drop of 6½ feet in 61.



By referring to sketch, it will be seen that raising the back end of the floor 3½ feet and locating the machine lens 2½ feet from the ceiling will leave about 6 feet from the floor to the lower edge of the light ray, with a 10-foot picture. (A 10-foot picture is 7 feet 4 inches high.) I would suggest starting the floor 2½ feet above the old floor at the back end and drop it down 5 feet to a point 8 feet from the front wall, or curtain, thence level. This will give good view of the picture and be plenty steep enough. There willl then be no necessity for raising the ceiling, as Neola seems to think he will have to do.

* * *

Lamp Trouble.—New York City, N. Y., writes that he has a Power's lamp with which he is having trouble. Says no matter how tight he sets up the screws the arms loosen up and knock the carbons out of place; says also that the arms slip off sideways and the feeding screw, or handle, binds. Asks where he can get powdered graphite, says Montgomery & Co. do not sell it.

I would suggest the lamp be taken to the Power's office, 115 Nassau street. There are many imitations of Power's and other standard lamps put out, some of which are practically worthless. This may be one of them. If it is a Power's lamp and anything was wrong, probably that company will make it right. You can get the powdered graphite in one-pound cans of Montgomery & Co.

* * *

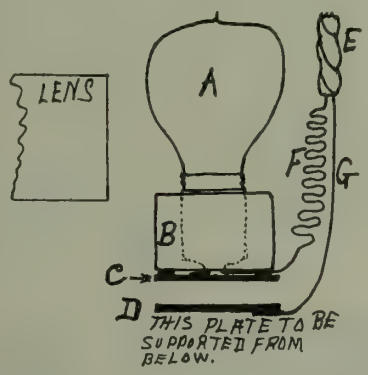
Another Idea.—Audubon, Ia., writes as follows: "A very handy tool for making patches is a small box (cigar box will do), with glass top and a small incandescent lamp inside. By using this contrivance you are able to see just how to scrape your film in patching."

We are indebted to you, Audubon, for the idea? The better way, however, is to set a small strip of plate glass in the top of work bench, or bench on which rewinding is done, placing an electric globe underneath. Audubon also condemns the making of wide patches, patches out of frame, etc., evils with which we are all conversant and which we all heartily wish could be eliminated.

* * *

Bad Patches, Etc.—Los Angeles, Cal. (Wm. H. Hepburn), writes: "The condition of 10 to 24-day stuff out in this country is about the limit, whether through the ignorance, carelessness, or plain don't give a d——edness, I don't know; hence these lines through the column as to the proper way of making patches. Have been with this house about two years, one year as operator and the rest as manager. During that time rank patches have been my main trouble. I will not start a picture out of frame, nor allow it to go out of frame during the run if in any way it can be avoided, and nine cases out of ten it can. Breaks in this house are very unusual, and the patrons do not hesitate to praise the entertainment. There is nothing more disgusting than to have the picture jump out of the frame just at some interesting point, or to have it jump out and stay until the operator happens to look up and notice it. I have my operator look through the lens and frame the picture before he starts, and rarely is the framing lever touched all through the run. When I receive a compliment on the show, I do not swell my chest out and say, 'Behold the great I Am.' As manager I take the credit of selection of program, but the boy upstairs is told of his share and he works for a continuance of the compliments, hence he works for the house, for me and for himself and we all pull together. We wish the column and its able Editor every success."

Neighbor Hepburn sends samples of bad patches and some of them are sure beauties. He also sends a sample made by himself, which is most excellent, though, perhaps, a trifle narrow, being not quite ⅛ inch. A patch that narrow would have to be very well made, indeed, to have sufficient strength. Given the necessary strength, however, the narrower the better.



I would suggest that instead of having the operator look through the lens, Friend Hepburn use a contrivance such as is shown in sketch, "A" being a small incandescent lamp, "B" a block of wood, upon the bottom of which is fastened copper plate, "C." "E" is a flexible light cord containing two wires, "F" and "G." "D" is a second copper plate fastened to something stationary immediately under the front of the projection lens. Solder the short wire of one binding post of the lamp to copper place "C;" attach "F" to the other lamp socket binding post; solder wire "G" to copper plate "D"; arrange so that lamp "A" and block "B" and copper plate "C" can be raised and lowered by a lever. When threading, drop the lamp down, having arranged copper plate "D" stationary so that copper plate "C" rests on plate "D" and lamp "A" will be immediately in front of the projection lens. The contact of plate "C" and "D" complete the circuit and automatically lights the lamp. The light shines through the film so that the operator can see to thread his machine in the frame, of course, moving the revolving shutter out of the way first. Separating plates "C" and "D" breaks the circuit and extinguishes the lamp, which should by a lever be raised high enough to be out of the way of the lens. If more managers would give the operator due credit, improvement in projection excellence would advance more rapidly.

Light Rays.—From North Tarrytown, N. Y., comes an excellent letter on light rays. I am sorry, Tarrytown, but we have laid this matter of light rays on the shelf waiting an article from the Bausch & Lomb Company experts which, by the way, is about due. Until that arrives we will not devote any further space to the light ray proposition. For your suggestion, let me say yours is not the only letter held up.

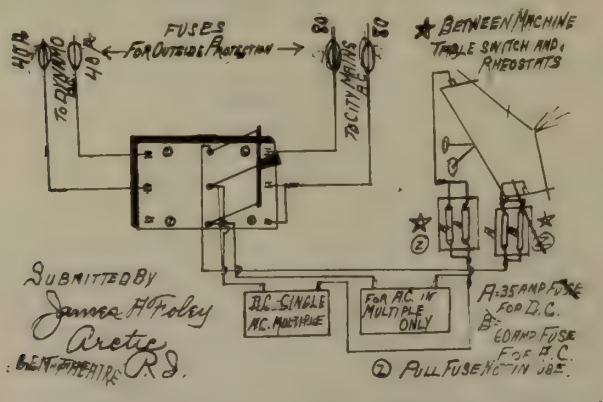
* * *

Condenser.—Kansas City, Mo., writes as follows: "Kindly inform me why a crack in the condenser will show on the screen through the stereo lens and not through the moving picture lens. When is your Handbook for Operators going to be ready? 'The bunch' is patiently waiting for it."

As regards the Handbook, Kansas City, it is now ready for delivery and orders will be filled immediately upon receipt. As to the other question: for the reason that the focal plane (object being illuminated and projected) is right up against the condenser in one case and a foot away in the other.

* * *

Those Wiring Diagrams.—Arctic, R. I., writes: "Have studied the wire diagrams (page 1,170, November 19 issue) very carefully and would like to make a few comments (not knocks) on same and expose my own ignorance. Sketch of Hugel shows rheostats in multiple, both A. C. and D. C. Also shows fuses live or charged at all times and doesn't state size of fuses to be used. (See "A Correction," last week's paper.) Turnpaugh has one rheostat alive at all times, even when not in use. (That is bad; Turnpaugh's rheostat should have been on other side.—Ed.) Cawthorne shows No. 2 on D. C., but shows no connection between poles "A" and "B" to bring No. 1 in multiple with No. 2. (Look again, Arctic; the multiple is made in another way.—Ed.) Slinger shows no multiple connection; he shows one house main wire direct to lamp from center of switch, the other wire direct to lamp from one outside pole of switch. How many short circuits are there in his diagram? (There aren't any, Arctic, so far as I can see. As a matter of fact, Slinger would have the rheostats in multiple on both A. C. and D. C.—Ed.) These comments are really questions for my own enlightenment. Recently a diagram appeared showing image of aperture out of the center with lens. Would removal of screws on one side of front plate and placing of small pieces of paper under same to raise it from machine frame, afterwards retightening the screws, act as means of centering image and lens? Believe me, there is something doing in the theater where I work if I don't get the first crack at the World when it arrives. I has been a great help to me, and you are to blame for it. Have a cut of my operating room; will send same with details if you care for it."



Glad to have the cut and details, Arctic. The raising of one side of the front plate might help. It is worth the experiment, anyhow. Your comments on wiring diagrams are not the only ones received. I certainly should have been disappointed if there were none. I published some diagrams that were not right on purpose, in place of others that were. Your own drawing is so excellent that I publish it herewith.

MOTOR ATTACHMENTS

for moving picture machines, Edison or any other make with a framing device. Guaranteed to run successfully with ordinary fan motor. Complete with gear and belt for motor, $15.00. I want agents everywhere; can give A-1 exclusive territory to right parties. This device is protected by U. S. Letters Patent; the public is warned against making, selling, buying or using infringing apparatus. Address, JAMES CHAMBLESS, 706 Third avenue, Evansville, Ind.

THE PRESS AND THE PICTURE.

Artistically, the moving picture men do not know where they are going, but they're on their way.

The picture drama is still in a raw, crude state.

The picture show has advanced not much further, thus far, than the blood-and-thunder melodrama which it has driven out of business.

The Eastern companies have been turning out, for the most part, the most excruciatingly rotten plays about the fair young country thing who fell in love with a wicked man from the city and came home to the old folk with a pale, haggard face and a little child in her arms.

The companies out here tried to equal that degree of punkness with dramas woven about Idaho Sue, the pride of the range, with some daring cowboys who get on and off the wrong side of their horses.

So far, the productions have been very much superior to the dramas. The stage management has, in some instances, been superb and the acting nearly as good. They have gone to great pains to stage insufficient and idiotic melodramas. Last Summer, for example, Mr. Bosworth took a company in wagons to the Yosemite Valley and swam the terrific rapids of the Merced River in order to give the proper color for an irritating playlet.

The picture companies have used the most wonderful and artistic pictures of the California missions as the background for stories so silly that they positively make your spine shrivel.

The picture producers have not yet had the courage or the wisdom to go to trained literary men for their plays, or if they have, the small amount of money offered by them in return for a masterpiece must have been insulting to a man of ideas. The local companies depend mainly on the fertile imagination of the stage managers—old stock actors. And you know the kind of a play an old stock actor would be likely to turn out; particularly if he had to invent one every week, as is the case.

They are beginning to see, however. One of the last catalogues of picture films issued to the trade advertises, among other things, "Justinian and Theodora," by Elbert Hubbard; a specially written play by Rex Beach; several by Opie Reed.

A most encouraging tendency of the picture play business is that of "picturizing" well-known plays and books.

A wonderful film of "Ramona" was made last Spring by the Biograph Company in California. The Selig Company also gave "Dora Thorne," and "Sam'l of Posen," with M. B. Curtiss himself in the star role.

In the East they have pictured many current plays, the most sensational success being the "Girl of the Golden West."

Another cheering feature is that well-known actors of established reputation are being employed—not to a great extent in this city, however.

It is hardly a secret among theater people that Joseph Kilgour was especially engaged at a whopping salary to take the part of George Washington in a recent big series of colonial pictures. He bears a remarkable resemblance to the illustrious George.

In France, a gorgeous production of the story of the Book of Esther has been put on two moving picture films. The following famous artists took the leading parts: Mlle. Gravier of the Theater de la Renaissance, as Esther; M. Leonce Perret of the Odeon, as Ahasuerus; M. Legrand of the Odeon, as Mordecai.

And in so many of the best of the French pictures we see adorable little Pilar-Morin.

The fact is the moving picture show of to-day consists only of the tools to carve out an artistic future. Some day the moving picture David Belasco, will appear and for his scenic spectacles he will not rely on a half-inch rubber hose in the hands of a supe to make waterfalls; he will have Niagara. And for his "back drop," if he likes and the story suits, he can have the Grand Canyon.—Los Angeles "Times."

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips. 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue, New York.

Richardson's Handbook, cloth, $1.50, postpaid.

The long arm of coincidence is a piece of machinery successfully employed from time immemorial by writers of stage plays, novels, stories and other things prepared for our entertainment or amusement. Were it not for the long arm of coincidence, ninety out of every hundred plays that are offered to the public would not get where the managers place them: that is, the boards. Of course, you all know what the long arm of coincidence is? It is that "something," the uncertain, the unexpected, the incalculable, which happens just in the nick of time to save or create a dramatic sensation. And of course it is something, this long arm of coincidence, which does not happen in real life—or very rarely.

* * *

Life is not lived the way in which ninety out of these plays say it is. Or which ninety out of one hundred moving picture plays say it is. Life is not lived according to any formula. The only one certain thing in life is its inevitable finish. Let anybody who reads these lines and who has passed his two score, look back upon the life that he has lived, and he will concede that it has been nothing but a series of disconnected incidents that have arisen or have happened independently without reference one to the other. He has not lived his life in three, four or five symmetrical acts.

* * *

Don't for a moment think that this is a plea for excessive naturalism in the moving picture play. We all recognize that these things must be made more or less according to formula. They must have a beginning, middle and an end. An apparently unravelable plot, distinct types of characters, opportunities for acting. You can never get away from this formula in a moving picture plot; the public won't let you. They insist upon their plays being made according to formula. And liking a formula they necessarily demand the observance of the conventions. In other words, whilst the form of the moving picture play must take a certain shape or design, there must also be a certain plausibility or verisimilitude in the piece. It all comes to this: that the things that are set to happen on the moving picture screen are reasonably likely to happen in real life.

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Two weeks ago I devoted this page to an analysis of the Imp picture, "The Double." I pointed out how exceedingly unlikely it was that a beautiful girl, presumably with a nice logical mind, could forget a martyred lover in ten minutes, and throw her arms around his successor's neck in less than the same space of time. This is an improbability. The moving picture public to-day will not stand for improbabilities. The moving picture producer must realize that he is working for a public just as critical as the ordinary theater public. But I started to speak of the long arm of coincidence. This is an obsolete theatrical trick that is creeping into the moving picture play. The long arm of coincidence is the cardinal sin of a very fine Powers picture, which is just about to be released, entitled, "When the World Sleeps." The Powers picture plays are increasing in favor in the moving picture field, because they are improving in consistent good qualities; the photography is improving; the settings are improving; the acting is improving. In fact, quietly and without ostentation, the Powers picture plays have forged right to the very head of the Independent product. And frankly, of their kind, I do not think a better picture is made in this country.

* * *

Still there is room for improvement in them. I would have them known as Powers probable picture plays. I would have the long arm of coincidence eliminated from them. Listen! Here, in a nutshell, is the story of "When the World Sleeps." A man is told by telegraph that he is $5,000 short on a stock exchange deal. If he does not find the money by to-morrow, he will be wiped out. The man's wife learns of her husband's dilemma. Simultaneously, contemporaneously, coincidentally, whichever you please, gentle reader, a guest arrives at the house to dine and sleep. Would you believe it, he carries with him a wallet containing exactly $5,000? Exactly $5,000! That is the very sum of which his host is short, and which he requires by to-morrow to prevent that unpleasant wiping out experience. Is not this a very extraordinary coincidence? Mind you, it is exactly $5,000, not $4,999 or $5,001, but exactly $5,000. "What do you know about that?"

* * *

Now, mark the play of the moving picture dramatist's mind. The guest—well, what do you think the guest does? He has that $5,000 deposited in his host's safe. Will the author tell us why? Was not the money safe in the guests's pocket? If not, why not? Did the guest mistrust his host or the honesty of those in the house? The author does not say. But he permits the inference that the guest was distrustful. Why? Anyhow the money is ostentatiously deposited in the safe, and all of us see it put there. Of course if it was not put into the safe, the play, as the sequel shows, would not go on. Similarly, if the guest had not brought that $5,000 with him, the play would not have been produced. A very extraordinary series of coincidences, indeed.

Well, the lady of the house gets to know of the presence of this $5,000 in the safe. Here comes in more coincidence. This lady walks in her sleep and in her sleep she walks straight to that safe and abstracts the $5,000, concealing it in a drawer in her bedroom. And oh, my! How nicey-nicey she looks in her nightie in her bedroom! Fie! Fie! Mr. Powers.

Of course on the morrow the guest, desiring to regain possession of his $5,000, discovers his loss. A detective is called in and there is much suspicion, confusion and misery. The climax of the play is brought about by a repetition of the somnambulistic eccentricities of the lady of the house. Again she walks in her sleep and in that condition restores the $5,000 to the safe. She is seen to do so by the men, who agree to say nothing of the incident. So the piece ends. The lady's good name is saved and the guest departs with his $5,000.

But what about the husband who is to find his $5,000 by to-morrow, or rather on the day on which the play closes! Remember he is to be wiped out. If so, the lady's somnambulistic adventures were pointless. The play therefore ends unsatisfactorily because the inference at its commencement was that the defaulting husband would be rescued from his unpleasant predicament. But he was not. So that, in addition to being burdened by somewhat unlikely coincidences, the play was left in an unfinished state.

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This play was finely acted, finely staged and finely photographed, therefore it is all the more to be regretted that it was marred in the manner that I have pointed out—marred by improbabilities and extraordinary coincidences. Of course coincidences and improbabilities as glaring as those whch I am criticising do occur in real life. There is nothing impossible in "When the World Sleeps." Its faults are faults of construction. Let me offer a suggestion. It was not necessary for the husband to be short $5,000 for the success of the play. Eliminate that incident and you have a perfectly feasible drama. You eliminate the coincidences and the loose string which ends the play so unsatisfactorily. The entire play could have turned upon the disappearance of $5,000, at the hands of an innnocent somnambulist and its restoration by the same agency. Then it would have been as plausible, convincing and as excitable a stage play as you could wish to see. I hope nobody will think I am purposely assuming the cap of hypercriticism; that is, fault finding for fault finding's sake. My motive in writing this and similar artcles is to mprove or to assist in improving the technique of the moving picture play. Months ago I told the reader that I once earned my daily bread as a dramatic critic; that I had been a producer, a playwright, an author and all the rest of it—that, in fact, I had studied the subject I am writing about from all aspects. If I had not done this, I should not have presumed to criticise the Powers picture play or to write anything at all on the subject in these pages. So that when my friends, the producers, start to curse me, will they bear in mind the fact that I am writing from the vantage ground of years of experience and years of observation?

Chicago Notes.

We were rather surprised to see Thomas Ricketts walk into our offices, as we had an idea that he was somewhere taking pictures for the American Film Manufacturing Company. According to the statement of Mr. Ricketts, he has withdrawn from the American Film Manufacturing Company on good terms and he is now at liberty to consider any proposition. Mr. Ricketts will not long remain idle, as his success as the producer in the past of some of the best Essanay films, places him in a very enviable position and many manufacturers will be only too pleased to take advantage of this opportunity to improve their work, by placing Mr. Ricketts at the head of their producing department.

* * *

"One Drop Oil," a new product placed on the market by L. Riner, bids fair to be the most popular lubricator. This oil will not burn nor smoke nor smell, and to convince us of his claims, Mr. Riner gave us a practical demonstration, by dropping some of his oil on a burning match. The oil dropped on the match without being ignited and we could detect neither smoke nor odor. The Chicago film exchanges are stocking themselves with "One Drop Oil" and we are pleased to learn that some of the largest electric companies are buying same for their motors and fans, and the automobile trade has also recognized the merits of Mr. Riner's product.

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When I saw Ambrosio's "Ave Maria," someone said: "Is it not too bad that they could not stretch the story to make it a full reel?" No, it was not too bad, as they would have dragged the action and would have made of this "Ave Maria" a sleepy production like "His Mother's Thanksgiving," another beautiful story, weakened by the manufacturer making it a full reel. We also note a lack of attention to the details: In "His Mother's Thanksgiving" is shown a very rich young man living in a mansion, yet the entrance door is the door of a very cheap cottage. Is it not ridiculous to show us such fine furniture and a uniformed butler to open such a cheap looking door? The young man is ashamed of his mother; she cannot sit at the same table with his guests; he takes her to an upper room, where the butler, posted on the unwelcome visit of the mother, serves her in private. Then the butler shows a lady guest into the same room. The mother writes to her son, telling of her going away. But why does she remain in the room? The producer missed the point. After the letter writing, he should have shown the mother in tears, in the corridor or stairway, as if in the act of sneaking away unseen. Then he should have made the lady guest, walking out from another room and meeting the mother, ask her the cause of her tears. With the arduous task of turning out so many reels per week, the producers cannot give proper thought to their work. Quality is not considered. They must have so many reels per week.

According to the latest reports, it would seem that the word "American" cannot be used in the film business outside of the Motion Picture Patents Company because the "American Film Service" uses the word American, therefore an injunction has been asked to restrain the American Film Manufacturing Company. The said American Film Service won a suit against an American Film Exchange, the contention being that both concerns were engaged in the same line of business, viz.: the renting of films. In the present case the contention should not hold good, as the American Film Service rents films, while the American Film Manufacturing Company manufactures films.

* * *

The "General" Buys an Overcoat.—An exhibitor, one of our regular visitors, on some of his recent calls, complained because he could not buy an overcoat, owing to the fact that he was barely making expenses instead of a profit in his theater. Last week he called as usual, only he came in smiling, wearing a new overcoat of the latest pattern. He hastened to explain that he had "gone Independent" and through the fine pictures he was receiving (service through Standard Film Exchange) his business had increased to such an extent that he was able to buy an overcoat from the first week's profit.

Who said the moving picture people are not generous and charitable? One has only to walk past some of the film exchanges on Clark street in Chicago to satisfy himself that they are. Two of the exchanges on that street have their windows full of large advertising cards, advertising the attractions at the various opera houses. Isn't it kind of the exchanges to "boost the drama"? And especially when the theatrical people "boost" (?) the moving picture business. But, I think I've guessed it. Maybe Mr. Exchange Man gets a comp. or two, and my second "maybe" is: Maybe he needs them.

The Grand Theater, Springfield, Ill., has again reopened its doors after having been closed to allow of the making of extensive improvements. The interior has been remodeled, a new front put in, and with the addition of a Mirror Screen installed last week, Kunz Bros. have a picture house that they may well feel proud of. We are informed that they are playing to capacity, showing excellent, well selected Independent releases, furnished by the H. & H. Film Exchange, of Chicago.

* * *

Again the Missing Titles.—A certain gentleman could perhaps give us an answer to "Where Are the Titles?" He is the correspondent of a certain trade paper, spending most of his time at the offices of the General Film Company when he is not at a certain restaurant on Randolph street, where, over the lunches, he is told what he should do or say. From reliable sources we understand that the General Film Company did not increase sufficiently its purchases after taking on more exchanges, consequently, with a limited stock, the films have to be hurried from one customer to another without time to inspect them. This is perhaps the reason why on Monday evening the Pastime on Adams street, although advertising two reels, showed only one, a Kalem minus its title. When the film was over, an intermission of three minutes was announced, then a new show started with the same old Kalem film, minus its title. Would this infer that the second reel was in still worse condition and could not be shown?

J. M. B.

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Chicago Operators' Union, No. 145, held an open mass meeting Thursday morning, November 17, in their hall on Dearborn street, which was very well attended by a large number of exhibitors, managers, and operators. Several interesting talks were made by the officers of the union and others present, and the new agreement which is being entered into between the union and exhibitors employing union operators was discussed from many different viewpoints. This agreement is one of the fairest propositions of its kind I have ever seen; the exhibitor is protected equally as much as the union. Undoubtedly this "Get together" meeting will be productive of good results to all the parties concerned, and Chicago local should make it a rule to hold one every thirty or sixty days.

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The makers of the Motiograph are great believers in quality, and as a consequence their plant is exceedingly complete. Instead of following a policy of having vital parts of their machine made at outside shops, which is done by many manufacturers, the Enterprise people have invested thousands of dollars in machinery in order to gain the accuracy desired in the fitting of the parts, which is impossible where the work is split up in several shops. It is such care as this which has resulted in establishing the high standard set by the Motiograph in the motion picture machine field.

"ALL JOIN IN THE CHORUS."

Now it's the censorship of the illustrated song slides. Monday evening the censorship board of the Chicago Police Department inaugurated a crusade against objectionable illustrated songs, and it is their intention to visit every picture theater in the city and place their stamp of disapproval on every slide that is the least suggestive or improper. I earnestly hope they will be very successful, for what is worse than to sit in a theater and after seeing a good picture, have your entertainment spoiled by having to listen to maudlin drivel? The Police Department should go after the publishers of these songs. C. P. McDonald, of the "Show World," is doing a lot of good work in this direction, exposing and lambasting some of the "current smut writers" as he terms them. May the good work go on.

J. C. K.

Los Angeles, Cal.—"Clune's Broadway" is the name of the new moving picture theater here which has just been completed for Mr. Clune, this making his second house in this city. Both have a seating capacity of 900 and are as handsome and well equipped theaters as can be found anywhere. A special feature of the equipment of the "Broadway" is the electric sign, which is one of the largest ever constructed. A third theater for Mr. Clune is in course of construction in Pasadena, which will have a seating capacity of 1,500. The Pacific Coast is taking a first place in the magnificence and style of its moving picture houses.

New England Notes.

"VAUDEVILLE—MUSIC—UNIFORMS."

In the issue of the World dated November 19, the Western representative of this paper, John M. Bradlet, has written an able article on "Vaudeville—Music—Uniforms." Although "Henry," the World's New England representative, is practically new to readers of this journal, and cannot yet expect to gain as careful a listening as his confrere in the West, yet he feels that a few words anent Mr. Bradlet's article might be of general interest—showing, as they will, how different sections of this country vary in conditions. To come right out with the fact—we have felt for some time by what we have heard and read, that the Northeastern States had reached a higher state of excellence in the building and conducting of moving picture theaters than had that section of the country in and around Chicago. Mr. Bradlet's article makes the belief change to almost a certainty. In the first place, about this use of vaudeville: In the Northeast in general, and in Boston in particular, practically every house now uses, and has used vaudeville for over two years. It would seem that such a space of time is enough to see whether vaudeville **per se** injures the box office receipts. We must say that it is beneficial, not the reverse, else vaudeville would have made its exit ere this. Mr. Bradlet informs us that the very opposite holds sway in Chicago. We notice that Mr. Bradlet carefully states: "We have fought against **cheap** vaudeville." That is the main point—**cheap** vaudeville. We do not believe that vaudeville can be injurious in the West, and helpful here. That would be theorizing too much. The quality of the vaudeville used is what makes this difference in the West and East. The writer—who does not know overmuch about vaudeville in general—has never seen what is called a "Chicago act"—one coming from that city. He has, however, seen "New York acts." If the truth be told, their success was hardly noticeable in Northeastern moving picture houses. A booking agent, whom we happen to know, told us that a New York act, playing the "moving picture time" in that city, and which was considered O. K. there, would fall down badly when brought over to Boston. We do not personally know if this is always the case, but the very great majority of moving picture managers in and around Boston, whom we interviewed before writing this, told us that it was reliable in their experience. These facts have been written only to show that we think that we have better vaudeville in the Northeastern houses than in some other sections of the country. That is why vaudeville does not injure the exhibitors hereabouts. The World's Northeastern representative's views on vaudeville in connection with moving pictures is that vaudeville is not of necessity detrimental if it is used moderately, of good quality, and given in addition to the regular program of pictures. His article on this subject can be found on page 1183 in the World of November 19, entitled, "Why Vaudeville Is Detrimental." It would seem, therefore, that Northeastern exhibitors are ready to buy more expensive acts than are the Western brothers. In the second place, about the music, Mr. Bradlet states: "The old style of a self-playing piano, or of a cheap pianist playing a ragtime tune, are things of the past." The writer has been visiting moving picture theaters in the Northeast for three years and more, but it has never been his fortune (or misfortune) to hear a self-playing piano in use in a moving picture house. The houses now are using, as they did since their opening, a pianist and trap-drummer, while a few have full orchestras. Such pieces as "Poet and Peasant," Sextet from "Lucia," etc., are of every-day occurrence.

We wish to most emphatically give the fullest measure of credit to the editors of the World, as does Mr. Bradlet, for writing so much in favor of uniformed employees in moving picture houses, The tenor of Mr. Bradlet's remarks anent uniforms seem to show that the general uniforming of moving picture employees is just now beginning to be quite generally adopted. It is different here. Take Boston, for instance. The first house built in that city was the Theater Comique, over three years ago. From its opening day its ushers, porters, doorkeepers and special policemen were uniformed. No moving picture theater has opened in that city whose employees were not uniformed. The same holds true of the whole Northeastern section.

We are glad to note that exhibitors are requesting Mr. Bradlet's attendance at their houses, and forward checks to cover the costs. I wish I could send him a check to cover a Boston trip. I think we could surprise and gladden him. From time to time, photographs and write-ups of Northeastern moving picture theaters will be published in the World. Without saying more, the fronts will surprise many readers for the beauty and excellence of design. The fact that practically every Boston moving picture theater, built especially for the exploitation of photoplay, has yearly expenses of about $70,000 to $75,000, probably accounts for the fact that they are leading the other cities in some respects. This article was written for only one purpose—to show readers of the World, who live everywhere throughout this country, that conditions vary greatly. We hope Mr. Bradlet will not "come back" at us too severely some time for this effort.

In closing, let the writer state that we have many faults in the East—not the least of which are outrageous posters used by many houses; the daily change mania; slovenly work as far as the illustrated song is concerned; and many other evils. We simply point these out briefly (we shall speak fully of them in the future) that the reader may not think we are narrow or prejudiced. We claim to be above that, caring only for the stability of the business, not whether Boston is superior to Chicago or vice versa. The industry is an only love—not its geographical location. HENRY.

BOSTON.

The fire which broke out in the operating room of the Theater Comique Saturday, November 19, at 9:10 p. m., was the first in any Boston moving picture house. The usual amount of panic followed, and a wild rush for the exits was made. Several women fainted, as the men pushed and crowded too severely. The fire was caused by some explosion of the reels in the booth. Several reels of Independent films were totally burned, and the machinery badly damaged; the loss is estimated at $1,000, without taking into consideration the loss of business. Miss Marion Filmore, an illustrated singer, is to be commended for the calm way in which she tried to quell the disturbance, by speaking to the audience from the stage. The house was closed for the remainder of the evening. Although Mr. Mosher, general manager for the Comique, stated that the house would be open for the usual Sunday concert, it was found impossible to do so. At the present writing, Monday p. m., November 21, the house is "dark." Crossed wires is causing the delay, as all signs of the flames have been removed. Although moving picture operators consider themselves much maligned by the criticisms sometimes seen in the World, yet they were guilty of bad omissions in this instance. The operators at the Comique have already lost their licenses to operate. The cause is given as gross carelessness in conducting their work. The Comique is controlled by the Automatic Vaudeville Company of New York City, Emil Shauer, treasurer; Morris Kohn, president.

The express strike has been severely felt in Boston this week. The reels arrived late, and hardly ever on scheduled time. The film exchanges are to be commended for their handling of the situation. As the reels came to hand, one by one, the exchanges would immediately notify their first run customers by telephone, and would arrange to run off the reels for inspection at some convenient time. Boston managers state that they are living in the exchange offices, waiting for the reels to come in. However, no reels have come in so late that it was found impossible to exhibit them on regular release dates.

IN MEMORIAM.

Mrs. Mary C. Keith, wife of B. F. Keith, died November 16, at her residence, 310 Kent street, Brookline. Mrs. Keith had been in poor health for some time, but her death was entirely unexpected. Her death will be greatly felt by the poor, as Mrs. Keith was much devoted to them, and gave much to charity.

THE FUTURE EMPEROR OF GERMANY FACILITATES MOTION PHOTOGRAPHING OF ARMY.

Crown Prince William of Germany, during recent army maneuvers, ordered a special disposition of troops to enable the photographer of a film company to secure good pictures. The prince also had a firing exercise carried out with blank cartridges in order to make the picture of a battery in action realistic.

Herr Von Lammendorf, the manager of the film company in Germany, under whose direction the pictures were taken, says that fully 80 per cent. of the films have already been sold in America, the rest going to France and England.

It should further be added that Prince William took a conspicuous position at the head of the army and thereby gave a thoroughness to the value of the pictures, also showing due appreciation in high military circles of the usefulness in military tactics of the cinematograph, besides its exhibitive interest.

NESTOR

"Rarely Equalled—Never

COMPETITION

Is the Life of Trade. We Have Injected Life into the Film Business from the Very Start, and

LEST YOU FORGET

We are Keeping Up the Good Work—This Steady, Generous Supply of Life Fluid Makes

NESTOR FILMS

The Liveliest Films in the World

FOR RELEASE WEDNESDAY, NOVEMBER 30, 1910

"VALLEY FOLKS"

Length, 995 Feet

EXHIBITORS!

Of course you and we know that all lovers of motion pictures Want Nestor Films. Of course we know that not all of you know why the People Demand Nestor Films. The majority of you, however, Do know the whys and wherefores of this Ceaseless and Insistent Call for Nestor Film—for most of you run and Feature Nestors.

If you don't happen to be in the knowing class—Get Busy right off the reel and Get a Nestor Reel—"Valley Folks," for instance—it will make everything plain to you; it will turn you into a Nestor enthusiast and it will make you Go After Your Exchange to Give You One Nestor A Week.

Remember Nestor's Release Day—WEDNESDAY—Make it your Banner Day.

Remember also that

"IF IT'S A NESTOR—IT'S GOOD"

Drop the Exchange that cannot or will not supply you with

NESTOR FILMS

Scene from "VALLEY FOLKS"

"VALLEY FOLKS"

is a Rousing Drama of country life, told in a Throbbing succession of Startling Pictures, which faithfully portray the heights and depths of human feeling. A glance at the synopsis will suffice to give you a fair inkling of the Quiet Strength and Sweet Pathos of this story.

"Valley Folks" is typically a Film of the People and for the People and will become Immensely Popular. To be sure you'll want it; then Order Now and make sure you Get it!!!

GET ON NESTOR'S MAILING LIST!!!

GET NESTOR BULLETINS!!!

Send your name and address to "NESTOR LIST A" 147 Fourth Avenue, New York City.

NESTOR FILMS are sold through THE SALES CO. 111 E. 14th Street, New York

DAVID HORSLEY, German Savings Bank B

FILMS

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NESTOR MADE BY DAVID HORSLEY FILMS

CERTAINLY!!!

IF IT'S A NESTOR, IT'S GOOD!

If it were not so

This Healthy, Growing List of Live Exchanges

would not be

BUYING NESTOR FILMS

We Have Numbered Them All

34

Watch the

35

TH

GET ON!

LIST OF EXCHANGES:

1. Albany Film Exchange.....418 Broadway, Albany, N. Y.
2. Anti-Trust Film Exchange.....79 South Clark Street, Chicago, Ill.
3. Applegath, L. J., & Sons.....145 Yonge Street, Toronto, Ont.
4. Bijou Film and Amusement Co.....1222 Grand Avenue, Kansas City, Mo.
5. Boston Film Rental Co.....665 Washington Street, Boston, Mass.
6. Buckeye Film and Projecting Co.....309 Arcade Building, Dayton, Ohio.
7. California Film Exchange.....1065 Mission Street, San Francisco, Cal.
8. Canadian Film Exchange.....Calgary, Alberta, Vancouver, B. C.
9. Capitol Film Exchange.....422 North High Street, Columbus, O.
10. Chicago Film Exchange.....48 Jackson Boulevard, Chicago, Ill.
11. Consolidated Amusement Co.....Rhodes Building, Atlanta, Ga.
12. Co-operative Film Exchange.....320 Atlas Block, Salt Lake City, Utah.
13. Eagle Film Exchange.....143 North Ninth Street, Philadelphia, Pa.
14. Exhibitors' Film Exchange.....203 East Fifteenth Street, New York City.
15. Great Eastern Film Exchange.....21 East Fourteenth Street, New York City.
16. W. E. Greene Film Exchange (Inc.).. 28 Tremont Street, Boston, Mass.
17. H. & H. Film Service.....98 Jackson Boulevard, Chicago, Ill.
18. Independent Film Exchange.....415 Ferry Street, Pittsburg, Pa.
19. Independent Western Film Exchange..Swetland Building, Portland, Ore.
20. Laemmle Film Service.....196 Lake Street, Chicago, Ill.
21. Laemmle Film Service.....1517 Farnam Street, Omaha, Neb.
22. Michigan Film and Supply Co.....1106 Union Trust Building, Detroit, Mich.
23. Pacific Film Exchange.....Globe Building, Seattle, Wash.
24. Paramount Film Co.....61 West Fourteenth Street, New York City.
25. Paramount Film Co.....428 Ninth Street, N. W., Washington, D. C.
26. Philadelphia Film Exchange.....934 Arch Street, Philadelphia, Pa.
27. Standard Film Exchange.....155 Washington Street, Chicago, Ill.
28. Swanson-Crawford Film Co.....723-734 Century Building, St. Louis, Mo.
29. Toledo Film Exchange.....319 Superior Street, Toledo, O.
30. Victor Film Service.....Prospect and Huron Streets, Cleveland, O.
31. Western Film Company.....108 E. 4th Street, Los Angeles, Cal.
32. Western Film Exchange .....307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITION:

33. Texas Film Exchange.....311 Elm Street, Dallas, Texas.
34. Dixie Film Co.....503 Chamber of Comerce Bldg., Birmingham, Ala.

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Names To Conjure With And To Do Business With

ldding, 4th Avenue and 14th Street, New York

"The Stolen Claim" (Edison).—A Canadian picture centering around a silver mine suspended on a cliff 1,500 feet in the air. The interest is chiefly in the doctor. When called to go to attend the man who destroyed his happiness he does it without flinching. Perhaps, as teaching the truth that sin is frequently punished in this life, retribution follows the false friend and even though he recovers from the effects of the accident he plunges over the cliff to destruction. As might be expected the two lovers are reunited.

"Love at First Sight" (Essanay).—A mixup in love affairs following the answering of a matrimonial advertisement.

"Drumsticks" (Vitagraph).—A pathetic Thanksgiving story which ends so well that the sorrow of the first part is forgotten in the joyous reunion that graces the close of the film. It is dramatic in the sudden turning of the child's grief to joy. It is a good Thanksgiving film and seems to touch the hearts of the people in the audience.

"The Troublesome Baby" (Biograph).—A comedy depicting the difficulties into which a gentleman is plunged when he holds a baby for another woman and his wife appears and discovers him in this philanthropic occupation. But explanations ease matters and the troublesome baby no longer exerts his malign influence.

"Right in Front of Father" (Lubin).—A snappy comedy which represents serious obstructions to the course of true love in the strenous objections of both fathers. But by exchanging clothes the young people get married right in front of father, both being called in as witnesses. The novelty is in the means taken to overcome the objections, not in the obstructionist methods of the parents.

"His Sergeant's Stripes" (Melies).—A love story, with a pathetic ending. The young soldier wins his sergeant's stripes by his bravery and his devotion to duty, and would have won the girl he loved, but they found his lifeless body. He was killed by the Indians who helped to obtain the important dispatches he carried. The sympathies of the audience are visibly moved and it is clear that they experienced something akin to real grief when the soldier is found dead.

"Gratitude" (Selig).—A story of the red man and a miner in which gratitude for favors conferred plays an important part. The film is attractive scenically since the picture was made in the mining country and is, therefore, realistic and true to life. Care was exercised in the Indian costumes, and no slips were detected in this regard. The squaw's successful efforts to prevent the unscrupulous mine owner from taking away the miner's wife entrusted to her care form a strongly dramatic feature.

"The Toymaker, the Doll and the Devil" (Edison).—A complication arising from mixing up a love affair, a masquerade ball and the belief of an old toymaker that his creations could be endowed with life. The apprentice, through impersonating the devil, succeeds in winning the old man's consent to the wedding he most desires. The impersonation of the doll by the girl is too improbable to put over on an intelligent audience, even if it was original, which it is not.

"Jim Bridger's Indian Bride" (Kalem).—An Indian story based upon an incident described in a well known Indian history. The main interest probably centers in the careful reproduction of Indian life.

"Phaedra" (Pathe).—A story from the ancient Greek, depicting the legend of Hyppolytus. Greek students will understand it, but to a considerable proportion of the average audience it is merely a series of pictures in which the scenery may be presumed to be Greek, but the picture might mean almost anything. The sub-titles help, but they do not make the picture altogether clear. Why Poseidon makes the waves frighten the horses is not understood, and why the false Phaedra kills herself is another unsolved mystery.

"Military Cyclists in Belgium" (Pathe).—A picture reproducing the drill of a motor cycle corps of the Belgian army. Any audience will be interested in the evolutions which are altogether new to most who will see it.

"A Modern Courtship" (Vitagraph).—A love tale based upon a woman's objection to a bald head. After various disappointments with tonics the young man buys a wig. The denouement shows the young woman also wearing a wig. Then realizing that a pair is a winner they decide to marry.

"The Bum and the Bomb" (Vitagraph).—A helter skelter chase film in which a tramp, who has fooled numerous people with a fake bomb, is led away to prison to repent of his misdeeds.

"The Little Prospector" (Essanay).—A picture, the scenes of which are laid among the gold mines and center around the pluck of a girl who manages to stake a claim on which her father has found gold before other prospectors reach it. There is one thrilling scene, the race between the young man and the young woman to reach the claim before the others. They do it, however, and the claim is staked before the greedy prospectors are able to get it away from them.

"Lisbon Before and After the Revolution" (Gaumont).—A series of views which will give a good idea of what the Portuguese capital was like before the revolutionists did their work, and another series made afterward with the marks of the rough work in the city plainly visible.

"Spain's Loyalty" (Gaumont).—Illustrations of the various ceremonies by which Spanish troops pledge allegiance to their sovereign.

"Song of the Wildwood Flute" (Biograph).—An Indian picture which touches upon the gentler side of the red man's character, showing him as a lover and introducing some of the little-known customs connected with his wooing. So far as can be judged from once seeing it the details are worked out with care and these customs seem accurately depicted. The ending is happy, leaving a favorable impression.

"Caught by the Camera" (Lubin).—A telltale plate that was proof of a man's crime which, because of jealousy, he allowed to be charged to another. The complication in the love affairs of those concerned is eventually untangled, with the exception of the girl who develops the telltale plate. She must suffer regardless of her self-sacrifice.

"The Old Longshoreman" (Pathe).—Old, unable to work and starving, the man drops dead just after rescuing a child from drowning. It is not quite plain where the interest is supposed to be in this picture, excepting possibly in the illustrations of always attractive docks.

"New South Wales Gold Mine" (Pathe).—An educational film, showing how they mine gold in that far away country. The illustrations afford opportunity to see what is done under modern conditions.

"No Place Like Home" (Selig).—A comedy depicting the adventures of a man who went away from home to get a rest. He got anything but that and was glad to get back to his own house, with its six children, as many another has been before him.

"The Dull Razor" (Selig).—A farce, representing the trials of a man who attempts to shave with a dull razor.

"Through the Clouds" (Edison).—A film with a modern setting indeed, including an aeroplane and an automobile in its action. Then, too, it has a fair representation of American politics, the combination keeping the audience interested throughout.

"The Lad from Old Ireland" (Kalem).—The much-heralded production of this house which sent its stock company to Ireland last Summer to obtain the Irish scenes. It is the story of an Irish boy who comes to America to seek his fortune, finds it and returns to Ireland in time to save his sweetheart from eviction. Its chief interest lies in the scenery. Probably most audiences will enjoy it, and of course the Irish lad will make the Irish portion of any audience hilarious.

"How Rastus Got His Turkey" (Pathe).—A comedy by the American company which tells the story of a darkey who stole his Thanksgiving turkey, the most interesting scene of which is where they all sit about the table stowing it away.

"AT THE SIGN OF THE FLYING A"

AMERICAN FILM

THOUSANDS of congratulatory letters have been received by us from exhibitors complimenting us on our photography—our subjects—our posters.

Our first two reels were **good.**

Our second week's releases were **better.**

Our third week's releases—release of Monday, November 28th, and Thursday, December 1st, will be **the best you have ever seen.**

If you have ever even considered asking your Exchange to book you a certain particular film—ask for the two best reels released this week.

The Regeneration

Released Monday, November 28th

A Dramatic Sensation. It takes time to get a large organization like ours in harness. This reel shows what we actually can do, and will give you an idea of what you can expect in the future.

A Touching Affair

Released Thursday, December 1st

A clean, wholesome, rib-bursting comedy. Hilariously funny from start to finish
GET IT. GET IT.

Don't forget please. **If you have ever considered asking your Exchange to book you any particular film—ask for the two reels as above.**

ASK FOR THEM TODAY **PLEASE YOUR PATRONS**

AMERICAN FILM MANFG. COMPANY

BANK FLOOR, ASHLAND BLOCK : : CHICAGO, ILL.

Our films sold exclusively through the Motion Picture Distribution and Sales Co.

"Wonderful Plates" (Pathe).—A colored film presenting a series of pictures on plates. As the little Gretchen wipes her beautiful delft ware the figures move quite to her surprise. Then she falls asleep and dreams of the wonders she has seen.

"Behind a Mask" (Urban).—The story of a duel. The husband being called away and unable to fight, the wife, the insulted party, dons a mask and fights her traducer, beating him in the contest.

"Nantes and Its Surroundings" (Urban).—A good picture of this French city with many of its most striking features well reproduced. A good impression of the city's most interesting features can be obtained from this film.

INDEPENDENT.

"The Girl from the East" (Nestor).—This was a spirited girl and she didn't purpose marrying the man her father selected, accordingly she flies to the West and there selects her own man. When her father announces his speedy arrival with the man of his choice she, with the help of her lover and an actor friend, succeeds in arranging a scheme to prevent this. The result is the girl marries the man of her choice, and her father, instead of raging, compliments her upon her spirit and independence. The story is a good one and well told and will no doubt prove an interesting and somewhat novel addition to the flood of Western films.

"That Doggone Dog" (Atlas).—A comedy representing what happens to a tramp who steals and eats a portion of dog meat. He is transformed into a man-dog, and to secure him from harming himself or others he is captured in a net by the dog-catcher and hurried away in the wagon. Such ridiculous and far-fetched attempts at comedy belong to the buried past. Even Lubin no longer gives us such bunk; why should a modern and intelligent manufacturer?

"Caught by Cowboys" (Champion).—While this is a so-called Western film, it must be admitted that it abounds in interesting situations and develops more interest than some of them do. The shooting of a man hanging from a ledge may be an act of simple justice under certain conditions, but it doesn't leave a pleasant sensation. The capture of the man and his escape from lynching through the intervention of the man he had wronged are sufficiently dramatic to be good. Perhaps the most striking feature of most of the later Western films is the fact that lynching has practically become a thing of the past. Sometimes it is suggested, but it is no longer enacted in full view of the audience as it was two years ago. Suggestion is sufficient to maintain the dramatic unities.

"Tweedledum's Corporation Duty" (Ambrosio).—This favorite comedian appears in a new situation, as funny as it is novel. Before the picture ends the audience learns more of his humorous side than it ever knew before, and gets a hearty laugh from his comicalities. This picture will serve to heighten up an otherwise heavy program and will keep an audience in rare good humor.

"The Hand of Providence" (Atlas).—A stirring film presenting a fierce fight over a woman from which one man was carried home on a stretcher. Later comes another meeting followed by a murder, from which the man is led away. But he escapes and, exchanging clothes with a dead man, is reported dead. The woman marries again, supposing herself free, but afterward the escaped convict enters the house as a burglar. Fortunately he is driven away before the woman recognizes him. Melodramatic in the extreme, this picture holds the attention of the audience from beginning to end.

"The Way of the West" (Champion).—A Western love story representing the dangerous, almost fatal, indecision of a girl regarding her lovers. She is roughly handled by one whom she rejects and is kidnapped and forced to fight for her honor by the other. Leaping from a window she lands in the arms of the first and, having discovered after sending him away that she loves him, she agrees to marry him. The kidnapper is forgiven, there is a merry wedding and the film ends happily. The suggestive portion where the girl is fighting the desperate lover spoils the film. The rest of it makes a good story without objectionable features; but that scene should be changed. It is too suggestive to be shown to a mixed audience. As has been pointed out before, it is not pleasant or desirble to see women struggle with men to protect themselves. It savors too much of swashbuckling and piratical times. If that scene were modified so as to express the same thing without showing it, we would have nothing but praise for the picture.

"The Ranchman's Bride" (Nestor).—The story of a ranchman who was badly taken in by the adventuress. And the brother who had been driven away as of no use appears and restores things to their original status. The story is interesting and told with spirit by the actors. It attracts favorable attention and the audience is ready to applaud when the wronged brother is the one who helps them all out of trouble.

"The Lure of the City" (American).—Here is told a dramatic story which goes to the heart of everyone who sees it. Perhaps everyone has felt the lure of the city, but not many have also felt the peace and inspiration of the seclusion of the mountains. The young mountaineer typifies the strong manhood that is constantly going to the city from the country. While they do not cause riots it will probably be admitted that their vigor does exert a tendency towards such an upset of established conditions that they are not altogether welcome. It is natural, too, that the city girl should fall in love wih the country man. The picture presents no improbability in that direction. Whether the flight to the country and their decision to remain there is as strong an ending as it would be to see them go back and conquer the turbulent spirits together, may be an open question. There is something soothing in the thought that henceforth they are done with strife. On the other hand, some will feel that the picture would have gained to have seen these two strong characters return to the scene of disorder and force the disturbing elements to be quiet. It is sweet to rest in peace. It is noble to fight a battle for the right; and whether the fight be won or lost, the one who makes the attempt is entitled to whatever honors may be bestowed. It doesn't seem exactly right to see this strong man running to the hills for shelter because a mob, like curs, is snapping at his heels. It would be more exciting and supply a stronger climax to see him turn upon them and by sheer force of dominant will cow them into submission.

"The Education of Mary Jane" (Defender).—An interesting story of a country girl, whose city husband tired of her because of her simplicity, and who sought and obtained a city education. But his nobility showed he deserved her since when she appeared to him he took her in his arms. The audience is then in the proper frame of mind to rejoice with him when she throws off her disguise and appears a cultured young woman. It seems a story of real life, dramatic in the straightforward tale it tells, rather than in exciting climaxes or emotional scenes. It is interesting, too, in the emphasis which is shown between the country girl and the same one educated in the ways of the world.

"Fortune's Wheel" (Imp).—An extremely realistic picture, presenting with startling vividness the differences in fortune which may develop at unexpected times. In depicting the fortunes of two brothers, and emphasizing their heartlessness when fortune smiles upon them, the film presents a transcript of actual life. The intervention of the child in the closing scenes which leads to the bestowal of the assistance so much needed and the reconciliation is a human touch which appeals strongly to the emotions and unconsciously arouses the kindliest sentiments. The actors have interpreted the sentiment of this picture with startling accuracy and the sympahies of the audience are worked upon with a force which cannot be overcome. Dramatically this picture is one of the strongest of the week. Perhaps in its power to move an audience it is the strongest of them all.

"Bill as a Lover" (Lux).—Lovers are often persistent, but few ever adopt the method of this small comedian to get his charmer, namely, be carried to her home in a hat box. All sorts of disagreeable experiences await him, but he at last arrives and his woebegone appearance as he emerges from the box works on the girl's sympathies until she relents and his persistence is rewarded.

"Blopps in Search of the Black Hand" (Lux).—A comedy presenting the fear excited in Mr. Blopps' mind by the discovery of two blackhand imprints. A detective is called in and exhausts all the expedients of story sleuths in searching for the perpetrator of the supposed outrage. At last the mystery is cleared up and Mr. Blopps, freed from his overwhelming fear, is ready to be genial again.

"The City of Her Dreams" (Thanhouser).—A clear presentation of the visions of a child who wanted to go to the city. The vision is, perhaps, more beatific than the actual city, but it unquestionably represents the imagined city of those who have never seen it. The awakening was rude, but happily the vision becomes real when the father appears with sufficient money to take the dreamer to the city for which she has longed. The acting and mechanical work on this picture are both of excellent quality.

"Her Father's Sin" (Solax).—A film which graphically illustrates the old law of the sins of the fathers being visited upon the sons. The beauty and simplicity of the heroine will

appeal almost irresistibly and the insolence of the officer will arouse resentment. The noble young clergyman and his solution of the difficulty will satisfy most persons as being eminently correct. The attitude of the world toward an unfortunate is typified in the outraged sensibilities of the good sisters of the church. The picture is so true to real life that in places it is unpleasant, yet possesses a fascination. And when the young minister makes the unfortunate girl his bride there is a relief from the intense emotion which characterizes the effect of the film throughout.

"The Diamond Swindler" (Great Northern).—A snappy detective story in which Harry Traxton, a clever pupil of Sherlock Holmes, ferrets out a swindler and brings him to justice in a series of interesting scenes. The acting is excellent, and in common with other detective stories produced by this house this one holds the audience from the beginning to the end. The Great Northern people have an established reputation for detective stories and this picture will help in maintaining the reputation.

"Foolshead a Victim of His Honesty" (Itala).—Again this comedian appears in a picture that is really funny. He never fails to keep the audience laughing. This one, showing what happened to him because he was honest, is quite as funny as those which have preceded it.

"Thou Shalt Not Kill" (Powers).—A drama which deals with an old command in a way to hold the attention undivided from beginning to end. There are scenes in it which will make anyone think and the story is interesting as it works out to the finis, exemplifying the command. Acted with spirit and clearly photographed, the picture promises to be as popular as others of the same house which have gone before.

"Absent Minded Arthur" (Powers).—The queer things an absent minded person will do are clearly exemplified and the audience gets an exhibition of something funny as the film runs.

"Starlight's Devotion" (American).—An Indian story, representing the love of an Indian maiden for a white man and depicting with much dramatic power her sacrifice in giving him up to the white girl whom he left in the East. There is a heart pathos in this picture which holds the audience in its spell until the close. The acting of the Indian girl's part is singularly attractive, and the closing scene, where she is crooning under the tree where she nursed Dick back to life, leaves few dry eyes in the house. Those who see beyond the mere outward representation will appreciate the heartache which the Indian girl suffers. Fortunately the man is unconscious of what he had done, else the audience would scarcely tolerate his action. The scenic features are good, presenting reproductions of Western landscapes in a satisfactory way.

"The Exiled Mother" (Eclaire).—The sympathy of your audience will be aroused at the beginning and will follow the unjustly treated mother through all her vicissitudes until she and her husband are reconciled. It is a feature which adds interest to the picture that the mother in disguise is engaged as governess. The reconciliation is touching and will play upon the emotions with more than usual strength.

"Their Day of Thanksgiving" (Imp).—Generosity in this instance came near being the undoing of the couple who were kind enough to think of others, even in their extremity. After both birds are given away another is sent. Thus the day ends happily after it appeared rather dark and foreboding.

"Lone Wolf's Trust" (Yankee).—A Western picture representing an Indian as bringing up a white boy, keeping his parentage secret until the young man reaches a specified age. A love affair holds the attention for a considerable proportion of the time, but is happily settled at the end. The fall from the cliff and the subsequent care of the Indian are both interesting features. The fall is a thrill. The Indian's devotion increases the heart interest, which is maintained by the love story and finally consummated in the wedding.

"Cast Thy Bread Upon the Waters" (Atlas).—A touching picture which seems to go far to prove the assertion that bread cast upon the waters will return after many days. A story like this, where the man remembers the kindness done to the boy and repays it in kind, always pleases, and when the successful man discovers his old friends in want and relieves their distress he wins the good will and the applause of the audience. The Atlas Company has worked out the story with care in the details and apparently has developed the situations as acceptably as possible, and it was enjoyed by the audience.

"Let Us Give Thanks" (Champion).—A Thanksgiving story that begins in sadness and ends in gladness. It begins in a young man's disgrace and ends in his redemption and restoration to manhood. A tender love story runs through it ,and there is an inspiring reproduction of a young man working his way up from drunkenness to full manhood again. It is a little preachy, perhaps, and may, for that reason, be a bit prosy in places. But the main thread of the story is interesting because of its heart interest, and when the picture closes with all sitting about the Thanksgiving table there is a homelike appearancee about it all.

"A Deal in Indians" (Nestor).—A love story and a lively comedy in which a real and a fake Indian perform important parts. The film possesses little claim to dramatic strength, but it is lively and develops some novel situations which interest and amuse.

THE ATLAS TURKEY.

The Atlas Company were one of the few film making companies who, this year, produced a seasonable picture—that is, a picture appropriate to Thanksgiving; and the Atlas Company, we venture to think, were fortunate in respect of the fact that we, more by accident than anything else, saw this picture a day or two before its release. We were glad to see it, because it gives us an opportunity of editorially congratulating the Atlas Company on their steady progress in the photographic and dramatic sides of moving picture making. The Atlas turkey film, which is entitled "Cast Thy Bread Upon the Waters," should not only be popular during Thanksgiving season, but it should go well with the exhibitors and exchanges round about Christmas and New Year. For the sentiment of the picture is racy of the festive season at the end of the year.

It is the story of the complications that ensue when a boy, to help his mother, steals a turkey. Out of evil cometh good. The boy, though caught, is let off. He succeeds in life as a man, and ultimately he is enabled to help his benefactors by the indirect gift to them of turkeys and other good things. The picture will succeed in virtue of its sentiment.

There is some good direct acting in the story, which is crowded with characters drawn from the humbler ranks of life. You see the interior of a police court; the interior of a poor home, etc. As we have already hinted, it is a story showing how the sentiment of a season may soften the asperities of life.

Exchanges who procure the Atlas, "Cast Thy Bread Upon the Waters," may be sure that great popularity will attach to this subject for many weeks to come.

PLANS FOR MOVING PICTURE THEATERS.

Strange as it may seem to experienced photoplay exhibitors, it is nevertheless a fact that many theaters are erected in which the operating booth is an after-thought. J. H. Hallberg, the "Economizer" man, told the writer of a case over in New Jersey where the theater was finished and the exhibitor then asked where he should locate the booth, and, "Believe me," said Mr. Hallberg, "he was obliged to do considerable scheming in order to place the booth so as to project a picture properly." In this connection, Mr. Hallberg informed the writer that he is every day in receipt of letters from prospective exhibitors asking for his advice in the building and arrangement of the equipment. Where he simply acts as consulting engineer, of course, Mr. Hallberg charges for his services, but where his advice and experience are called for in connection with the sale of an equipment, no extra charge is made. Too much stress cannot be laid to the importance of getting started right in the motion picture business, and saving the necessity of later changes.

Reading, Pa., Nov. 1, 1910.—The firm heretofore known as Stetler & Zerr, Empire Theater, Reading, Pa., has been dissolved. After this date the business will be continued as a moving picture theater by F. E. Stetler, the surviving partner, under the same title, Empire Theater, Reading, Pa. All future communications pertaining to the said business as well as all future purchases made from the above date should be addressed and charged to the said F. E. Stetler, Empire Theater, Reading, Pa.

Lancaster, Pa.—A moving picture theater, 49 x 90 feet, and to cost about ten thousand dollars, is being erected by M. J. Kuhn, 516 East Chestnut street, who would be pleased to hear in regard to equipment and supplies.

NOTES FROM THE CENTRAL STATES.

W. M. Sauvage, of Alton, Ill., an amusement magnate of some prominence in the Mississippi Valley, has completed his Lyric at Alton and opened it to the public. Cork carpets in the rear to deaden the sounds of late comers supplement the rich carpets in the aisles. The walls of the operator's booth are of Kelastone over six inches thick. Figures plastique set off the stage and the lobby.

Roy Payne, of Lexington, Ill., and D. J. Starkey, of Chenoa, Ill., have purchased of Clagget & Dexter, of Lexington, the moving picture show in Chenoa.

W. O. Stevens, of Henry, Ill., has secured a lease on a moving picture show in Pekin, Ill., and now is operating eight photoplay houses in Illinois. An eight-piece orchestra will be a feature of the show at Pekin.

Fred Ingram, of Colfax, has purchased the Nickeldome at that place and will move it to the Central Opera House.

The Scenic Theater at Coal City, Ill., has been reopened. This place was hit by the hard times in the Illinois mining strike and forced to close for the Summer.

M. M. Quinn, proprietor of the Idle Hour, Lockport, Ill., is featuring educational and high grade films. He announces to the public that he has children of his own and gives nothing to his patrons that he would not wish his own family to see and hear.

Manager Howard, of the Bijou, at Monmouth, Ill., is adding fifty seats to the capacity of his house by remodelling the interior.

J. L. Groover and Simon Black have opened a photoplay theater at 27 South Main street, Canton, Ill., which will be known as the Lyric.

Beck & Blocker, of Davenport, Ia., have leased the Auditorium at Morrison, Ill., and when the playhouse is not otherwise engaged will show moving pictures.

Mrs. Nellie Billan, of Connorsville, Ind., has purchased the Bijou, at Mattoon, Ill., and after having the place remodelled will operate the theater. She successfully managed a picture house at North Vernon, Ind., before coming to Illinois.

C. C. Coyne, of Moline, Ill., has purchased property at 2319 Fifth avenue in that city and will remodel the building for a moving picture theater. August Miedke and Lee Woodyatt leased property at Sixth avenue and Sixteenth street and will erect a theater seating 600 to 700 persons. It will be opened about November 12 as a five-cent photoplay theater. The proprietors are musicians. This will make six picture shows for Moline. Harry Sodini is also said to be planning to open a show in the Pierr building now under construction.

Morton Harvey, manager of the Colonial and Colonnade theaters in Decatur, Ill., has invited a committee of six or more members from the Woman's Civic League, which has made a plea for clean photoplays, to censor all films shown in the two houses. A special run will be made each morning for this body if desired.

W. Sims, of Staunton, Ill., has purchased the Main Street Electric Theater at Edwardsville, Ill., of Arthur Gillespie, of the latter city.

Tud L. McClinton has purchased the interest of J. C. Payne in the Crystal Theater at Waterloo, Ia.

Upon the recommendation of Dr. P. M. Hall, city health commissioner of Minneapolis, Minn., who saw the film "The Man Who Learned" at the recent convention of the American Public Health Association in Milwaukee, the Minneapolis Woman's Club will present the picture in theaters in that city. Dr. Hall is enthusiastic over the value of this subject as a factor in improving the sanitary conditions throughout the country by awakening the public to a demand for cleanliness.

Moving pictures, the good roads movement and the concentration of the school system are combined in Texas. The commercial bodies of Texas cities organized scheduled tours for caravans of six or more motor cars embracing a radius of thirty miles or more about each municipality. A complete moving picture show was carried and the several thousand feet of film showing the hair-raising condition of unimproved roads, together with the means of making better highways, were shown. With better roads it is urged the schools can be more easily reached, more easily consolidated and better facilities for education obtained. F. H. M.

Mayor Seidel, of Milwaukee, Wis., has announced that the Jeffries-Johnson fight pictures, not even the censored films, can be shown in that city.

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FLICKERS.

A Brooklyn judge complains that the Brooklyn wives spend so much time at picture shows that the Brooklyn husband is forced to be content with a delicatessen dinner. Is that a slap at moving pictures, or is it another slander on the fair city that has already been insulted for having too many trolley-cars, rubber plants, baby carriages and churches?

* * *

Another of the moving picture shows which have been held weekly by the Ridley Park Fire Company will be held to-morrow evening in the fire house.—Ridley Park cor. Chester (Pa.) Times.

Now then, what we want to know is how much they raised the insurance on the fire house

* * *

It begins to appear that every city must have its moving picture censorship spasm, just the same as every baby has to go through its teething, whooping-cough, and all that sort of thing.

* * *

The secretary of the Northwest Washington Citizens' Association, Mr. S. Sowerbutts, has arrived at the weighty conclusion that "Crime is not the proper subject for the contemplation of infant minds."

Oh, lofty thought! The name of "S. Sowerbutts," as applied to a moving picture reformer, is not only a classic, but an inspiration. We wonder what relation he is to "Adam Sowerguy."

* * *

The surest way to secure the repeal of an unjust measure is to enforce it with a vengeance and let public opinion do the rest.

* * *

With all the moving picture regulation, suppression, condemnation and crusading, it is surprising how many exhibitors still remain out of jail. But more surprising than that is the amount of hot air that can be put into circulation by a notoriety-seeking reformer.

* * *

Speaking about barring fight and topical crime pictures; how would the public know anything about fights or crime if it were not for the newspapers? It is a simple case of supply and demand. The newspapers supply the fight and crime news and the public demand more.

* * *

"In front of a 10-cent moving picture theater on State street there is displayed a striking lithograph of Miss Fritzi Scheff, bearing this inscription: "This week, Mazie Rodney, in songs—and, believe me, she is some singer."—Percy Hammond, Chicago Tribune.

* * *

A boy may be doing wrong in peeping through a knothole in an airdome fence, but he is not doing enough mischief to be deprived of his eye. Don't inflict such a terrible punishment for so small an offence, as was recently done in Brooklyn. Make the punishment fit the crime.

The Newspaper and the Needle.

The Mayor of New York City admitted that he went to picture shows and is just as fond of them as anyone else. When he was shot he did not blame the pictures for it. He put the blame where it belongs, upon the hypocrisy of yellow journals and their hypochondriac editors. A year ago the New York American was sending children into picture shows with coupons printed in that narcotic newspaper. This year they are defending childhood's innocence from the menace of the cinematograph, especially as regards boxing bouts, while at the same time doing the best they can pictorially to illustrate the various uppercuts, jabs, swings, hooks and knockouts as they occur in the day's news. Sometimes it makes us a little angry, but when morning comes we can only smile, because it is then we realize that nothing more could be expected from a paper that depends as much upon the use of the hypodermic needle as it does upon facts.—Exchange.

Can't Blame it on the Beer.

Milwaukee is not so "strong" for moving pictures as its competitor, Cincinnati, but is more so than Detroit. Cincinnati, Milwaukee's nearest competitor in population, with 360,403, is decidedly a moving picture town, with 83 places. This means that 249,000 people, or one in every 1.4 persons in the city, daily attend these shows. Detroit, with a population of 465,766, has only 39 places, which means that 1-40 of its population are devotees of the films.—Milwaukee Journal.

CARL LAEMMLE,

"The Biggest and Best Film Renter in the World."

The human moving picture, the man who never stands still; in other words, the livest of the live wires in the film business. This picture shows him entering his new Mitchell motor car.

A FEW WORDS IN REGARD TO GAS LIGHT.

I have used most every make of gas-making outfit and find that the Ozo-Carbi outfit gives me the best satisfaction. The operator has full control of the gases at all times. There is no saturator and a tank with acetylene gas is used in place of it. This gas is very easily made by having a retort filled about half full with water, then lowering the basket with the carbide very slowly; the gas is thus made and forced into the tank. Ozo gas is made about the same as oxygen gas. You put in about three pounds of the chemicals in the retort and then heat with a gas furnace. Gas will generate in a few minutes; only be careful and don't get the retort too hot; make the gas slowly. Great care should be taken that the retort is perfectly dry and clean before filling; if this is not done the gas will not give the best results. There is no water used to wash or purify this gas, therefore it is very simple in operation.

When you are through making the gases, disconnect your retort and you are ready to start your light. Right here is where it takes an experienced man to get it just right; you must turn on a very small amount of the Ozo gas, just enough to make a slight hissing at the jet, and then hold your lighted match to the tip of the jet and turn on your Carbi gas very slowly. If you have it just right, or, in other words, the proper amount of Ozo gas, it will light up quickly and make a very bright white light very much superior to other gas outfits. If you have not enough of the Ozo gas turned on so as to force it out far enough, it will heat your jet white hot in a jiffy and is liable to burn off the tip. Should you turn on the Carbi gas first and light it, it will smoke and fill the burner with soot; therefore, you must turn on the Ozo first before lighting in order to avoid carbon deposit.

This light is somewhat cheaper than others, because the Ozo gas goes twice as far and costs no more to make and the acetylene gas is very cheap. Ten cents' worth of carbide will make enough gas for a whole evening. The jet and limes used with this outfit are the same as already described in the World.

Great care should be used in regulating the gas; don't try to use too much, it will only cool the lime and your light will not be bright. Turn your lime every four or five minutes or every two minutes if you are using a high-power jet with a large bore. If you let it pit the lime your light will be uneven. The price of this outfit is $75.00 and it is well worth the money. You can't expect to get the best results with a cheap outfit. They are made to sell to people that want cheap outfits regardless of the results they give.

McCook, Neb. FRED STELZER.

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Letters to the Editors.

THE EHIBITORS' LEAGUE MEETING AT COLUMBUS, OHIO, ON DECEMBER 5.

Cincinnati, Dhio, November 22, 1910.

Moving Picture World:

Gentlemen—There was a mistake made in writing you, in regard to the hotel that we would meet at. Instead of meeting at the Southern Hotel, Columbus, Ohio, we will meet at the **Chittenden** Hotel. I am very sorry this mistake occurred. However, I hope you will please correct it in your next issue. I assure you it will be appreciated if you will state that the meeting of December 5 will take place at the Chittenden Hotel, instead of the Southern Hotel, Columbus, Ohio.

Yours very truly,
THE EHIBITORS' LEAGUE,
By M. A. Neff, President.

A ST. LOUIS EXHIBITOR WHO BELIEVES IN GOOD MUSIC.

St. Louis, November 21, 1910.

John M. Bradlet,
160 Washington street, Chicago, Ill.

Dear Mr. Bradlet—Kindly accept my hearty appreciation for the favor and space tendered me in the Moving Picture World, November 5, 1910. You can rest assured that I will continue as before to be a strong advocate of good pictures, well arranged music, and better singing, and by all means a booster of the World.

It might be well to mention that I have signed the Harmonious Four for an indefinite period. A quartette that has made a distinct hit for the past 92 weeks at one of the largest downtown theaters here.

Thanking you again for the interest you have taken in the St. Louis picture theaters, I beg to remain,

Yours truly,
CASINO AMUSEMENT CO.,
Per E. M. Hamauer, Mgr.

Sidney, N. Y., November 25, 1910.

Editors Moving Picture World:

Gentlemen—In justice to the genial manager and proprietor of the Dreamland Theater, Barre, Vt. (S. Mussucco), we desire to make the following announcement through the columns of the Moving Picture World, in reply to article in November 19 issue under the heading of "Let Excelsior Be the Cue." While thanking the "Moving Picture Lover" for his kind appreciation of **good things** in moving picture theaters, we, being the people referred to in his article of recent date, wish to state that though we realize that in most such circumstances **small salaries** are the cause of so much change of help, this case was an exception, as the cause was a much-needed rest and vacation and not a matter of money. If there were more moving picture exhibitors like Mr. Mussuco, we believe the standard of the business would be raised, as he **aims** to have the best of everything and pay his salaries accordingly.

Again thanking "A Moving Picture Lover" for his kind appreciation of our work and wishing your paper all success, we remain, Yours truly,

MR. AND MRS. G. LESLIE PALMER,
Operator and Pianist.

THE PHOTOPLAY.

Duluth, Minn., November 10, 1910.

Editors Moving Picture World:

Dear Sirs—In writing this I am not moved by any desire to break into your interesting columns, but simply to relieve myself of a few thoughts that boil over when I read some of the film stories in the World.

As a reporter on the daily morning paper here I handle the press notices of the changes of bills at three of Duluth's moving picture houses which I believe are among the few moving picture theaters of the country using the columns of the daily press for advertising. For the midweek changes I write only a few sticks for each theater, but for the Sunday papers when the write-ups go with our theatrical news I sometimes write a half or three-quarters of a column on some of the bills. My "stories" are based on the synopsis of the various films printed in your paper.

Now I have encountered trouble in bunches in attempting to make these picture play notes attractive and interesting and I would be more than delighted if you could offer some help through your paper. I must tell the film story, however

briefly, and present reasons why it is worth seeing, but I wonder if the film makers realize that the plots of many of their little plays are nothing more than picturized versions of "Nick Carter" and "Diamond Dick" stories. This is particularly true of the Western dramas and while they may appeal to a certain class, it is not the class the best picture houses are desirous of reaching. Sometimes I have been astonished at the utter idiocy of the films on which considerable sums must have been spent to produce.

Then I wish you would tell the Biograph people to censor the preacher who writes the synopsis of their plays. Listen to this, on "Waiter No. 5":

"'For ye have the poor always with you.' (Matt. 26, 11.) Because of this we are reminded of the Corporal Works of Mercy—feed the hungry, clothe the naked, harbor the harborless—which acts always bring reward. Still there may be occasions when that reward comes tardily, but there is logical reason for the delay," etc., etc.

Right below it I notice the story of "Two Little Waifs" starts with a nine-line sermonette on the appeal of the grief of a little child. Can't the dear, good gentleman leave out the moral occasionally or at least put it at the end? Remember that is the stuff you are giving space to week after week. Then, too, the public should be given credit for ability to see a moral if there is one. If pictures of this class are made entertaining first of all, the moral will come in due time, but the picture house that deliberately attempts to preach instead of entertain will meet a deserved end.

Why is it not possible, in commenting on the films, to get hold of the public by references to the work of the actors before the camera, the difficulties encountered in bringing certain scenes into the play, the mechanical obstacles overcome, costuming and acting, instead of harping on the plots, which frequently repel rather than attract, although the film may be interesting. That is the way dramatic critics of the "legitimate" stage do and it is the personal element in the dramatic notes that makes them readable. Why, too, cannot you give weight to your film comments occasionally by sometimes calling a film bad if it is bad, instead of hunting through the haystack for a needle of doubtful brightness? I can see no reasons why the moving picture plays are not subject to the same rules of common-sense as any other plays, and the thinking public is becoming tired of the "appreciations" and is calling for the hook on a lot of film stories that are almost an insult to the popular taste.

The moving picture business has made some wonderful advances and it seems to me the time has come when more attention should be given to the publicity end. What classes are you trying to draw and how are you going to draw them?

G. DAY SMITH.

FROM AUSTRALIA.

Sydney, New South Wales, September 27, 1910.

Editor Moving Picture World:

Dear Sir—There is such a boom on in the moving picture business out here, that I am sometimes inclined to wonder when and where it will end. There are at the present time within a radius of fifteen miles of the general post-office in this city a no less number than eighty-three moving picture shows, open nightly to the public, and I have during the past week made it my business to take a run to very nearly all of them, and I have been not only surprised, but amazed, to see the people that were on these occasions sitting with the thermometer quite low for this part of the world, and for the season of the year, very much so, sitting with all the seeming ease of one of the city theaters and enjoying the antics of Catilino or Max Linder, or the doings of Miss Lawrence, or that winsome little soul of the A. B. Co., who has admirers out here by the thousands, and I wish that she could be induced to make a trip over to this side of the water, for I don't think she would ever get back to the United States, unless she was married when she came, for I have in my mind a very wealthy man in this city who is just breaking his heart over this young lady, and says that unless she comes over here soon that he must surely take a trip to the United States and find her out.

Since the above lines were written I am informed that another new show was opened to the public on Saturday last, and that makes the number now open to the public in Cumberland County eighty-four, and applications in for eighty-three more, so we will soon be as bad as New York and Chicago in the matter of open-air or moving picture shows, if we are not a long ways ahead. There are none of the shows open here that will not seat at the very least 1,000 to 1,200 people, and some of them will seat many thousands. There is one place in this city that is under cover, that comfortably seats 4,500 people, and then you could crowd in another 500 and a few more, and *this* place is outdone by "Wirth's Olympia" in Melbourne, which is much larger than that.

West's Limited are still the leaders as far as the number of people employed and the number of places open are concerned, and next to them I guess we will have to toss up as to its being Spencer's or J. D. Williams' Amusement Company, but it is safe to bet that the latter company is showing to more people daily, in this city, than any caterer for amusement of the public, and now that they are launching out so heavily and building another new theater right opposite to their present one, and going to have one on both sides of the street, it looks as if their actions would change the whole locality of the theatrical center in this city, and I myself think that it will be only a matter of a little time when they will move up more to the natural business center of the city, and that is towards the railroad depot, or head station, as they are called in English countries. The J. D. Williams Company has made some very great strides and my friend J. D. says that he will make them hustle very soon to keep pace with him, and while he is a man that talks rather large at times, and says what the Australians call "loud," he is also a man that performs, and he gets there all the time and makes good, and that is what the people like, and he could have all the capital in his business that he required if it were a million pounds, as he has the whole city talking about him, and the transformations that he has worked in the Old Oxford Theater since he took it in hand. But he did not talk much until after he got open to the public, and the place that he took had always been looked on as a perfect "Jonah" of a place, and there had been many who had sunk their dollars as quickly, almost, as if they had cast them in the sea, and when he told me what he was going to do I really felt sorry for him and told him "that he would wish that he had followed my advice and let it severely alone," but he had abiding faith in the place and the locality, and in spite of all the pessimists that met him, he was at all times very optimistic, and he said that "I need not lose any sleep over the venture, as he was not doing so, and that I would see what I would see," and I have done so, and with the Romans he can well exclaim: "Veni, vidi, vici."

Now the Australians are the greatest pirates in the world when it comes to the show business, and when they see someone come into the field they get wise and copy his methods, as well as they can from outside looks, but they don't always get on to the money-making knack that some of the Americans do when they come out to this side of the world.

There are no less than four theaters being built now for the moving picture business, in the heart of this city, and they are getting so they are almost next door to each other, and these last have all taken their ideas from American papers such as the Moving Picture World, the Film Index and The Billboard, and they will tell you that the idea and the design are purely their own.

J. D. Williams has taught them the value of plenty of electric lights in the front of the theater, and he is one of those kind of people that, when the day is dull, does not stop to think if he is going to use a few shillings' worth of current, but switches it on, and turns the darkness and the dullness into a deluge of light; and the people stop and look and wonder, and they see "the push," as they say out here, going in, and they join in the merry throng and the box office rakes in the shekels and all look happy and smiling.

Mr. C. Spencer has returned from the United States and Europe, and it is reported that he has brought over a company of artists for the taking and making of films for the trade, and that he is going to shake things up a bit. Well, we shall see, but I hope that it will not be necessary for some of us to shake them up a bit now and then, for it does some of the new rich people good to let them know that they are not the only apples on the tree, now and then.

Mr. Spencer's New Lyric Theater is nearly out of the masons' hands, and will be taken over by the finishing trades in the course of a few days, and it is going to be a very fine structure, into which the native marble will enter largely in the construction of the same. The opening will probably be on the 9th of November, but certainly by Christmas. Messrs. Pathe Freres have an office here and Mr. Crick, the manager, reports business good and that they are busy and were never more so than at the present. They have been suffering from the loss of films and condensers from a client of theirs, and his smartness led to his arrest, and he was up before the courts the other day and remanded to the higher court, and I am thinking that he will find that he will have free board and residence at the expense of the State for some little time before it is ended, and the curtain rung down on the show. Foolish man. They forget that there is in the Good Book this phrase, "Thou shalt not steal," and then they fall in and others who are dependent on them for their food and raiment have to suffer for the bread-winner's greedy haste to get rich, when he was doing a good business and making money.

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

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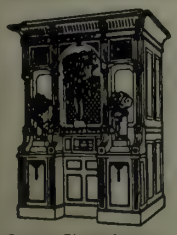

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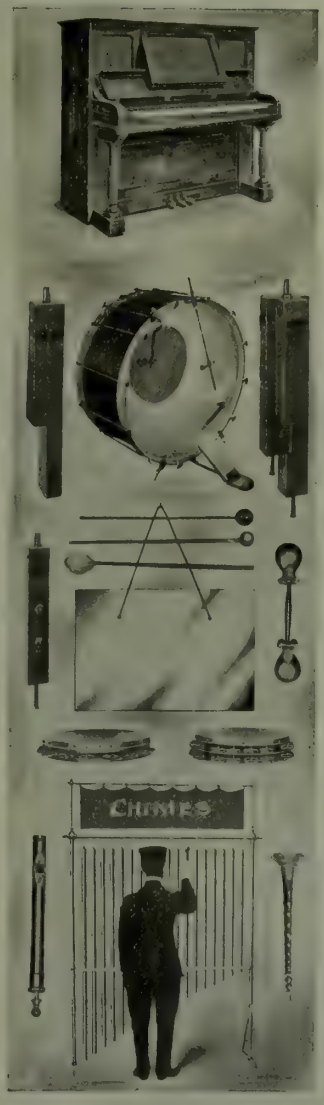

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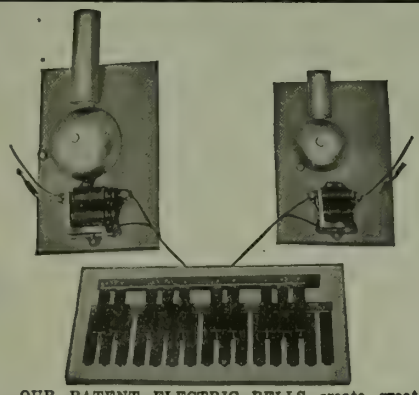

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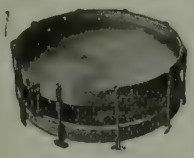

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MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

As there are so many moving picture shows here now, it is simply impossible for me to mention them by name, but in the future I intend to take a district and write that up, and in my next letter another, and so on until I cover the whole ground.

The writer, who has been hard at work on the production of the stereoscopic effect, with one lantern and one film, has succeeded far beyond his most sanguine expectations; so much so that he is having drawings and specifications of claims made out for patents and protection in various countries of the world, and when he gets them it will simply be that a patent is but a permit or license to fight your own battles, with all the money-bags in the business falling over each other to try and beat you out of what has cost you years of labor and expense to perfect, and he has made up his mind on the course he shall pursue when his patents are allowed, or disallowed, as the case may be, but when the pictures are shown to the public with the same effect that you look at one in a good stereoscope, then the moving picture business will go ahead even faster in the public estimation than it has done in the past.

* * *

I do not say that I have got mine perfect; far from it. But I have got splendid results, and intend to have much better ones before I am many months older. Making a rough model is far from what the thing will be when made to templates and turned out with the greatest mechanical precision, and I firmly believe that I have got the ground or fundamental plans, and if the patents are allowed to me, that will give me something of a grip on some of the hogs that are in the business, that are all too ready to grab all they can lay their hands on and pay nothing for the privilege of doing so.

The chief difficulty that I have found is in the exact centering of the prisms and reflectors, so that the lines of coincidence are perfect, but "if at first you don't succeed, try, try again," and that is what I am doing in all my spare time. I will never abandon my line of work until absolutely convinced of the fact that I am wrong, but of that I know that I am *not* wrong. I can get the stereoscope effect all right, but the registration is not perfect, and as I use but one film, that proves to me that the fault is in the lenses either to the right or the left, and when I can get perfectly matched lenses and prisms as well as reflectors, then I will be ready to show the public an "eye-opener."

I may say that the addition of a stereoscopic set will make the machine run into very much more money than at the present time the best of them cost, but what matters that if it, like the proverbial mustard plaster, "draws"?

I have thrown out some hints in this letter, for I want to get others on the job as well as myself, as no one man can do it all, and there are none so smart but that they may profit by the experience of others. Well, I guess you have all the copy you can spare space for, and so I will close, trusting that you will think it of sufficient interest to find the space in your columns for same. Letters to the writer must be fully prepaid, or will be allowed to go to the dead-letter office, and at least 20 cents' worth of United States 2-cent postage stamps must be enclosed for a reply. DR. W. H. H. LANE.

THE APOLO THEATER, MANILA.

From the far-off Philippines comes a very appreciative letter from a World reader and a photograph of his theater. The following extract from his letter may be of interest to our readers:

"Herewith description of my theater: The house is located on the principal street of Manila; seats 470 people; performance from 4.30 until 11 P. M.; prices range from 50 cents to 20 cents (Philippine currency); my orchestra consists of nine pieces; I change twice a week and run about three thousand feet for each performance or change. At present I use nothing but Pathe films. Business is very good here. Manila has now twenty-three motion picture theaters, with only one exchange, and that is the Pathe; no American films are here as yet. I think it is a good field for a live, hustling American film exchange here. Again thanking you for your favors, I remain, "H. FRANKEL."

AMONG THE EXHIBITORS.

Connersville, Ind.—The Crystal Moving Picture Company is making arrangements to open a new moving picture theater here.

London Mills, Ill.—Pitt Mosbier is making arrangements to open a new moving picture theater in the new Whitsell building.

Sioux City, Iowa.—E. O. Dunn and associates have let the contract for the erection of a new vaudeville and moving picture theater at the corner of Iowa Savings Bank and Jackson streets, to Smith & Small.

Plano, Ill.—Harry Sterling has purchased the moving picture show here from Mary Woods.

Little Rock, Ark.—H. A. Peckham has sold the Best Moving Picture Theater here to W. H. Marple.

Aberdeen, S. D.—De Witt Hall is making arrangements to open a new moving picture theater at 410 Main street.

New Albany, Ind.—M. Switow has purchased the Daisy Airdome on East Market street, and will remodel same.

Los Angeles, Cal.—Architect Borgmeier has prepared plans for the erection of a new moving picture theater for Paul Bide, to be located at the corner of Broadway and Daly streets.

Los Angeles, Cal.—A. S. Hyman has leased the vaudeville and moving picture theater in Luna Park, and will make extensive improvements.

Philadelphia, Pa.—B. Bornstein has been awarded the contract for the erection of a new moving picture theater at 429 South street, for A. J. Margolin.

Roanoke, Ill.—Mr. Bodhaine has opened a new moving picture theater in the Sand building.

Cheboygan, Mich.—Mr. McCormick has opened a new moving picture theater in the Gerow block. It is known as the Itle Hour.

Dewitt, Neb.—Messrs. Clark and Eddy are making arrangements to open a new moving picture theater here.

Springfield, Mo.—B. F. Bearden is preparing to open a new moving picture theater in the Garlick building on East Commercial street.

Astoria, Ill.—Thomas Songer is preparing to open a new moving picture theater in the Search Light building. It will be known as the "Dreamland."

Los Angeles, Cal.—Architect A. F. Rosenheim is preparing plans for the erection of a large theater at Ocean Park for W. H. Clune and associates.

Red Bank, N. J.—C. H. Ritter is contemplating the erection of a new opera house at Elizabeth.

New York City.—A new moving picture theater is being planned by George W. Brewster at Washington avenue and 170th street. All of the latest and highest of moving pictures will be shown here.

Milwaukee, Wis.—Julius Wasnewski will erect a moving picture theater on Third avenue, near Mitchell street which will cost about $7,000.

Los Angeles, Cal.—A new moving picture theater is being erected at 2600 North Broadway for M. Gore which will cost the proprietor about $5,275.

Philadelphia, Pa.—Plans have been filed for the erection of a high-grade moving picture theater at 425 and 427 South street to cost about $10,000.

Salt Lake City, Utah.—A new moving picture theater is being planned in State street between First South and Second street.

Bloomfield, N. J.—A request for a permit for the erection of a moving picture theater has been granted in a building in Myrtle street.

Darby, Pa.—Work is rapidly being done on the erection of a new moving picture theater at Odd Fellows' Hall building.

Salt Lake City, Utah.—Max Florence has sold the Luna and Isis Moving Picture Shows here to John B. Ashton, of Provo, and associates.

Reading, Pa.—A new moving picture theater is being planned for 547 Penn street which will be known as the New Penn Theater. Three reels of films and two sets of illustrated songs will be the features here.

Albia, Iowa.—A new moving picture theater has been erected here which will be under the proprietorship of William Dotson.

Bay Shore, N. Y.—W. D. Eccleston has purchased the Casino Theater from Emmanuel Strauss.

Phillisburg, Pa.—The Lyric Theater Company purchased John Erb's interest in the Lyric Theater.

Brooklyn, N. Y.—A new vaudeville and picture house is being erected in Flatbush. It will be located at Flatbush avenue near Lindon avenue, and will have a seating capacity of about 700.

Brooklyn, N. Y.—A five story moving picture theater which will cost about $20,000 is being constructed at Rockaway and Dumont avenues.

New London, Wis.—R. Kuehne and Joseph Decker purchased a moving picture theater in Seymour.

Sioux City, Iowa.—A new moving picture theater is being planned to be erected in the lot recently occupied by the open Airdome, on Jackson street, to be under the proprietorship of the Sullivan and Considine Circuit.

Sturgeon Bay, Wis.—Clarence Nelson and Gus Anderson, have purchased the Green Bay Theater and will continue to run it as a high class moving picture theater.

Watertown, Wis.—William J. Weber has purchased an interest in the Lyric Theater and that popular resort is now conducted by Richards and Weber.

Onconomwoc, Wis.—J. T. Bailett has opened his moving picture theater at Racine Junction.

Omaha, Neb.—J. W. Glenn has purchased the Lyric Theater here from Mrs Mayme Righter.

Aberdeen, S. D.—C. T. Smithers has completed arrangements for the remodeling and enlarging of his theater, the Idle Hour.

Chicago, Ill.—John R. Thompson is planning for the erection of a moving picture and vaudeville theater which will cost about $100,000. Mr. Thompson is the proprietor of three moving picture theaters in this city.

Springfield, Mass.—F. W. Lumis and J. C. Burke & Son are preparing plans for the erection of a moving picture theater at 124 Main street.

Springfield, Mass.—Charles Higginbotham bought the interest of T. W. Cavanaugh in the Globe Moving Picture Theater.

Mathersville, Iowa.—Smith Brothers have opened a new moving picture theater here.

Greenville, Miss.—Samuel J. Stein contemplates the erection of a new moving picture theater which will cost about $25,000.

Springfield, Mass.—Henry E. Jodoin, proprietor of the Grand Moving Picture Theater here has purchased another silent drama theater from A. L. Page in Chicopee Falls.

Johnstown, Pa.—Manager M. J. Boyle of the Majestic Theater is making arranegments for the conversion of it into a high-grade moving picture and vaudeville theater.

Marinette, Wis.—The Princess Theater which for some time has been under course of construction has at last been completed and has thrown open its doors to the public. The location of this new enterprise is at 2002 Hall avenue.

Wichita, Kan.—The Pastime Theater has recently changed managers. It is now under the management of James O'Brien.

Du Bois, Pa.—Jack McHenry has taken a long lease on the Brockwayville Opera House and will convert it into a moving picture and vaudeville theater.

New York City.—A new moving picture theater is being planned at 15 Bowery which will cost $5,000, for S. Framour.

Troy, N. Y.—Another moving picture show will be opened in this city, occupying the building formerly used as a livery stable by William T. Shyne for W. A. Thomas at an estimated cost of about $8,000.

Cincinnati, Ohio.—The property at the corner of Rockdale and Hickory avenues will be torn down and a handsome moving picture theater erected in its place which will measure 30 by 96.

Los Angeles, Cal.—A. S. Hyman has secured a permit for the erection of a high class moving picture theater in Luna Park here.

Indian Orchard, Mass.—A new motion picture theater will be erected in Oak street, near Main, which will have a seating capacity of about 500.

Marblehead, Mass.—The Marblehead Amusement Company has leased the Lyceum Theater for the Winter and will run it as a high grade moving picture theater.

Youngstown, Ohio.—Walter Hamitch, manager of the Princess and Bijou, has obtained control of the new Luxor Theater on East Federal street and will run all of the latest moving pictures.

Pasco, Wash.—Ed. Erickson, of Vancouver, is making arrangements to start a new moving picture theater here.

Boston, Mass.—The Plymouth Theater Company has incorporated with a capital stock of $5,500. The incorporators are Arthur Emond, Primo Magoni and E. L. Sampson.

New Incorporations.

Cincinnati, Ohio.—The Motion Film Company, capital $100,000. Directors, Thomas A. Reilly, Brooks F. Beebe, E. P. Bernandi and H. J. Heilker.

Wheeling, Ohio.—The Athenian Amusement Company, capital $50,000. Directors, George C. Christoporlas, James L. Vilas, Chris Varvouganis and Angelos K. Kernezis.

Indianapolis, Ind.—The Newcastle Theater Company, capital $10,000. Directors, C. E. Harmon, Edward Arganbright and Dolph Dellinger.

Cincinnati, Ohio.—The Lyric Company, capital $5,000. Directors, Floyd S. Chapman, H. F. Parker, Charles H. Bronson, John Rau and W. C. McWilliams.

Grand Rapids, Mich.—National Theater Company, capital $100,000.

Newark, N. J.—The Newark Theater Company, capital $12,000. Directors, H. O. Coughlan, L. H. Gunther and John R. Turner.

Los Angeles, Cal.—The California Motion Picture Company, capital $200,000. Directors, M. F. Brooks, P. L. Hoyland, H. R. Davis, I. H. Lowell and M. C. Lowell.

Milwaukee, Wis.—Ideal Theater Company, capital $5,000. Directors, Alma L. Pulls, Mary P. Hughes and George Ballhorn.

Brooklyn, N. Y.—The Carleton Amusement Company, capital $1,000. Directors, Abraham H. Swartz, Samuel D. Holiner, Benjamin Herman.

New York City.—Gnome Motion Picture Company, capital $30,000. Directors, Fred Kalmbach, James C. Hutchinson and H. Meredith Jones.

New York City.—Oldfield Auto Motion Picture Company, capital $2,500. Directors, Lawrence H. Sanders, Isaac Lowenthal and Henry Martin.

New York City.—The Speedy Theater Company, capital $10,000. Directors, Michael R. Sheedy, J. B. Morris and Carl Anderson.

New York City.—The Metropolis Operating Company, capital $20,000. Directors, W. Howard Mears, John Fraser and George Chirney.

The Mirror Screen Has Revolutionized The Moving Picture Industry

Don't take our word for it—Read what those who know say about it.

Mr. J. Austin Fynes of Riverside Drive, New York, Pioneer Moving Picture man of America, for 15 years General Manager B. F. Keith's enterprises writes: "I regard the Mirror Screen as absolutely the most important invention that has yet come forth in our business, because it will kill present criticism of dark houses. Over here in New York, an ordinance has just been put forward, making lighted theaters a requisite for license. The Mirror Screen will comply with this regulation, and I don't know anything else that will or can."

Mr. J. A. Berst, of New York City, Vice-President Gen. Film Co. and also Vice-President of Pathe Freres, writes: "I unhesitatingly endorse the Wonderful Qualities of the Mirror Screen."

Mr. Charles A. Calehuff, of Philadelphia, Pa., the Leader Film Man, says: "I consider the Mirror Screen the MOST WONDERFUL INVENTION of the MOTION PICTURE WORLD."

Mr. Wm. E. Smith, Prop. The Bijou, Fond du Lac, Wis., says: "It has increased my business easily 25 per cent. It has done all that is claimed for it and more—it has put the picture business on a higher plane. People are visiting our theater that were never inside of a picture house before.

A FEW RECENT PURCHASERS OF THE MIRROR SCREEN

T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa.
Chas. Namur, Colonial Theater, Des Moines, Iowa.
M. Angel, Feature Theater, Clinton, Iowa.
Harding & Goldberg, Princess Theater, Omaha, Neb.
W. W. Smith, Grand Theater, Springfield, Mo.
Kunz Bros., Grand Theater, Springfield, Ill.
Moline Amusement Co., Moline, Ill.
Hoof & Johnson, Lyric Theater, Rockford, Ill.
Mystic Star Theater, York, Pa.
Circle Theater, Washington, D. C.
Dreamland Theater, Dubuque, Iowa.
Otto Miller, Chester, Pa.
Sabolsky Bros., Wilmington, Del.
Harry E. Davis, Milton, Pa.
Girard Palace Theater, Philadelphia, Pa.

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MUNCIE, IND.

BIOGRAPH.

EFFECTING A CURE.—Mrs. Wilkins and her mother leave home to spend the night with friends, and will return some time next day. Wilkins ejaculates the time-honored "Hurrah! Hurrah!" for he is afforded an opportunity of going to the Club, indulging freely, and returning home at any old time with possibly a heavy head, but a fearless heart, as there will be no feminine voice calling into the outer darkness "So there you are, you drunken brute." No need to climb stairs shoeless; no danger of bumping against furniture in black dark rooms. No, his entrance shall be made in a blaze of light. Well, all transpired as he anticipated. After the session at the club, during which ardent devoirs were paid to Great King Gambrinus, Wilkins is escorted home by a cabby. Sinking into a morris chair, he falls to sleep in a jiffy. In this condition wifey and mother find him. Do they cry out and attempt to arouse him? Not much. Wifey and mamma are wise ones, so with the aid of the friends of hubby they devise a plan to cure him of his drinking. To this end they invent "the other woman," pressing into service a lady friend, who writes a note to Wilkins accepting an offer of marriage which she pretends he made her while in his cups. Of course, he is in no condition to remember where he was or what he did the night before. In truth, he wasn't outside his club. The lady also accepts an invitation she pretends he extended to take luncheon with him at two o'clock at his house. The reception of this note affects him like a dynamite bomb. Rushing to the club he asks his chums, who are of course in on the scheme, "Did I?" They reply, "You certainly did." Even the girl, whom he also seeks out keeps up her end of the trick and expresses her unalterable intention of coming to luncheon. Rushing back to the club, he exclaims: "Good heavens! I must get my wife out by two o'clock." A friend offers him two tickets for the matinee. "Ah! the very thing." He breathes easier when wifey and mother consent to go, but, curse the luck, just as they are about to get ready in come two visiting friends. "Great Scott! I must have two more." These are procured after a mad race to and from the club. All the while the hands of the clock are pushing tantalizingly towards 2 P. M. The worst comes when the visitors decline to attend the matinee, so there promises to be a warm luncheon that afternoon at the Wilkin's domicile. Two o'clock arrives, and with it the luncheon party. Wifey meets "the other woman" with pretended injured dignity. Well, the result is that Wilkins is thoroughly in earnest when he exclaims "Never again!"

A PLAIN SONG.—Edith is a salesgirl in the department store and toils most arduously to eke the lives of her decrepit mother and blind father. Quasi-poverty is their condition, as Edith's meager pittance is all there is to depend on for the existence. Sadly she compares her own loneliness with the condition of her storemates, as she views them passing by with their sweethearts, lighthearted and happy. Hence it is small wonder that she feels highly flattered and pleased at the attentions of a traveling repertoire manager who enters the store advertising his show, and presents Edith with two complimentary tickets for that evening's performance. The next day the manager appears again at the store and invites her to take a stroll with him. This is the first attention the poor girl has ever experienced, and when the manager tries to persuade her to go away with him it is a supreme struggle with inclination that prevents her leaving her old folks. The manager leaves her with ill-concealed displeasure and the next time he visits the store he tries to win her through jealousy by flirting with one of the other girls. This has the effect, and she yields to the great temptation of meeting him after store hours. With renewed endeavor he persuades her and she at last consents to go away with him, leaving a letter for her parents to the effect that she is tired of the drudgery, and longing for pleasure, has gone away. Arriving at the railroad station, where she is to meet her tempter, she sees a party of old folks on their way to the almshouse. "Remember thy father and thy mother." And she does remember, seeing them most vividly in her mind's eye. This thought so impels that she at last realizes that she is playing with fire, and turning on her heel, runs back home to find that the letter she had written is gone from the table where she left it. However, her fears are allayed when she finds the letter in possession of her blind father, who, of course, cannot read it. Taking it and tearing it to bits, she folds her dear old papa in her arms as her mother enters to share in the embrace. Her eyes opened to the falseness of the world, she is now more than ever determined to perform her sacrificial duty of caring for the old folks.

EDISON MFG. CO.

THE STOLEN CLAIM.—The story deals with the love of a young doctor and the daughter of an old Professor of Mineralogy. A certain unclaimed mine has been left to the young man by his uncle. A false friend succeeds in securing the plans and location of the mine, and persuades the old Professor to enter his scheme to cheat the rightful owner out of his claim. The facts are kept safely from the daughter, who is in love with the real owner of the mine, until some months after she has been forced to marry the false friend. The truth is then revealed to her, when her former sweetheart meets her father and the "friend" in their new Western abode, and accuses them of deliberately stealing his claim.

But Justice takes care of its own when an explosion occurs in the mine and the father is killed and the husband is badly injured. Medical aid is required at once. The girl in a wild ride reaches the nearest village twenty miles away, and seeing the sign of a doctor on the door, she nervously knocks. It is opened—she finds herself face to face with the man whom she loves and whom her husband has so cruelly wronged. She has come to ask him to save the life of his worst enemy. Here the nobility of the man is revealed. She has asked for medical aid; he is the doctor. If the man dies he may again regain the woman of his heart, but duty before everything, and he goes with her, and again, face to face, the two men meet. With the calm, quiet precision of his profession he forces his enemy to do his bidding. He saves his life and then turns to the wife. Silently the two, this man and this woman, look into each other's eyes long and earnestly—and part. She sinks into her chair with a sob, a moan, realizing what she has missed in life.

For days she watches beside the bed of the man who has deprived her of happiness. Weary with watching, one night she falls asleep. He is delirious. He rises from his couch and wanders back up to the deserted mine. A moment he pauses on the edge of the dizzy height—a cry from the woman startles him—a shriek—and he is dashed to pieces one thousand five hundred feet below.

A pale, quiet little woman dressed in black stops at the doctor's door one day and leaves a note asking for forgiveness and a mining claim upon the doctor's table, then sadly turns to leave; but a strong hand touches her shoulder, and she looks into the eyes of the man she loves, and as she stretches her arms to a great cluster of flowers on the table and holds them to her breast, we realize that something new and sweet and true has come into both their lives.

THE TOYMAKER, THE DOLL AND THE DEVIL.—There is a maker of lay-figures, a gay old party who half falls in love with his own creations of pretty women and gay soubrettes. He has a son who follows in his father's footsteps. There is a young apprentice with ambitions for the stage, who is very much in love with an orphan ward of his employer. The ward is unwillingly betrothed to the good-for-nothing son. The old man has built a wonderful soubrette figure which it is his ambition to imbue with life.

Then comes a fancy dress ball, which all the town people attend. The old man and his son dress themselves up and join the revelry. The little ward has nothing to wear and cannot go, until the apprentice suddenly conceives the brilliant idea of borrowing the clothes from the beautiful soubrette figure and dressing his sweetheart in them. When the old toy-maker sees her at the ball, accompanied by the young man dressed as Mephistopheles, he is convinced that he sees his own creation and the Devil.

Rushing frantically from the hall, he hastens home to see if it can be true. The young people, preceding him, have no time to resume their own clothes or restore the doll to its position, so the girl takes the doll's place while the young man hides himself up the chimney. The old man and his son come in and try to induce the doll to again assume life and motion. They perform all sorts of tricks with her and the girl plays the part of the doll well enough to fool them utterly. Disgusted with their failure, they build a fire and decide to warm up a hot toddy to soothe their discouraged feelings. The young man above, smoked out by the fire, impersonates the Devil, and makes the doll live and dance for the old man on condition that he consent to the marriage of his ward to his apprentice. The old man and his son quarrel over this agreement, and after the girl has put the clothes back upon the doll the son returns and smashes it to atoms to get square with his father.

In the evening the old man is called upon by his apprentice, who demands the hand of his ward in marriage. When the old man refuses the document, signed by himself, is flashed before him, and then the young man confesses the trick that he had played. He tells the old man that he impersonated the Devil and (not knowing that the son is listening behind him) tells him that the girl, the ward, impersonated the doll. The son is horrified at the thought of having killed the girl he once loved, but the apprentice, understanding the situation more thoroughly, calls the girl from her own room and the young man apparently sees a miracle—the doll-girl, which he had smashed, restored to life! In his joy at his escape from murder he gladly relinquishes all claim to the hand of the ward, and insists upon his father making good his written word.

HIS MOTHER'S THANKSGIVING.—We are first introduced to an old-fashioned New England kitchen and dining-room combined, where a few simple country folks have gathered to give their thanks to God for all the blessings that have been bestowed upon them. Our interest is centered mostly around the mother of the household and her son, who are plain, simple New England folks. The son soon longs for a broader field for his ambition than the country village can give, and so, one day, starts for the city.

Eight years glide by and the simple farm boy has grown to manhood, and success has reached him from every side; while away back in New England we see that the little mother is just the same—a little older, a little grayer. A certain feverish anxiety is in her movements as she takes a big, old-fashioned pie from the oven. It is for her boy. He is coming home to spend Thanksgiving with her for the first time in ten years.

A knock is heard at the door and the rural postmaster hands the dear old lady a letter. It is from her son. She tears open the letter. The smile fades from her lips. A check drops from the letter unheeded, for in that letter is a heartache—her boy is not coming home on Thanksgiving Day. As she takes his picture from the worn old album and looks at it sadly part of the room fades, and we see the boy and the other woman, who loves him too. A moment of suspense—eyes that look into eyes—a catch of the breath—and as he clasps his sweetheart in his arms and presses the first long kiss of love upon her lips, we see the dear old mother sadly kissing the picture of her boy.

New England is a long way from the great city where her boy lives, but she decides to go to him on Thanksgiving Day and surprise him. As she enters his house she does not know that a Thanksgiving dinner party is to be held, that her boy's sweetheart will be there in all her grandeur, that each guest will be dressed in the height of fashion. She does not realize that her old, worn-out clothes of the country will be out of place in these surroundings. She only knows that she is going to see her boy; but the sad awakening comes when she finds herself upstairs in a neatly furnished room and the butler placing a tray of food before her. Her boy is ashamed of her, and she is to eat her Thanksgiving dinner alone. What would his sweetheart, a lady of fashion, think of her, his mother, if she saw her in this old-fashioned attire? What? Wait and you shall see.

A knock at the door—a fair young girl enters—a rustle of silk and satins. "Ah, I beg your pardon, but I thought this is where the butler said I was to remove my cloak." She sees a huge, old-fashioned pie on the dresser, a note beside it, and the words "my boy" and "your mother" catch her eye. There is a cry of joy, and the dear old lady is locked close in soft young arms. That's what she thinks of his mother. She is his mother; that's all she cares to know. Amid sobs and smiles the girl learns the truth, and one can imagine the shame upon the boy's face when he enters the room a few moments later and finds mother and sweetheart gaily eating their Thanksgiving dinner together. Soon all is forgiven and forgotten, and this sweet, simple story closes with the dear old lady saying thanksgiving at the head of her son's table.

ESSANAY FILM COMPANY.

HANK AND LANK.—Hank and Lank have inside information that it's meal time, but it looks as if they would have to skip a meal or two until Hank's fertile brain maps out a royal road to a big feed. Into the "Ragout Restaurant" goes Hank, and soon returns wearing a pair of large signboards proclaiming the goodness of the bill of fare at the eating house. Hank is rewarded by a fine feed, for he has managed to steer a large crowd to the restaurant.

Now it's Lank's turn. He has seen how easily Hank earned the big eats, and loses no time in applying to the "Apax" restaurant. They have seen that the rival house has increased its patronage by advertising, and Lank soon is at large upon the community with a pair of boards upon which the name "Apax" appears in large letters.

But carrying the heavy sandwich is strenuous work, and Lank stops frequently to rest. While loafing on a corner two boys, intent upon mischief, fix upon him as a likely victim. A painter happens along at this moment, and they appropriate his paint and brushes. Stealing up behind the unsuspecting Lank, they quickly obliterate the letter "X" from his sign. Lank innocently strolls away, followed by Hank, who has come upon the scene in time to see the fun.

Lank's wanderings lead him to an alley where a gang of Irish laborers are eating their noonday lunch. Lank thinks that this is an auspicious place to display the restaurant ad, and walks boldly by. However, these loyal sons of Erin do not welcome an invitation to eat at the "A. P. A." restaurant. A box of newly mixed mortar is convenient for their purposes, and Lank is treated to a most "mortarfying" bath in the plastic material.

THAT POPULAR TUNE.—Blinks goes to the theater, where he hears it first. Mlle. Tinee sings it, is repeatedly encored and continues to sing it until Blinks leaves the theater in disgust.

Blinks enters a restaurant, orders a big meal and is about to eat heartily when the orchestra merrily strikes up the latest rag, "Twinkling

Eyes." Blinks upsets his table and after dousing the musicians—and everyone else—with a cold spray from the seltzer bottle, angrily leaves the restaurant.

Blinks goes to his office and finds his stenographer humming the piece, and Johnny, the office boy, playing it on a mouth organ. Blinks destroys both the sheet music and the mouth organ and in disgust leaves the office.

He enters a barber shop and is in the midst of a shave when the colored bootblack whistles it gaily, whereat Blinks leaps from the chair, and upsetting the surprised darkey, dashes out of the door.

Blinks goes home, but is again upset when his neighbors in the flat below begin singing and playing "Twinkling Eyes." Blinks goes down and insists on their cutting out the music. For his pains Blinks is thrown out of the window and alights at the feet of an Italian organ grinder, who is also playing the new air.

Night comes, and Blinks goes to bed, but the little German band comes serenading him with their choice selection, "Twinkling Eyes." Blinks hurls a pitcher of water at the musicians, then returns to bed. But in his dreams he re-lives the scenes of the day, while the melody of that popular tune continues to ring in his ears.

Blinks awakens and gives up hope, while his rolling eyes and the painful droop of his mouth indicate that he is another candidate for the dippy house.

GAUMONT.
G. Kleine

THE FLAT NEXT DOOR.—At a family hotel the rooms of Mr. Young Man and Old Boy are separated by the apartments of a young and rich widow, who is fortunate enough to be loved by both of them. Mr. Young Man with youthful impetuosity is the first to make a declaration of love and is accepted. Mr. Old Boy who is now treated coldly when he presents himself is so grieved that he decides to commit suicide. After having found the barrel of a revolver too cold to bring about a really pleasant death he hits upon the idea of hanging himself and immediately lays plans for his "taking off." When the crucial moment arrives he finds inventive genius is indeed powerless against the pranks of fate, for when he makes the drop which was to prove fatal the hangman's rope severs and the force of his fall carries him through the floor of his room into the widow's drawing-room. It happens that at the same time two robbers are in the room and the sight of Mr. Old Boy entering through the ceiling so fairly frightens them that they make a rapid exit. Mr. Young Man, who is in the drawing-room when the robbers enter, becomes so frightened that he flees, leaving the widow to the tender mercies of the rogues. The lady now pays her obligations to Mr. Old Boy by rejecting the young man and taking her rescuer in his stead.

TARASCON ON THE RHONE.—We are first shown the bridge spanning the Rhone between the cities of Tarascon and Beaucaire (France), after which we are taken on a short trip up the river to the old castle which was begun by Count Louis the Second in the fourteenth century and finished by King Rene of Anjou in the fifteenth century. The old turret stair and chapel entrance are charming examples of fifteenth century architecture. The castle is now used as a prison, and it is but a few moments' walk from this famous old building to the quaint market and town hall which we next visit. After enjoying the various activities of the natives at this place of barter we are next shown the statue in memory of the town's deliverance from a dragon. La Tarasque, a legendary monster which threatened the town in the early part of the fourteenth century. Our little journey is shortly brought to a close by a little tour to the Villa Tartarn and the castle of Beaucaire, which we view by the rays of the setting sun.

URBAN-ECLIPSE.
G. Kleine.

THE RETURN AT MIDNIGHT.—A Frenchman of mature years loves a gypsy girl, and he is therefore very nonplussed when his father introduces a young lady whom he has arranged with the girl's father that his son shall marry. The old people are greatly upset when the man refuses the proposed match, and his father on seeing him in company with the gypsy, sends him from his home. The man marries the woman of his choice, though the alliance is not a very prosperous one, for we see them two years later tramping along the road near the man's home, and evidently in the last stage of destitution. The wife goes to the house of her husband's father and they give her food. Left alone to sleep by the kitchen fire, she admits her husband. The old man, hearing the two, goes down, thinking the woman is the decoy of thieves. He is about to fire at the stranger when his daughter-in-law rushes forward and knocks up the gun. The father takes pity on the pair, and overlooks his son's disobedience.

A TRIP THROUGH CEYLON.—That island in the Indian Ocean separated on the northwest from continental India by the Gulf of Mannar, is one of the best known localities in the world so far as the name alone is concerned, and perhaps one of the least well-known as far as actual knowledge goes. The island, which is about 271 miles in length and one hundred and thirty-seven miles in width, provides a fruitful field for the camera man. Ours has been decidedly successful in obtaining some of the more characteristic views of the island and its people. This is a film that makes tropical scenes very vivid and real. Natives are photographed at their ordinary avocations; we see women water-carriers, quaint native carts, and men with huge leaves over their heads, to keep off the sun's fierce rays as they work. There is an air of novelty about the succeeding pictures of elephants at work. They are seen dragging and pushing huge logs and then, the day's tasks over, the scramble, with extraordinary agility, considering their great bulk, down a steep slope into the river. Here they roll in the mud, and squirt water through their trunks, to the discomfort of the keepers, who must not leave them.

KALEM COMPANY.

THE TOUCH OF A CHILD'S HAND.—A contrast is drawn between Mr. Livingston, a wealthy widower, and his little son Billie, and Dan Newton, a workingman and little Jimmie, his son. Each boy is idolized by his father. It so happens that little Jimmie is accidentally run down and killed by Mr. Livingston's automobile. Mr. Livingston does all that a gentleman could do to comfort the griefstricken father and to make reparation, but Newton, crazed by his loss, his bereavement following a long period of hard luck, completely upsets his reason and in his ravings he comes to the conclusion that the loss of his little son can only be balanced by the death of Mr. Livingston's little boy. And with this idea in mind Newton gains entrance into the Livingston house at night and makes his way to the little boy's bedroom. He kneels by the child's crib, is about to plunge a knife into the heart of the sleeping child, when the boy, stirring uneasily, lifts his little hand and places it gently on the cheek of the would-be assassin. The touch of the child's hand is sufficient to restore the father to his reason, and realizing the enormity of the deed he had contemplated, he breaks into tears and is thus found by Mr. Livingston.

ELDER ALDEN'S INDIAN WARD.—During the period when the Puritans were in many parts of the country friendly with the Indians it is well known a number of the prominent chiefs were frequent callers at the homes of the whites and were often on terms of confidence. Elder Alden was a Puritan of a stern religious frame of mind who had entered into such friendly relations with Chief Squantum, a noted Pequot Indian, and Chief Squantum, to show his faith in Elder Alden, brought to the Puritan his little son to be brought us as a white man. Elder Alden took in the little Indian boy and brought him up as one of his own, and when the lad reached young manhood his Indian blood asserted itself and he not only refused to work, but in addition demanded the young daughter of Elder Alden as his squaw. Enraged at being refused, he left the Alden home and went back to his tribe, there becoming a thoroughly bad Indian and a leader in uprisings against the whites. His final act of treachery was to head a foray against the little settlement in which the Alden home was located. The aged Chief Squantum, learning of the proposed raid, traveled many weary miles to give the settlers warning, but he was too late, and the painted redskins headed by his own son burst into the Alden home just as the old chief was warning them to prepare their defense, and when thus confronted by the treachery of his son the old chief drew his knife and in defending the young girl killed his own son.

LUBIN MFG. CO.

SHADOWS AND SUNSHINE.—The clerk grown grey in the faithful service of a single employer, arrives one morning to find the young nephew of his boss occupying the desk he himself has had so long. Brutally he is told that he is too old to perform his duties properly and is ordered away. At first his stunned brain is unable to comprehend the situation but gradually he comes to realize that he is being dismissed and frantically he pleads for a chance to make a living, pointing out that with the small wage paid him he has been unable to save anything and in a frenzy seeks to take his chair by force from the younger man. But he is driven from the office and in a daze he makes his slow progress homeward to tell the faithful wife that he has been dismissed. Here, at least, he finds sympathy, but it is the sympathy of a common sorrow, for she, too, realizes that they have been plunged into the shadows of poverty. Bravely the old man goes out to look for work but none have use for him and sometimes churlishly, sometimes with pity he is told there is nothing for him. One or two offer charity but this is refused. He cannot bring himself to take alms. And when the shadows seem the blackest a solution of the problem seems to suggest itself. He cannot longer support his wife. Their scanty store of money will last longer if there is only one to spend it and all will be kinder to the widowed woman. His foot has caught in a length of rope and with this in his hand he seeks the seclusion of a deserted building. Throwing the rope around a beam and climbing upon an old box he murmurs a brief prayer and kicks the box away. The beam is rotten and the sudden weight tears it from its support. There is a shower of plaster and something that tinkles and the surprised suicide finds himself sitting amidst thousands of dollars in gold and paper money. It seems a dream at first but the money is very real and with trembling hands the old man fills a pocket. Now that he has money he feels more brave and he returns to the old office to argue with his employer against his dismissal. It is to no avail but in his vest pocket is a pencil, the property of the firm. This is taken from him and the employer insists upon making further search for what he terms stolen property. The gold is disclosed and refusing to believe so strange a tale a policeman is called in and all adjourn to the police station. It is agreed that the money does not belong to the old man but a young reporter "doing police" draws out a copy of his paper and shows that the old man is heir to the property and therefore the legal owner of the money. The clerk is released, the employer given a stinging dismissal and the clerk passes from out of the shadows of poverty into the sunshine of prosperity.

SPOONY SAM.—Sam could not help spooning any more than he could help eating. He had three square meals a day and spent the remainder of the time spooning pretty Sue. Sue was quite willing to be spooned though there was another chap who wanted to marry her and Sam had a fine time. But Pa Sprague, Sue's father had forgotten long ago the time when he himself was young and he had no sympathy with spooners. He told Sue she could not see Sam except in the house where Pa and Ma could keep an eye on them and Sue, like a dutiful daughter, sent word to Sam. But that didn't help matters much. Sam spooned just the same. That was too much for Pa Sprague and he went after the minister. Immediate marriage took Sam all of a heap and he made a sprint for the door that was a record breaker and he didn't stop running until the sight of a young married couple admiring their first baby. That gave Sam the idea that he would like to get married and he went back after Sue but meantime the other fellow had come along and Sue had decided that she would rather marry a man who did not spoon so much but who meant it more. The minister was still there and the knot was tied before Sam poked his face through the doorway and announced that after all he thought he would be married if it wasn't too much trouble to the minister. Pa Sprague told him what he thought of him and Sue added an appendix. Then Pa Sprague took a malicious delight in putting Sam out of the house so Sam went and spooned somewhere else.

G. MELIES.

PALS.—Denton, a young Easterner, arrives in the gold-fields, looks about for a "find" and a partner. Entering a saloon, he partakes of some refreshment, watches the patrons of the place and studies their characters. While thus engaged a young miner, named Harper, somewhat prejudiced against Easterners, engages in a quarrel with a Mexican who is about to plunge a knife into the miner when Denton seizes his wrist and wrenches the weapon from his grasp.

Harper thanks Denton, and after learning the Eastern man's desire to find a prospecting partner, Denton joins forces with him and they start in to work a lead and strike paying dirt.

They have hardly started operations when Denton meets with a serious accident and again Harper shows the manner of man he is by nursing his pal back to health and strength. This brings about a strong friendship and they go to work with a will and it is not long before they strike it rich. Weighing up their gold-dust they find they have a handsome pile and are now on easy street.

Harper goes out to work and has proceeded but a short distance when he is seen by the treacherous Mexican who stealthily watches him on his way and then makes tracks for the pals' shack.

Just after Harper leaves the shack Denton receives a telegram from his wife telling him that his mother is sick and advising him to return home at once. He leaves a letter for Harper with the despatch stating that he will leave the gold-dust intact as he has sufficient cash and the message will explain the cause of his hasty departure.

The Mexican can be seen peering through the window watching Denton and the hiding of the dust in the chimney. Denton then hastily exits and hurries for the train. The villainous greaser enters the cabin, steals the gold and destroys the letter and telegram and replaces them with a note saying Denton had gotten tired and skipped.

When Harper returns and finds the note he is furious, tells the sheriff and follows Denton East. Arriving at Denton's home town he traces him through an accident to a little child who happens to be Denton's own daughter. He carries the child home and the next day calls to see the little girl, and while he is sitting by her bedside Denton comes in. It is a dramatic situation, but after explanations and the reception at that moment of a "wire" from the sheriff in the gold-field announcing the confession of the Mexican, all is understood and once more the two men become pals and renew their bond of friendship.

PATHE PRERES.

A BORDER TALE.—A band of smugglers are waiting at a tavern in a wild part of Bohemia for evening in order to carry some goods across the frontier. The entrance of Hansel, a customs officer, does not disturb them, as they know that he is in love with Malvina, the innkeeper's daughter. Presently the chief of the band enters accompanied by Zingara, a gypsy dancing girl, who is also one of the band. She offers to tell fortunes. The cards are shuffled and Malvina cuts a heart, for love, and a spade, the sign of death. Malvina looks scared, but Zingara's light laugh as she scatters the cards brings back a smile. The others leave, and Zingara is about to do so, when she sees a messenger hand a note to Hansel. She and the chief watch, and learn the instructions to the officer to lie in wait for the smugglers that night. Zingara is forced by the orders and threats of the chief to divert the danger by luring Hansel into their power. This she does, but afterwards releases him at the cost of her life, for in endeavoring to shield him from the pistol of the chief her own heart is penetrated by a bullet. So the evil omen of the cards comes true, although it is poor Zingara who pays forfeit. Her brave act, however, affords Hansel means to collect his men in time to intercept and overpower the smugglers, and Zingara's death is avenged by that of the chief at the hands of Hansel himself.

THE TALE THE MIRROR TOLD.—Louisa Gerrin, a widow with a little boy of six years, is endeavoring to struggle her way through life. Her landlord refuses her any extra time for payment of her rent, and with a heavy heart she sends little Jack to school and goes to her own work as a sewing woman at the house of a well-to-do maiden lady. She keeps wondering what she will have to do now, that it looks as if she will be ejected from her lodging. It is hard for her to work, and her eyes wander aimlessly around the room. They rest upon a well-filled purse on the sideboard. She is tempted and she tries to dismiss the thought of stealing by applying herself more assiduously to her work. She cannot, however, resist. No one would know that she took it—there are other servants in the house—and Louisa rises from her chair to advance to the sideboard, then struggles with temptation, to retreat again to her chair. The mistress has at this time just sat down in her chair in the adjoining room to read her paper. She reads about a lady who was murdered by her servant for her purse. Instinctively she feels for her own, and remembers where she left it. She rises to fetch it, but in the mirror sees Louisa take it from the sideboard. Louisa has scarcely reseated herself before she is assailed with remorse. Her better self asserts itself, and not knowing that her mistress is watching her she replaces the purse. The old lady enter and finds the landlord's letter on the table, which she reads behind Louisa's back. A few seconds later little Jack comes in from school proudly wearing a medal presented to him for diligence. The old lady, compassionate for his mother, whom in the goodness of her heart she now desires to aid as delicately as possible, hands him four gold coins under the pretext of wishing to give him an additional reward.

WHAT A DINNER!—Dr. Chimp is decidedly eccentric and apparently rather likes to chew his way through a good dinner before retiring to rest. It is probably the excellence of this last meal that is responsible for the weird nightmare that assails him during his sleep. Certain it is that curious things befall him, as, for instance, the finding of himself in the kitchen of an old woman decidedly witch-like in appearance. Strange animals, shadowy in outline, but large in bulk, spring into existence at the instant command of the witch's black cat, and disappear with equal suddenness. Then the old woman sends her visitor flying before her broom, and he finds himself in his bed again. Imaginary struggles with elusive burglars and a clumsy nondescript-looking official end the night, and in the gray morning the doctor awakes to find himself desperately fighting the bed clothes.

THE MAID OF NIAGARA.—The film opens with love scenes between Esoomgit, a young warrior of the Iroquois tribe, and Red Doe, a chief's daughter, and one of the most beautiful of the Iroquois tribe. They return to the great camp, and Esoomgit seeks out her father, but he refuses his consent to her marriage with Esoomgit, stating that only a chief should marry his daughter. Great rivalry existed between the Iroquois and the Bison Indians, so when at a meeting of the two tribes Esoomgit excels himself by winning not only the marksmanship competition, but also the riding and swimming contests, it is only natural that he should be proclaimed a chief, and his marriage to Red Doe sanctioned by her father. It was now time for the annual sacrifice to propitiate the Sprit of the Cataract. This ceremony consisted in the selection by lot of one of the most beautiful daughters of the Iroquois and placing her in a canoe to float to death over the falls. The maidens take their seats in a circle. An arrow is shot high in the air. It falls at the feet of Red Doe. Esoomgit is horrified. His bride-to-be is the one selected for the sacrifice. He tries to dissuade her. Her strong sense of honor and duty to her tribe, however, prevails. She enters her canoe and paddles out from the shore. The swift current carries her along. She approaches the great Falls of Niagara. She is soon on the brink and then goes over the edge, engulfed in the great mass of water, to be ultimately washed upon the rocks below a lifeless corpse. Esoomgit follows down the banks of the river disconsolate. He finally reaches her dead body. His life is spoiled. He wades out in the raging torrent and is quickly sucked under, but he knows he will meet his love in the Happy Hunting Grounds.

SELIG POLYSCOPE COMPANY.

THE QUEEN OF HEARTS.—A romance of two worlds, having its inception in the banking house of Conklin. Cashier Black refuses to consider a loan on farmer Allen's farm for $5,000.00.

Dick Harmon, the sweetheart of May Allen, the oldest daughter, is unfortunately poor—poor in purse, but rich in manhood, and this is the one reason he does not meet with favor with Cashier Black, who also has turned the father's mind against Dick. Dick decides to go to the gold fields and endeavor to seek his fortune there with hopes that some day he may return and claim the farmer's daughter.

The bank cashier, seeing the reverse fortunes of farmer Allen, sees an opportunity to wend his way into the affections of the daughter by proffering financial assistance, and accordingly calls at the home and is introduced to May and at once presses his suit—takes a personal mortgage on the farm and shows many personal courtesies to Allen.

In the meantime Dick has not found pan-washing a profitable venture and writes May discouragingly of his prospects. All serves to further Black's hold on the friendship of May, and the wedding day is set, the honeymoon begun; almost at the same moment a second message is received from Dick telling of his good fortune and referring to her coming marriage with Black, asks her to wait his arrival. However, she was unfortunately already on her way to Europe.

Dick arrives at the old home only to find that he is too late. Later we find Black and his wife seated in their villa at Monte Carlo—their experiences in far-away Italy were not at all pleasing and many times May's mind would wander back to the little farm and her girlhood friend, Dick.

A quick succession of events transpires rapidly and we find the mortgage is bought up by Dick and what appeared as an accident resulted in the death of Black. Then the return to America of May and her reuniting to her first love.

THE STEPMOTHER.—A happy brother and sister awaiting some news from their father who had gone to the city for a visit. In time a letter came that cast gloom over the happy little farm home, saying he had a great surprise for them—that he had met a lovely woman and they were now the proud possessors of a stepmother. They are instructed to meet them at the station Nellie remaining at home to prepare for the newcomer, while Joe goes to the station. Upon their arrival home the new head of the family is installed with no small amount of misgivings upon the part of Nellie and Joe.

Trouble is soon brewing and the first family row occurs. Tom, Nellie's sweetheart, calls on her and the stepmother, taking a liking to him, orders Nellie away. A handbill announcing a farmers' dance is circulated, so all decide to attend the festivities. The next day the stepmother drives to town to buy clothes for the picnic and on the way inadvertently comes upon Tom walking in for the same purpose; he is invited to ride with her. The scene then reverts to the farm, where father and son are cutting wood and Nellie is doing the washing.

The trading done in town, the stepmother and Tom start on their return; when near the home Tom is left behind, a diplomatic move of the farmer's wife. Upon her arrival the usual greeting to the husband is missing and he is plainly perplexed. The day of the festivities arrives and everyone for miles around is there; the stepmother leaves the gathering for a walk and Tom shortly follows unnoticed. As the collection hat is being passed the farmer notices his wife's handbag and being without change to contribute, opens the purse and to his surprise finds a letter addressed to him; upon opening it he is astonished to find it from his supposed wife's real husband:

John Bentley:

Dear Sir—The woman you have married is an adventuress. She is only after your money. She is my wife, but deserted me two months ago and I have but now learned of her whereabouts. The enclosed photo of her will prove to you that I am not mistaken.

Sincerely yours,

EMMETT BROWN.

The father, son and daughter go in search and find her and Tom in fond embrace and he is convinced that the woman is not what he had so fondly imagined her to be. Upon their return to the farm she is sent away and the little family is again back at its starting point. John Bentley, his son and daughter are again happy.

VITAGRAPH COMPANY.

SUSPICION.—Mrs. Hall's little child dies and she grieves herself into an almost complete breakdown. Her husband and her doctor advise her to desist.

In order to satisfy the longings of her nature and seek consolation she interests herself in an orphanage, where she goes every day, unknown to her husband, to care for and help the little ones. She sews for them, loves to assist them in their play and she places a memorial tablet in the playroom of the home in memory of her daughter.

Mr. Hall notices that his wife goes out every day, and that she is hiding something from him. He becomes suspicious and engages a detective to watch her. The detective follows her to the children's home, sees her enter the place with a gentleman, and reports to Mr. Hall.

The husband goes to the orphanage with the detective. They gain entrance to the building and hear the wife talking in one of the rooms. They rush in and find Mrs. Hall surrounded by the little ones. The husband is nonplussed and abashed. The gentleman who was seen entering the institution with Mrs. Hall comes into the room, hand Mrs. Hall his card, "Albert H. Houston, Superintendent of Bethany Home." Mr. Hall now feels heartily ashamed of his suspicion, and completely overcome when his wife leads him to the tablet and he reads:

THE PLAY ROOM, BETHANY ORPHAN ASYLUM.
The Gift of Mrs. A. J. Hall
In memory of her daughter Helen, who died September 1st, 1910.
Aged eight years.

The children, superintendent and the detective leave the room. Left to themselves, Mrs. Hall places her hand tenderly on his shoulder, and he sorrowfully asks her forgiveness for his unjust and unkind suspicions.

A FOUR-FOOTED PEST.—"The horse has four legs, one in each corner." This is a four-footed horse, one of man's most faithful friends, excepting an automobile, which is not a horse. Well, this horse is called a pest, which is a peculiar kind of animal, because he is only a mischievous horse that knows and does a whole lot of things that make a whole lot of fun that keeps his victims busy and the rest of us laughing.

He runs away, dumps his driver into a mudpuddle, unties a woman's clothesline, letting the clothes fall in the dirt. He is chased by the woman and an ever-increasing crowd. He runs to the seashore, makes off with the wraps of the bathers, and they join in the chase and add to the fun and excitement. The next thing this pesky horse does is to pull a newspaper out of a man's hand while the man is seated on a bench in the park, next to an old lady, to whom the horse turns his attention and eats the flowers from her bonnet, pulls it off, and the old lady's wig with it. The man and woman start in pursuit. Then he puts his head in a kitchen window, eats up a freshly cooked pie, and goes away with it, followed by the cooks.

A party of children playing on the lawn see the mischievous animal, and try to drive him away. The horse seizes the hose, turns on the water and gives the youngsters a ducking. The chase is a merry one, but our four-footed friend outdistances all hands, reaching his stable, where he awaits their coming, and when they arrive gives them all a laugh and an encore of "Ha! ha! ha!" which the onlookers enjoy and re-echo with peals and roars of merriment.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, November 28th.

Biograph—A Plain Song (Dr.).....997
Lubin—Shadows and Sunshine (Dr.).....
Pathe—A Border Tale (Dr.).....679
Pathe—A Freak 285
Selig—The Queen of Hearts (Dr.).....1000

Tuesday, November 29th.

Edison—The Greater Love (Dr.).....1000
Essanay—The Tie That Binds (Dr.).....950
Gaumont—The Flat Next Door (Com.).....722
Gaumont—Tarascon on the Rhone (Scenic).....243

Wednesday, November 30th.

Edison—Arms and the Woman (Dr.).....975
Kalem—The Touch of a Child's Hand (Dr.)....870
Kalem—Up the Thames to Westminster (Sc.)...125
Pathe—Who Is Nellie? (Com.).....650
Pathe—Finland Falls of Imatra (Sc.).....344
Urban—The Return at Midnight (Dr.).....634
Urban—Ramble Through Ceylon (Scenic).....319

Thursday, December 1st.

Biograph—Effecting a Cure (Dr.).....997
Lubin—Spoony Sam (Com.) .....
Melies—Pals (Dr.) .....
Selig—The Stepmother (Dr.).....1000

Friday, December 2nd.

Edison—The Cowpuncher's Glove (Dr.).....1000
Pathe—The Tale the Mirror Told (Dr.).....646
Pathe—What a Dinner (Com.) 344
Kalem—Elder Alden's Indian Ward (Dr.).....945
Vitagraph—Jack Fat and Jim Slim at Coney Island (Com.) 951

Saturday, December 3rd.

Essanay—"Circle C" Ranch Wedding.....
Essanay—Present (Com.) .....
Gaumont—Lured by a Phantom (Dr.).....712
Gaumont—Nancy's Wedding Trip (Com.).....273
Pathe—The Maid of Niagara (Dr.).....995
Vitagraph—The Preacher's Wife (Dr.).....1001

LICENSED RELEASES.

BIOGRAPH.

Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.).....563
Nov. 24—Not So Bad as It Seemed (Com.).....432
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997

EDISON.

Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic) 450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975

ESSANAY FILM CO.

Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.) 428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.) .....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch Wedding.....
Dec. 3—Present (Com.) .....

KALEM CO.

Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1009
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945

LUBIN.

Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.).
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Spoony Sam (Com.) .....

GAUMONT.

G. Kleine.

Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.) 698
Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Faithful Unto Death (Dr.) 693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 309
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280
Nov. 22—Cast Into the Flames (Dr.).....381
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....519
Nov. 26—Calino Travels as a Prince (Com.)....489
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on the Rhone (Scenic).....243
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....273

URBAN-ECLIPSE.

G. Kleine.

Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic) 450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992

G. MELIES.

Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....986
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....
Dec. 1—Pals (Dr.) .....

PATHE.

Nov. 11—A Black Heart (Dr.).....623
Nov. 11—Dutch Types (Scenic).....358
Nov. 12—A Gambler's End (Dr.).....1000
Nov. 14—A Shadow of the Past (Dr.) 863
Nov. 16—Love Laughs at Locksmiths (Com.)..695
Nov. 16—Russian Wolf Hunt (Sc.) 298
Nov. 18—Phaedra (Dr.) 718
Nov. 18—Military Cyclists of Belgium (Ed.) ..276
Nov. 19—The Other Way (Com.) 995
Nov. 21—The Old Longshoreman (Dr.).....331
Nov. 21—New South Wales Gold Mine (Edu.)..659
Nov. 23—How Rastus Gets His Turkey (Com.).598
Nov. 23—Wonderful Plates 397
Nov. 25—Isis (Dr.) 492
Nov. 25—A Dog's Instinct (Dr.).....479
Nov. 26—An Eleventh Hour Redemption (Dr.)..998
Nov. 21—A Border Tale (Dr.).....679
Nov. 28—A Freak 285
Nov. 30—Who Is Nellie? Com).....650
Nov. 30—Finland—Falls of Imatra (Sc.).....344
Dec. 2—The Tale the Mirror Told (Dr.).....446
Dec. 2—What a Dinner (Com.).....344
Dec. 3—The Maid of Niagara (Dr.).....995

SELIG.

Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bachelor (Com.) .....
Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Four Flush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Dull Razor (Com.) .....
Nov. 24—The Merry Wives of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.).....1000
Dec. 1—The Stepmother (Dr.).....1000
Dec. 5—The Widow of Mill Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000

VITAGRAPH.

Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335
Nov. 1—A Double Elopement (Dr.) 998
Nov. 4—The Children's Revolt (Dr.) 992
Nov. 5—On the Mountains of Kentucky (Dr.)..978
Nov. 8—A Tale of a Hat (Com.).....954
Nov. 11—The Nine of Diamonds (Dr.).....990
Nov. 12—Jean Goes Fishing (Dr.).....988
Nov. 15—Drumsticks (Dr.) 998
Nov. 18—A Modern Courtship (Com.) .....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.) .....
Nov. 22—Suspicion (Dr.) .....
Nov. 25—A Four-Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....

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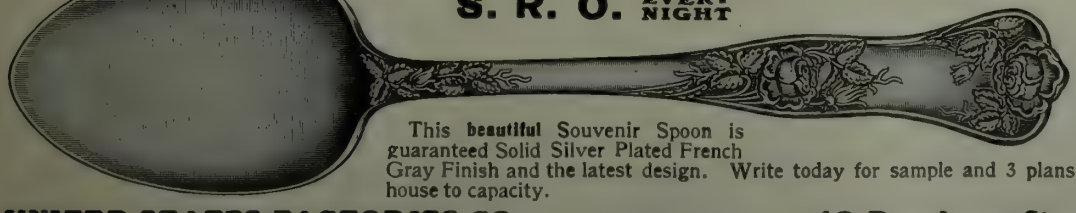

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UNITED STATES FACTORIES CO. MANUFACTURERS. 40 Dearborn Street, Chicago

Independent Film Stories.

SOLAX COMPANY.

WHAT IS TO BE, WILL BE.—The fisherfolk of Douglastown, a small Massachusetts village, have a fete in honor of the departure of Jack Martin, who is going on a long cruise. Conspicuous among the dancers is Molly Newell, the village beauty, and as the dance progresses it requires no seer to discover that Jack is madly in love with Molly and that his attentions are by no means unwelcome. Stanley, a rough, big-hearted fellow, tries to escort Molly home, but she has already promised Jack and the two gaily leave while the boys and girls laugh at Stanley. On their way home Jack gives Molly a photograph of himself and they plight their troth.

At the quay the next day Molly takes leave of her lover and sobbingly waves him a fond good-bye. For several months no news of the "Marion H.," upon which Jack has sailed, is heard; but at last sad tidings of the complete loss of the good old ship comes to the village. Stanley tries to keep the truth from Molly, but she suspects the worst, reads the notice of the disaster and is struck dumb with sorrow.

Things go badly at Molly's home, and finally she, her father and mother are reduced to the point of starvation. Stanley, becoming aware of their poverty, offers to marry Molly and gladly take care of her folks. She gently refuses, saying that her heart is buried beneath the sea with her sailor lover. Despite this Stanley is willing to take her; and urged by her mother, Molly finally accepts.

After a lapse of two years we find Molly the doting mother of a handsome boy, whom she loves devotedly. She, however, cannot forget her old sweetheart; and she sits by the cradle of her little one, and a vision opens to her: she sees herself and Jack as they wandered through the shady lanes some years ago. Her happy smile suddenly changes to horror as the vision is replaced by the dead figure of her old lover, washed ashore on the rocks. This gradually fades until the cry of "Molly!" causes her to turn around and she beholds Jack standing in the doorway, with outstretched arms. Thinking it a part of the vision, Molly draws away, but as Jack advances, she touches him and finds that he is real flesh and blood. Unconsciously she falls into his arms, but on remembering that she is the wife of another, she struggles to free herself.

Jack's gaze falls on the baby and he realizes the situation. He upbraids her, but she quickly explains the circumstances and he forgives her. Though tempted to fly with each other, Jack's nobility of soul and Molly's sense of duty to her child cause them to halt. Jack departs, never to return, and Molly is saved to herself, her husband and her boy.

POWERS PICTURE PLAYS.

THE WOMAN HATER.—Carrol Morten, a young society man, disappointed in love, becomes a woman hater. To get away from women he visits the ranch of an old friend, "Pop" Larned. Enter "Pop's" pretty niece also for an unexpected visit. Morten snubs the girl, who has fallen in love with him. While out riding Morten is captured by some bad Indians and in the struggle to save his life Morten kills one of the Indians. The band carry Morten off to torture him by fire. The girl sees the Indians capture Morten and after a thrilling ride pursued by an Indian, the girl reaches the ranch house and tells of Morten's plight. The brave girl leads eight white men to where Morten, bound to a tree, is about to be burned to death. The white men arrive just in time and with a few well-directed shots, drive off the Indians and rescue Morten. In the last scene the woman hater realizes that all girls are not alike, and he breaks his vow.

WHO WINS THE WIDOW.—The widow has two rival suitors for her hand, Jim and Bill. The two men quarrel and old man Simms, a friend of Bill's, desires to prevent bloodshed. He gets the men to fight a duel with pistols loaded with blank cartridges, which fact is unknown to Jim. The men fire and Bill pretends to fall dead. The widow now accepts Bill out of sympathy for his supposed wounds. They are about to be married when Jim arrives. Imagine the situation when he sees the man he left for dead being married to the woman he loves. Jim finally wins the widow when she learns the truth.

WANTED: A BABY.—Harold foolishly tells his rich uncle from whom he expects to inherit some money that he has a fine son. The old man announces that he is coming to visit Harold and see the baby. Harold instructs his wife to borrow or steal a baby. The old man arrives just as the borrowed baby is brought in. Horrors! It proves to be a coon baby. Hardly have the young couple straightened out this scrap when the second baby comes in and all is smooth until Mr. O'Reilly, father of the child, comes in and demands it.

YANKEE

QUEEN OF THE NIHILISTS.—Vladimar Petroff, leader of the revolutionists in Russia, was brought before the Governor-General charged with treason. His two little children, Sophia and Carl, aged six and seven, come to beg for clemency for their father. The Governor-General, a cold, heartless man who sees danger in allowing the revolutionary element the slightest chance of attaining power, and being personally embittered against the prisoner, orders him put to the knout before the eyes of his children.

The agony of the father is apparent to the little ones, who try to comfort him, but writhing in pain, he tells them to keep fresh in their minds the scene they have just witnessed and when they grow up to manhood and womanhood to find a means of avenging his death.

Eighteen years later we find Sophia and Carl in the secret stronghold of the Nihilists. Carl is their leader and Sophia their queen. To carry out their plans against the government, a spy was sent to the palace of the Governor-General to obtain information vital to their cause. Osip was selected for the dangerous mission. Arriving at the palace, he adroitly concealed himself behind a huge portrait, where he could obtain a full view of all that transpired. The Governor-General, while consulting with one of his secret aides, happened to glance in a small mirror on his desk and there saw reflected—a face. It was Osip. Quietly a note was written and handed to the aide, who read it without a word and left the room. Almost immediately the guards brought Osip before the Governor-General. Yivan, the aide, looked him over carefully and whispered a plan to his chief. Osip was led away and Yivan began the execution of his plan. Disguised as the Nihilist, the aide made his way to their stronghold, where he was received with open arms by all but Sophia, who, becoming suspicious, decided to put his identity to the test. In an outer chamber a body of men were dressed to represent Russian soldiers and they, following a supposed officer, burst in upon the Nihilist group and ordered them to surrender. The Governor's spy revealed his identity, but found too late he had fallen into the trap laid for him by Sophia. Firing three shots from his pistol, a pre-arranged signal for help, he summoned a detachment of soldiers and the rattle of musketry filled the room, while Russian and Nihilist fought for supremacy. When the smoke cleared away they found Sophia missing. She had escaped by a secret passageway into an underground tunnel. The rest of her followers were taken prisoners and forthwith sentenced to Siberia for life, among them Sophia's brother.

Joining a band of gypsies, the brave girl disguised herself as a dancer and managed to gain admittance to the Governor-General's palace, where, luckily, she found him in the midst of a debauch. Signifying her willingness to dance for him, Sophia managed to dazzle the wine-crazed ruler by her charms, although he was suspicious of her and feared she might be the Nihilist queen.

Ordering Carl brought in, the Governor-General watched Sophia closely while the guards flogged him before her eyes. She retained her composure and only laughed as Carl was lashed. Satisfied with the test, the Governor-General ordered the guards away with their prisoner and poured wine for himself and the girl. Sophia managed to place a drug in the now contented ruler's glass, and finally effected Carl's release.

They mounted waiting horses and rode for the frontier, passing through the lines in safety and finally embarking on a vessel bound for America.

Arriving at the harbor of New York, Sophia and Carl received their first impression of the land of the free. Silhouetted against the sky, the Statue of Liberty stood out in bold relief, a sign of freedom of oppression for the unfortunate soul-tortured emigrant.

A year later we find them happy in their home, celebrating an American Fourth of July.

IN THE CZAR'S NAME.—A young Russian noble, Ivan Baranoff, falls in love with a Jewish maiden of the city, Olga by name. The girl's father, a straight-laced, yet refined Jewish Rabbi, is incensed at the thought of a union between Olga and the son of a cruel Russian ruler and forbids her seeing him again. A stormy scene ensues and the angry father whips the girl for her disobedience. Smarting under the sting of his blows, she writes a note declaring her intentions and leaves to join her lover.

Ivan and Olga go hand in hand to the great Church of St. Petersburg where the girl renounces her Jewish faith and becomes a Christian. Her father, mother and brother seek admittance to the church, hoping to prevent the ceremony, but are set upon by Russian peasants and only saved from violence at their hands by the timely arrival of Olga and the Priest.

An over-zealous peasant reports to the Russian Prefect of Police that the old Rabbi was inciting riot and endeavoring to start a movement against the government. Being a rank Jew-hater, Metchinoff sees a chance to vent his ire against the hated race and sends the peasant, well supplied with gold, to the drinking places with instructions to buy wine for everyone who will drink and then to encourage a wholesale slaughter of Jews. The peasants, headed by their leader, rush to the Tabernacle while the Jews are observing "Yom Kippur" or the Day of Atonement, and while in the midst of their religious ceremony, the maddened peasants fire the edifice and kill many of their number. The Moscovitch family are miraculously saved from death only to be taken prisoners and brought before the Prefect who consigned them to a worse fate—Siberia. Ivan intercedes, but with no success and the little band of sufferers are led away to await the long march over the ice fields to a living death.

Olga and Ivan plan to effect their escape. He follows the guard, appointed by the Prefect to escort the prisoners on their journey, and manages to fill him with wine whereupon he takes his official orders and letters, disguises himself as a guard and hurries off to the prison where he finds Olga, in the guise of a Sister of Mercy, supposedly ministering to the wants of the prisoners. They manage to effect the escape of the Jews and Olga's parents reluctantly offer their forgiveness together with their thanks.

Ivan books passage to America for the entire party and they leave Russian soil never to return. They arrive in New York and are cared for by relatives. Later on, happy and prosperous, they visit Washington, the nation's capital, where President Taft receives them.

AMERICAN.

NOTHING BUT MONEY.—The fisherman was a gabby, egotistical Opie Dilldock sort of an old chap, who took particular delight in boreing his acquaintances with his tales of valor, but all he had to show for his greatness was a shabby suit and a long beard. On his way to the pier, he boasted of the fish he would bring back. On the pier he fell asleep and dreamed a dream full of wonderful happenings. In his subconscious state he got a bite and landed a coffee pot wadded with money. Then things began to happen. He hurried uptown and bought a loud suit and high hat from a second-hand dealer, flooring the son of Israel with an over-dose of pay.

Moved by a spirit of philanthropy, he rode down the street on a mule, led by a policeman, followed by another officer, bearing a sign inscribed "The Money King." He purchased the entire stock of a flock of newsboys and stuffed the hat of a blind man with money, causing instantaneous recovery of sight. He bought out a candy store to satisfy the longing of a couple of sweet-toothed urchins. He settled an argument between two gamblers by destroying the money they were quarreling over and replacing it by a large amount of his own.

Feeling paternal, he took a pair of infant twins for an outing. Attracted by the sylph-like form of a lady in the park, he flirted and was encouraged. A close inspection showed the lady to be a negress, and the fisherman fled in alarm. Then began a fast roaring finish. In his flight he knocked over a couple of drunkards and rushed into a group of cripples in front of a sanatarium, producing a cyclonic mix-up from which he emerged on crutches.

The final action is back on the pier. A couple of boys in a boat discovered the sleeping fisherman and tied his line to their skiff. The fisherman was pulled into the river, where he awoke and scrambled back to the pier. He had been thrust out of a dream world of money, into a real world of dampness.

A BIG JOKE.—A boy sought refuge behind a water trough and routed his enemy with a few handfuls of water. Filled with a spirit of deviltry, he grasped the opportunity of playing a joke on a chap who was drawing a bucket of water from the trough. He induced the "mark" to hold his hat in the crook of his arm while, during the course of a funny story, he filled the hat with water. The innocent victim, seeing no humor in the story, attempted to put his hat on, whereby he was drenched. He seized the joker threateningly and was about to duck him in the trough, when the approach of a mutual friend prompted him to extend the joke. The second sucker was treated like the first, and after a comical mix-up, the three decided to take it out on Pat, the alderman, who was approaching. Pat's high hat looked like easy meat for the jokers, and with the aid of a few cigars and much persuasion, they succeeded in getting the alderman to listen to the story. The hat was filled with water and the expectant jokers waited for the denouement. It came, but not as they had expected. Pat carefully lifted a tin can from his hat and poured the water on the ground. The jokers collapsed and the alderman started away the victor in the big joke.

LUX FILMS.

BILL AS AN OPERATOR.—Bill appears as a cinematograph operator, with most ludicrous results. Bill, as usual, cannot resist the fascinations of ladies, and even when engaged in turning the "handle" pays scant attention to his duties. First he turns too slowly, and the audience in the picture theater are much annoyed at the slow movement of the characters as they appear on the screen. The manager makes a complaint to Bill, and our hero forthwith commences to simply rush the film through, with the natural result that the characters tear along at breakneck speed. Then, owing to a love passage with a lady vendor of chocolates, Bill works the film the wrong way. Everything, naturally enough, is reversed, and the long-suffering audience witnesses horses galloping backwards, people walking on their heads, etc. All this time Bill, sublimely unconscious of the trouble he is causing, is snatching kisses, until he is rudely awakened to the stern realities of life by a brawny attendant, who lifts him up and flings him into the road.

NECESSITY IS THE MOTHER OF INVENTION.—An artist, more than usually hard up, is at his wits' end how to raise the necessary amount of

cash required. His wife comes to his aid and by a happy inspiration they hit upon a scheme. Dressing the model to resemble a blind man, they take it out and, placing it in a chair, fix a card in the coat, "Spare a penny, please." The results are excellent, and securing the proceeds of the pathetic appeal, the artist and his wife retire. Meantime, a wandering vagrant is struck by the lonely figure of the model, and bearing it in his arms, he takes the model to his room, changes clothes, and sits in the model's place. The artist and his wife have a severe shock when they find the "poor old man" has failed to raise a cent, and still more so when the model takes to his heels and bolts. Meantime the dummy has been found by the police and is tenderly carried to the station. Here the fact that the "dead" body is but an artist's model is solemnly arrived at, and, finding the owner's card in the figure's pockets, it is carried back to the artist, who affectionately embraces the unconscious earner of a little "ready."

NESTOR FILM COMPANY.

VALLEY FOLKS.—"No, once and for all—no!" angrily declared Joe Benem. His daughter Sue might refuse Jack Blake, as indeed she had done a few moments before, but she should never marry Ned Wright.

Sue, however, with grandmother and grandfather on her side, had decided differently. That very afternoon they were to slip away to the little church, after which the old people had promised to meet them with Sue's clothes and give the bride and groom their parting blessing.

Two years had passed—to Ned and Sue, two very short and happy years—with only one cloud to mar their horizon. Joe Benem still remained obstinate! Nevertheless, dear old grandmother still held out hope and, since the birth of little Ned, had been constantly planning how to inveigle her son to their cottage.

Then, when one day a letter arrived from Sue, stating that Ned had been taken ill with a fever and imploring her grandmother to come at once, the old lady felt confident that she might induce the girl's father to accompany her. In this she was doomed to disappointment—for not only did he refuse to go to his daughter, but likewise forbade the old people making the trip in his rig. Nothing daunted, however, the couple set out on foot—arriving to find Sue unconscious beside the body of her husband. Hurrying the old man off for help, grandmother finally succeeded in reviving the young widow.

Then, after Ned had been laid to rest, with kindhearted Jack Blake's aid, Sue, with her baby and grandmother, were driven up to the old home. Quietly they alighted and stole into the house.

Joe Benem was seated in his accustomed armchair, torn with the desire to rush to his daughter's aid, yet angry at himself for wishing to yield.

Softly Sue opened the door and crept to her father's chair, so that he awoke from his reverie to look into little Ned's wondering baby eyes and find his daughter kneeling at his side.

With a glad cry, Joe Benem gathered them to his breast, mentally vowing that there should be no more unhappiness in their lives if he could help it.

THANHOUSER COMPANY.

VALUE—BEYOND PRICE.—Captain Smith sails away on his vessel for a trip around South America and through the Pacific, leaving behind him his wife and little girl, whom he dearly loves. The ship is reported lost with all on board, with the exception of a cabin boy who is picked up in mid-ocean. The captain's wife struggles to support her child, but owing to her rapidly failing health she fights a losing battle with poverty. One by one her valued possessions find their way to the pawnshop, where the kindhearted old pawnbroker Levy becomes interested in the sad-faced woman and the pretty child, who never seem able to redeem any of their possessions.

The last article of value left in Mrs. Smith's possession is her wedding ring, and Levy refuses to take this. Instead he offers her help, which the widow proudly refuses. She insists that she can go out and get work. Levy seeing that he can help in no other way, offers to care for little Marie, and to this the mother finally gives her consent. Half in jest, Levy gives to the mother a pawn ticket for the little girl, which he fills out to read that "a precious jewel, value beyond price," has been left with him and can be redeemed "at any time." The mother, leaves the little one in Levy's care and upon reaching home and finding herself mortally stricken, she puts the pawn ticket he has given her in an envelope which she entrusts to a friendly janitress, to be given into no other hands than those of her husband should it be that he is not dead.

And he is not. He has been cast up on a fertile island in the South Seas, where he lives a Crusoe-like existence for ten years, and incidentally finds buried treasure which makes him rich.

He is finally rescued by a passing steamer and brought back to his own country, only to find that in his absence his wife has died, and no one knows the fate of his child.

He only finds, in an envelope addressed to him in the hand of his dying wife, a pawn ticket for a "precious jewel" which she has pledged. Thinking the jewel to be some gift of his to his wife, which

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she desired him to have as a remembrance, he goes to the pawnshop and is there waited upon by a sweet-faced girl of fifteen to whom he is at once attracted. The girl is unable to find any article in the shop with a ticket corresponding in number to the ticket which the Captain carries, and appeals to her foster-father, Levy, to help her find the gentleman's goods.

Levy at once recognizes the ticket as the one he gave for his little adopted daughter. Although he dislikes to surrender the one joy of his life, he finally decides to reunite father and daughter. The latter have the old pawnbroker make his home with them, so the reunion brings happiness to all.

JOHN HALIFAX, GENTLEMAN.—John Halifax, an orphan, trudges to town to make his fortune. There he is befriended first by Ursula March, the daughter of the richest man in town, who gives him food, and later by Abel Fletcher, a rich Quaker. Fletcher's invalid son takes a great fancy to John, and through his influence John is employed in his father's mill. After five years of faithful work, John has risen to the position of foreman. He and Fletcher's son, Phineas, have become fast friends.

Against the wishes of his father, Phineas persuades John to take him to a theater. The trip proves too much for the invalid, and John carries him home from the theater in a fainting condition. Fletcher is furious with John, and drives him from the house.

About this time there is great discontent at the mill, among the workmen. Fletcher decides to close it down. After six weeks of starvation, the workmen and their families come in a crowd to the mill and demand that they be given the grain which is stored there. Rather than accede to their demands, Fletcher hurls the bags of grain into the river. This so infuriates the mob that they try to set fire to the mill and put an end to Fletcher.

Unable to control the mob, John helps Fletcher, his son and Ursula, to escape. Finally he wins Fletcher's consent to a compromise with the men. Realizing that he owes his property and life to John, Fletcher asks his forgiveness for his former harsh treatment. John becomes Fletcher's adopted son and wins Ursula for his bride.

GREAT NORTHERN FILM CO.

THE BIRTHDAY PRESENT.—In a well-appointed house a nursemaid is taking a little girl for a walk, receiving many warnings from the mother to be careful not to lose sight of her charge. Gazing into a shop window, however, she allows the child to stray away. The little one is found by an old woman, who sells all her clothing, dresses her as a boy, and sends her out to beg. Passersby are generous, but a ruffian forces the child to give up all the money she has received. The old woman casts the child out, and the little one is in a helpless plight until a boy takes pity and takes her home. The lad's parents befriend the child. They see a notice in the paper in which a large reward is offered for information about the child, and their kindness in taking her in meets with due recognition. It is the mother's birthday, but none of her presents interest her in comparison with the return of her child.

THE OHAMI TROUPE OF ACROBATS.—A capital film showing the acrobatic performances of a celebrated Continental troupe. The performers are one lady and two gentlemen who go through some wonderful ground tumbling, lightning somersault throwing, and astonishing pyramid acrobatic feats. The lady finishes her performance by throwing fifty somersaults in succession. A tastefully arranged stage, and the beautiful dresses of the performers, make the film particularly attractive.

ECLAIR.

THE PRICE OF A SACRIFICE.—Mr. Pousol, a blind old gentleman, promises his ward, Margaret, in marriage with his son, John. Margaret agrees to the union simply for the sake of her kind old guardian, as she does not love John, and besides, she knows him to be a gambler.

One evening at his club John loses heavily and is forced to borrow a large sum of money, which he also loses. He is thereby placed in a very bad position. His creditor insists that he pay the 5,000 francs before the next day is over. John is very much dismayed, and in despair he contemplates tampering with his father's safe. A good friend of his, Phillip Rosay, notices John's agitation and quietly follows him. John proceeds straight to his father's study. John is surprised to see his friend come in after him; Phillip, having divined his friend's intention, sharply reproves him for his base conduct. John, having become extremely nervous, unconsciously touches the safe, and immediately the sound of bells is heard through the house. They flee to the door, but by an ingenious mechanical process the door swings to, and they are fast in a trap! The door opens suddenly and Margaret, revolver in hand, confronts them. Beside her is her blind guardian. Her arms drop to her side when she recognizes her fiance and the man she secretly loves. She motions them not to move, and offering an explanation to her guardian which satisfies him that nothing is amiss—that it was a false alarm—she leads him back to his room. She soon returns and reproaches the two young men.

In order to spare Margaret the shame of her fiance's guilt, Phillip takes the blame himself. Margaret can hardly believe the man she has known ever to be a man of the strictest honor could have stooped so low, but she has the words from his own lips, and she sadly leaves the room.

Next day John is obliged to confess to his father his gambling debt. In order to save his son's honor the father consents to pay the debt, but he orders his son to leave his house.

Before leaving, John releases Margaret from her vow, recommending that she accept Phillip, who loves her, stating that she and Phillip will fill the place of children to his aged father far better that he could ever do. Overcome with sorrow and repentance, John departs, and the noble Phillip finds in the love of Margaret a full reward for his great sacrifice.

THE LAUNDRY GIRL'S GOOD-NIGHT.—After a long day's work, the laundry girl is very weary, and she sits down to rest. Presently, before her very eyes, and with the utmost ease and grace, the objects of her careful labor, collars, cuffs, shirts, etc., all white and glossy, take unto themselves the form of living things and with one accord come forward to make acknowledgment to the little laundry maiden of their appreciation of her skilful treatment of themselves. After many a lively frolic, performed for the amusement of the tired girl, the grateful bits of linen arrange themselves so as to form a fantastic and most magnificent "good-night."

ATLAS.

NATURE'S NOBLEMAN.—Once in a while we hear of men who make sacrifices for their friends or family, but rarely do they cast aside the love of a beautiful woman for the sake of another's happiness. Cameron was of a different type, however. In business he was liberal, considerate of his employees and honest in his dealings with the public with whom he dealt. His love for Agnes was of the highest and most enduring type, the best that man could give her, and she seemed to be satisfied until the day Cameron's brother came home, wan and pale, his health wrecked by fever, caring very little whether he lived or died. Then, at the request of Cameron, she began to nurse the brother back to health and strength. She soon found her interest in this weakling to be more than charitable. Gradually her affection grew until she realized a union with her betrothed could never be. The brother grew strong and rugged and with his change of health came a desire to claim this girl for his own, yet he dared not speak the words which he knew must break a brother's heart. He finally decided to go away and let time bring about a change of feeling which perhaps she entertained for him, only out of pity. When he tried to tell her he was going, they were seated in the parlor and she was reading to him. Suddenly she laid aside her book and looked into his eyes. The magic of that glance forever killed his good intentions and before he realized the possible consequences she was in his arms, kissing him passionately. Cameron came in at this moment and took in the scene at a glance. Crushing back his emotion, he smilingly congratulated the pair and went to his room. There he gave way to his feelings and cried like a child. The more he debated with himself the more he realized the necessity of leaving the scene of his troubles, so he packed a grip and slipped out of the house after leaving a note for his mother and brother.

We find Cameron, years after, sitting in his bachelor apartment looking at a photograph, the light from his reading lamp shining down on his face as he calmly smoked his pipe and dreamed of the past.

"IMP."

THE ASPIRATIONS OF GERALD AND PERCY.—Gerald and Percy, tiring of the humdrum occupation of clerking in a department store, become interested in dramatic pursuits and aspire to become great emotional actors. In their daily work of waiting upon customers they seek to enliven the hours by interspersing scenes from various dramas with the price and quality of goods, much to the disgust and confusion of the various purchasers. They are in consequence transferred from one department to another, but all to no avail, as they grow wilder and wilder in their demonstrations, until they are finally kicked out of the store.

By putting on a terrific front, they are finally engaged by a theatrical manager and appear in part of a performance of a drama, for the audience does not allow them to proceed far, but rising as one man, they hurl everything they can lay their hands on at the heads of the two aspirants. Gerald and Percy are then forcibly ejected from the stage door of the theater.

Wandering aimlessly about, the ambitious pair see a sign calling for men for the army and decide to enlist. Driving the recruiting sergeant almost insane by their attempts at familiarity, they are finally marched off to the barracks.

Tiring of military life, they desert and, after many hairbreadth escapes from recapture, arrive at the home of their former friend, Tony, the Italian organ grinder, who once impersonated for them so successfully the "Count of Montebello." After much begging on their part, he supplies them with some of his own raiment and they leave his house filled with gratitude.

Tony, foolishly desiring to show off before his wife, arrays himself in one of the uniforms and is promptly arrested as a deserter by the pursuing soldiers, taken to headquarters, and sentenced to be shot, and only the timely arrival of Tony's wife, who dashes in front of the firing squad, prevents the carrying out of the sentence. Her explanations added to his protestations of innocence result in his being released, after being duly stripped of his uniform.

Gerald and Percy return to their hallroom and sitting down, in order to talk over their next move, Gerald discovers a large roll of bills in one of the pockets of the Italian's clothes. Filled with overwhelming joy at the discovery, they proceed to divide their ill-gotten gains, when Tony appears and with the aid of his trusty stiletto relieves them not only of the money, but their clothing as well, and leaves them arrayed in a couple of barrels.

TWIXT LOYALTY AND LOVE.—Frank McCracken is placed in the managing editor's seat by the owner of "The Daily Call." His promotion makes it possible for him to marry Margaret, daughter of the Hon. Hiram Johnson, reform candidate for mayor.

Frank and Margaret call upon Johnson at his campaign headquarters, where Frank tells him of his promotion and asks Margaret's hand in marriage. Edward Cranston, private secretary to Johnson, secretly in love with Margaret, overhears Johnson's hearty consent and vows to break off the match. He rifles Johnson's safe and unearths evidence proving Johnson's connection with street paving graft of twenty years before. He then goes to the office of "The Daily Call," and surreptitiously places the papers upon Frank McCracken's desk.

The young managing editor reads the incriminating evidence and is filled with consternation. Loyalty to his newspaper commands him to publish the story, which, upon the eve of the election, will mean the blasting of Johnson's political career and the ruination of his good name.

He hastens to Johnson and asks him either to verify or deny the authenticity of the data, but Johnson will do neither and bids him choose between his duty to his newspaper and his duty to the father of his intended wife. Margaret, entering and believing her father to be innocent, orders Frank to leave her presence, as she places loyalty to her father before devotion to her lover.

Cranston in the meantime has suffered the pangs of remorse, and going to Margaret, confesses his share in the matter and tells her he was actuated in so doing through his love for her and his jealousy towards Frank McCracken. She is filled with loathing at his treachery to her father and orders him from the house.

Going to Frank, in the composing room of the "Call," she finds him and a "make-up" man, bending over the paged story, which is about to be stereotyped. She makes a final appeal to him to suppress the story, but he is compelled to refuse her request. The page is locked and the foreman raises the form to carry it away. Margaret, in desperation, seizes a mallet lying on the stone and shatters the type in the locked form. It is press time, the story is "killed"—her father's name has been saved. At this moment a message is brought to Frank which advises him that the opposing candidate to Johnson has withdrawn because of graft charges and that in consequence Johnson is assured of election. Margaret has not only saved her father's reputation, but has been the means of his political triumph.

Frank, realizing that he has individually done all in his power for his paper's interests, turns to Margaret, shows her the message and congratulates her upon the success of her coup. She, instantly forgiving him for what he attempted to do, extends her arms to him and the harmony between them is fully restored.

CHAMPION.

HEARTS OF THE WEST.—Dick Cross and another cowboy happen to be watching Alice, the banker's daughter, picking her way among the rocks when they see her jump back and utter a piercing scream. Instantly, Dick has whipped out his six-shooter—a shot flies over the head of the petrified girl and crushes a seven-foot rattler.

Naturally, the gratitude of the girl is a sure means of introduction, which grows into acquaintanceship, and lands them both in her father's bank, which is fortunately open through vacancies; Dick, securing the position of teller. The warm acquaintance between Dick and the girl matures into a strong bond of love, and although of poor parentage, the banker's family give their consent to the engagement.

With the initial visit of Dick's parents to the home of the banker, the latter are visibly shocked at their plain and homely appearance and they receive the old couple rather coldly. For the first time Dick becomes ashamed of his honest but old-fashioned, shabbily attired parents and he leaves them unwelcomed in his fiance's home.

Shortly after, a package of money is missed at the bank and Dick is suspected and arrested. The girl appeals to her father, but he is obdurate and will not interfere. Apprising Dick's parents of his plight, the girl accompanies them to the jail, where with tears and words of love, they assure the boy of their absolute faith in his innocence.

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The banker and his wife entreat him to return to their home but Dick turns to the love that was unfailing in his bitter hour of trial and he goes back with his parents. Nothing remains then for the rich folks to do but to ask forgiveness and entreat pardon, in the house of Dick, for his incarceration and for the snub given his parents.

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Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
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Nov. 15—Paul and Virginia (Dr.) 1000
Nov. 18—The City of Her Dreams (Dr.).....1000
Nov. 22—A Thanksgiving Surprise (Dr.).....1000
Nov. 25—The Wild Flower and the Rose (Dr.).1000
Nov. 29—Value Beyond Price (Dr.).....1000
Dec. 2—John Halifax, Gentleman (Dr.).....1000

YANKEE.

Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...
Nov. 21—Lone Wolf's Trust (Dr.) .....
Nov. 28—The Heart of an Actress (Dr.).....
Dec. 2—Queen of the Nihilists (Dr.).....
Dec. 5—In the Czar's Name (Dr.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, November 28th.

American—Regeneration (Dr.) .....
Eclair—The Wreck (Dr.) 565
Eclair—A Difficult Capture (Com.).....380
Imp—The Revolving Door (Dr.).....
Yankee—The Heart of an Actress (Dr.).....

Tuesday, November 29th.

Bison—The Ranchman's Personal (Dr.).....
Powers—Who Wins the Widow? (Dr.).....
Powers—Wanted: A Baby (Com.).....
Thanhouser—Value Beyond Price (Dr.).....1000

Wednesday, November 30th.

Ambrosio—The Jeuda's Money (Dr.).....
Atlas—Saved by a Vision (Dr.).....
Champion—The Indian Land Grab (Dr.).....950
Nestor—Valley Folks (Dr.).....

Thursday, December 1st.

American—A Touching Affair (Com.).....950
Defender (Title not given) .....
Imp—A Child's Judgment (Dr.) .....
Itala—A Painful Debt (Dr.).....

Friday, December 2nd.

Bison—A Child of the West (Dr.).....
Lux—Bill as an Operator (Com.).....485
Lux—Necessity Is the Mother of Invention (D.).449
Solax—What Is to Be, Will Be (Dr.).....
Thanhouser—John Halifax, Gentleman (Dr.)...1000

Saturday, December 3rd.

Columbia—The Cattlemen's Feud (Dr.).....
Great Northern—The Birthday Present (Dr.)...
Great Northern—The Ohami Troupe of Acrobats (Scenic) .....
Itala—The Big Drum .....
Itala—The Dog Keeper .....
Powers—When the World Sleeps (Dr.).(.....
Reliance—When Woman Wills (Dr.).....

Among the Exhibitors.

Philadelphia, Pa.—Michael J. Hayes has opened the Great Northern Moving Picture and Vaudeville Theater here.

Danville, Ill.—O. Jarodski is planning to start a new moving picture theater at 117 East Main street.

Nauvoo, Ill.—Luther Weiser, of Fountain Green, is planning to open a new moving picture theater here.

Hastings, Minn.—J. C. Mory has bought the interest of L. A. Cornelison in the Royal Theater here.

Cincinnati, Ohio.—Architects Stewart & Stewart have completed the plans and specifications for the erection of a new moving picture theater on Walnut Hills for J. L. Elshold.

Fennimore, Wis.—Will Holzmiller has opened the Idle Hour Electric Theater here.

Temple, Tex.—R. L. Barclay, oowner of the Temple Transfer Company, has leased the Exchange Theater here.

Stroudsburg, Pa.—The Nickelet Theater has again been sold. The present purchasers are Morman and Floyd Miller.

Baltimore, Md.—William Fait has leased the moving picture theater at 406 East Baltimore street, formerly occupied by the Lubin Company, which has remained vacant for several months. Mr. Fait is the manager of the Liberty Theater on Liberty street, and the Pickwick Parlor, on Lexington street.

Mount Vernon, Iowa.—Frank Beach has sold the Delphus Moving Picture Theater here to Vendeel McMahill and Howard Kegley.

East Orange, N. J.—A new moving picture theater is being planned on North Harrison street and Main.

Russell, Ohio.—Mr. Howard is making arrangements to open a new moving picture theater here.

Springfield, Mass.—M. H. Lyons has secured permit for remodeling of the building at Main street and Oak into a moving picture theater. The total expense will amount to about $2,000.

Albert Lea, Minn.—Harry Hazle has opened a new moving picture theater here.

Tenafly, N. J.—Willard Simpson will open a new moving picture theater here.

Montgomery, Ala.—A $5,000 moving picture theater has recently opened here under the management of H. C. Farley.

New York City.—Architect Sheinert has plans for remodeling the building at Second avenue and 107th street, into a moving picture theater.

Snohomish, Wash.—Brown and Peters have opened a new moving picture theater here which will be known as the Imperial.

Southbridge, Mass.—A new moving picture theater is being erected here which will be under the proprietorship of the Blanchard Brothers and will be ready to open about November 30.

Calumet, Mich.—Arrangements have been completed whereby the town of Hubbell will soon have its own moving picture theater. D. Algelo Di Bari and Joseph Serassion, proprietors of a local moving picture theater at South Range are arranging to open a play house in the large store room formerly used by Henry Opal.

Haverhill, Mass.—Max Slavitt will open a new moving picture theater on Washington street which will cost from $8,000 to $10,000.

Richmond, Va.—M. L. Hofheimer will build a theater in Broad street between Jefferson and Adams, which will have a seating capacity of 900. It will be a ten-cent vaudeville and motion picture house which will be known as the "Star," to cost $30,000 when completed.

New Bedford, Mass.—The New National Theater, which is located in Dominique Hall, Sawyer street, has grown to be the most popular of moving picture theaters in the section. It is gradually taking the business from its competitors.

Newton, Mass.—The Lincoln Hall has been placed under the management of Jacob Levin.

Des Moines, Iowa.—I. Ruben announced plans for the erection of a $400,000 moving picture and vaudeville theater at the corner of West Fifth street and Walnut street. He has also purchased the Lyric Theater from M. H. Cohen for $10,000.

Louisville, Ky.—A new moving picture theater is being erected on the northeast corner of Eighteenth street and Broadway. The building will cost about $30,000 and will have a front thirty-five feet wide. The seating capacity of the auditorium will be 450 and will be so arranged that every patron will obtain a perfect view of the pictures. This amusement house will be ready to throw open its doors to the public about December 17 under the proprietorship of the Royal Amusement Company.

Brooklyn, N. Y.—A new moving picture theater is being planned for Pitkin avenue, S. W. cor Ames street, which will cost $3,000 and will be under the proprietorship of the Crescent Trading Company.

Burlington, Iowa.—The Majestic Theater here, formerly under the proprietorship of Al and Ed. Westcott, has been sold to Mr. Knight, of Muscatine.

Hoboken, N. J.—Samuel Dressler is planning the erection of an up-to-date moving picture theater on his property at Spring Dell and Syvan street.

Montgomery, N. Y.—The Grange Hall has been converted into a moving picture theater here.

Red Bank, N. J.—H. A. Walton and Otis F. Lee, of Ocean Grove, have formed a partnership known as the Consolidated Motion Picture Company. They are at present giving shows in Ocean Country Towns.

Peabody, Mass.—Work has begun on the construction of a new theater building on the Pevear Estate on Main street, which will be 50 by 110 feet in area. It will be able to seat about 700 on the main floor and 400 in the balcony. All of the latest of moving pictures and vaudeville will be shown. C. W. Webster will be the proprietor.

Omaha, Neb.—F. J. Bradly has moved his moving picture theater from Menson.

Brookline, Mass.—An appeal for a permit for the erection of a moving picture theater has been made to the Building Inspector by Stuart Hartshorn. The location is at the corner of Cypress and Washington streets.

Springfield, Ohio.—The moving picture films of the championship baseball series made a big hit at the Hippodrome Theater here last week.

Wilkes-Barre, Pa.—Moving pictures are being shown in the public schools here.

Springfield, Mass.—The old Union Church property has been sold to a large moving picture syndicate who will convert it into a moving picture theater.

New York City.—A new moving picture theater is being planned for Third avenue and 145th street, for Colman Brothers, which will be ready to open to the public about November 20.

Brooklyn, N. Y.—A new moving picture theater is being erected at Flatbush avenue and Lincoln avenue, which will be under the proprietorship of A. T. Voight, to cost about $12,00.

Palestine, Tex.—The Lyric Theater, on Main street, was reopened to the public last week. This theater was closed during the Summer season. The same management will have control.

Wilkinsburg, Pa.—A new moving picture and vaudeville theater is being planned at Ross and Penn avenues.

Albany, N. Y.—The Star Theater, under the proprietorship of Fred B. Andrews has closed on account of being remodeled and enlarged.

Springfield, Mass.—A new moving picture theater is being planned for this town and will be located in Oak street near the corner of Main street. The building will have a frontage of 40 feet and will be able to seat 500 patrons.

Philadelphia, Pa.—A new moving picture theater at 5430 Wayne avenue, by George F. Stuempig which will cost about $13,000.

Alliance, Ohio.—The American Theater has been remodeled and will be ready to open about the first of next week.

Portland, Me.—Portland is to have another moving picture theater. This one will be known as the Casco Theater and will be located in the Kotzschmar Hall.

Pekin, Ill.—Don C. McClellan has purchased the Idle Hour Theater located in the new Boston block.

Machias, Me.—A new moving picture theater is being planned here for Irving Vose.

New York City.—Washington avenue is to have a new picture house which will be owned by George W. Brewster.

St. Louis, Mo.—The Hagerman-Fitzsimmons Realty Company announced the completion of a $65,000 theater for the Union-Eastern Amusement Company at 1508-10 Union Boulevard. Moving picture and vaudeville will be the features here.

Fox Lake, Wis.—Prochnow & Landaal have taken a lease on the Fox Electric Theater.

Washburn, Wis.—W. T. Meade has begun the erection of his moving picture theater here.

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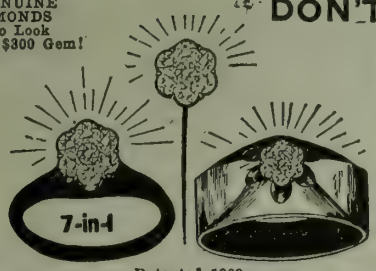

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WANTED—First-class singer for picture theater. State salary wanted. Give references. Address, BOX 437, Michigan City, Ind.

WANTED—First-class pianist, singer and trap drummer for up-to-date moving picture theater in Calgary, Alta, Canada. Generous salaries to right parties with good references. Address CANADIAN FILM EXCHANGE, Calgary, Alta, Canada.

WANTED—Good vaudeville pianist. Must read, fake, transpose and play pictures. Also a good singer. Men preferred. No Sunday. Salary in first letter. Almost new Pathe machine for sale, $100.00. ERNEST BROWN, Palace Theater, Plattsburg, N. Y.

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FOR SALE—Power's No. 5 with spiral gear, magazine, complete, used 4 months, cost $190.00 for $115.00; Economy coil $15.00; 10 reels film at $10.00 per reel. Edison's Great Train Robbery, bargain. E. U. McFARLAND, Warren, Ohio.

FOR SALE—Auto electric piano, 44-note, solid oak case. Can be seen running. Selling for want of room. Cash, $150.00. T. F. KINIRY, Dreamland Theater, Bellows Falls, Vt.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

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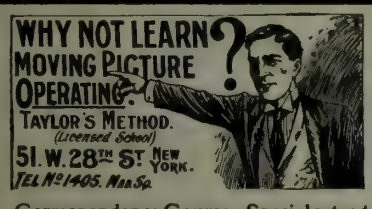

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Amomg the Exhibitors.

Redlands, Cal.—Redlands will have five new picture houses erected within the next two months. A theatrical company, under the management of K. C. Wells, has taken a long lease on the building next west to City Hall and will convert it into a moving picture theater, which will cost about $10,000, and will seat about 600 patrons. Another to be erected on the property now occupied by Harry Gregory, at the corner of East State street and Sixth. A third project in view is the reconstruction of the building on East State street, now occupied by the Chandler Furniture Store. This enterprise will be under the proprietorship of Scott and Cook, who are the proprietors of the Grand and Airdome Theaters. The building at the corner of Stuart avenue and Orange street is the fifth and is also under the course of reconstruction to be under the orders of Frank Cook.

Des Moines, Iowa.—Wendell McMahill and Howard Kegley have purchased the Delphus Theater and will continue running the same features.

Waterloo, Wis.—The Jewell Theater on West Fourth street, formerly under the proprietorship of C. J. Rugg has been sold to H. A. Schmitz.

Seattle, Wash.—John Lucas has bought the Rose Theater here.

Ft. Wayne, Ind.—A new moving picture theater is being erected here.

Joliet, Ill.—The Opera House here has been converted into a moving picture theater for Mr. Norton.

South Bend, Ind.—The New Majestic Theater here has been completed and have thrown open their doors to the public and are receiving an excellent business.

McKees Rocks, Pa.—The new Island Avenue Theater, the latest of local moving picture theaters to be erected in this city, has at last been completed, have thrown open their doors and are receiving an excellent business.

Toledo, Ohio.—C. J. Karg and C. J. Beidler have erected a moving picture and vaudeville theater at Main and Starr avenue which will be known as the People's Theater.

Easton, Pa.—A new moving picture theater has been erected at Danielsville.

Newburg, N. Y.—Lander street is to have another moving picture theater which will be known as the New Star.

Wheeling, W. Va.—The following films made an excellent hit at the Olympic Moving Picture Theater: "Ransomed; or a Prisoner of War" and "The Engineer's Sweetheart."

Greenpoint, N. Y.—Leopard Wempfheimer will erect a moving picture theater on Driggs avenue near Newell street.

Florence, Mass.—E. B. Stark and John Daly are the new proprietors of the Lily Theater.

Riverside, Cal.—A new moving picture theater is being planned for this town which will be under the proprietorship of S. W. Trepto and W. B. Fairick.

Bloomington, Ill.—Alfred Bodhaine has gone to Chicago for the purpose of erecting a moving picture theater.

Brazil, Ind.—Work has commenced on the erection of Robert Kidd's Moving Picture Theater, which will be considered as the most handsome of moving picture theaters in this vicinity. This amusement house will be able to seat about 200

Wateriel, N. Y.—Fred B. Andrews, proprietor of the Star Theater here, has closed it and will remodel and enlarge it so as to seat more patrons and make them more cozy.

Peoria, Ill.—Peoria is to have another picture palace. The Old Weast Theater has been remodeled and converted into a moving picture theater and will be under control of a large theatrical syndicate headed by Sandy McGill.

Phoenix, Ariz.—A new $40,000 moving picture theater is being planned for North First street.

Milwaukee, Wis.—The Unique Theater on Main street has been sold to George B. Frellson.

Reading, Pa.—William K. Goldenberg is the new manager of the Palace Theater at 734 Pennsylvania avenue.

Springfield, Mass.—W. H. Lyons will open a new moving picture theater at Oak street and Main.

Madison, Me.—Manager Smiley of the Pastime Moving Picture Theater has taken a long lease on the Hamilton Hall and will convert it into a moving picture theater.

Rock Island, Ill.—The Family Theater, at 215 East Third street, has been forced to close since their lease has expired.

Harrisburg, Pa.—The Einstein building at 221 Market street has been leased by Silverman Brothers, who, will convert it into a silent lrama theater.

Columbus, Ohio.—Plans are being made for a moving picture theater in West Broad street, near Martin avenue for Al Taylor.

Harrisburg, Pa.—Moving picture entertainments are being held at the Pennsylvania Railroad Y. M. C. A.

Philadelphia, Pa.—B. Bornstein has a contract for the erection of a high class moving picture theater at 425 South street for A. J. Morgoline.

Hudson, Mass.—Tallon & Whitney have installed a new Powers Camerograph at their moving picture theater.

Windsor, Vt.—The Lemieux Moving Picture Company is planning for the erection of a picture palace on Canning street.

Corning, Iowa.—Will Dotson will open a new moving picture theater in the Helling building.

Louisville, Ky.—The West Broadway Moving Picture Theater Company has commenced the erection of a new theater at Eighteenth and Broadway.

Milwaukee, Wis.—Julius Wasniewski has secured a permit for the erection of a new moving picture theater on Third avenue near Mitchell.

Sheboygan, Wis.—Tom McCormick is making arrangements to open a new moving picture theater in the Gerow building.

Hartford, Mich.—M. G. Hotchkiss has opened a new moving picture show here. It is known as the "Gem."

Harrisburg, Pa.—George Colburn and Ray Fox opened a new moving picture show here.

Atchison, Kan.—Carl Mensing has purchased the Colonial and Graphic Moving Picture Shows here.

Viola, Ill.—Smith Bros. have opened a new moving picture show here.

Puyallup, Wash.—George W. Stevenson is making arrangements to open a new moving picture theater here.

East Moline, Ill.—A new moving picture theater, to be known as the "Imp" is to be opened in the Mugrove Hall, at the corner of First avenue and Ninth street.

Xenia, Ohio.—P. H. Flyn is pleading to start a new moving picture show here.

Carrollton, Mo.—Mr. Waterson will open a new moving picture theater on South Main street.

Mantua, Ohio.—Anthony Gaetani has opened a new moving picture theater here.

Mobile, Ala.—Jules Bistes is contemplating the erection of a new moving picture theater here.

Kansas City, Kan.—E. R. Stewart and J. L. Flinn are preparing to open a new moving picture theater at 2121 Silver avenue.

Wheeling, W. Va.—A new moving picture theater is being planned for Fifth street.

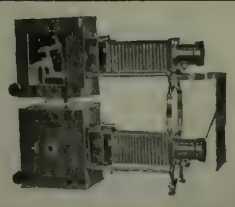
McMechen, W. Va.—The local moving picture theater at the corner of Seventh and Marshall streets have been forced to close on account of not complying with the law.

Bellville, N. J.—Moving picture shows will be shown in the Beville Hall here, twice a week. The Essex Amusement Company will be in charge of the performance.

Louisville, Ky.—Ground has been broken for the erection of a high class moving picture theater at Eighteenth street and Broadway which will cost the proprietors about $30,000. This theater will be known to the patrons as the West Broadway Theater.

Milwaukee, Wis.—L. Bartman & Pretschold are planning the erection of a new moving picture theater here.

Buffalo, N. Y.—Joseph Janczyka has secured a permit for the erection of a new moving picture theater at 1040 Sycamore street.



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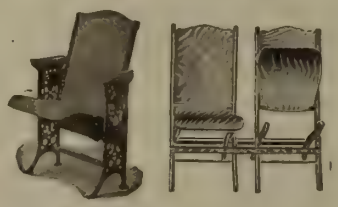

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Dear dignified old Gen. Flimco is hitting nothing but the high spots while beating his retreat from the mad-bull onslaughts of the Independent Exhibitors. I knew doggoned well you could get his goat if you only stuck to it, and I want to congratulate you on your stick-to-it-ivenesss. The minute the rest of you wake up and determine to try Independent films, consult the biggest and best film renter in the world. Don't start wrong by trying a wildcat exchange or you'll never get anywhere. Start by connecting with yours truly,

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NOW READY
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Cut Out ⅔ the Heat of the Arc

You're bound to get both light and heat from the arc of a moving picture machine. Necessarily one accompanies the other. But there's a great difference in the **amount** of heat given off in different methods of using an alternating current supply.

Using Alternating Current **directly,** you need a current of **60** amperes to obtain 4800 candle power.

By changing the supply for the arc, to **Direct Current, 20** amperes gives **5000** c.p.

These figures are taken from a test in which the

G. E. Mercury Arc Rectifier

was used to rectify the alternating current.

Especially designed for moving picture machines this device eliminates two-thirds of the heat of the arc. Think what this means:

One-third the discomfort to the operator
One-third the chance of cracking condensers
One-third the consumption of carbons

The rectifier is the most effective transforming device on the market. It operates with little loss of power and requires practically no attention.

It is vital to your interests to learn all about this device. Sign and mail the attached coupon. Don't lose this opportunity to improve your winter service. Write **today.**

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Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and return to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed.....
Theatre.....
City.....
W-3

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THE MACHINE THAT GIVES RESULTS

FIREPROOF—FLICKERLESS

Many have machines running for two years that have never cost a cent for repairs.

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A GUIDE TO MANAGERS AND OPERATORS OF MOVING PICTURE THEATRES

By F. H. RICHARDSON *Price, $1.50, Postage Free*

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Exhibitors Special No. 2 Packed in Handy Cartons

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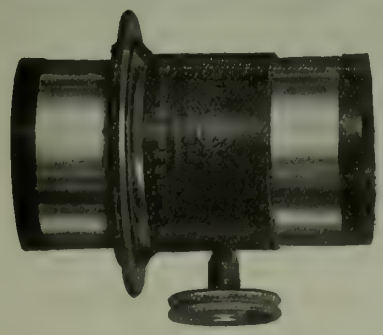

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$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

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309-321 Arcade Building DAYTON, OHIO

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$100 in Prizes

FOR THE BEST

UNIFORMED ATTENDANTS

OF

Motion Picture Theatres

OPENS DEC. 1st

SEND FOR PARTICULARS

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160 Washington St., (Post Bldg.)
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Can furnish all makes Independent Films Second-hand—10, 20, 30, or 90 days old.

The largest dealers in New and Second-hand Films in the United States. New Films, 4c. per foot up, Second-hand, $5.00 per reel; No. 5 Power Machine, like new, $100; Edison Model B., $125; Ex. Model, $90. Complete lists and prices furnished free upon request.

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41 Union Square West Broadway and 17th Street New York City

THOMAS RICKETTS

Motion Picture Producer and Director

For two years Chief Dramatic and General Producer for the Essanay Company, has withdrawn from The American Film Company, and will consider proposal from responsible firm. Author and Producer of The Celebrated Full Reel One Scene Art Pictures: "Justified," "Gratitude," "The Adventuress," "Woman's Wit" and "Maud Muller," "Hand of Uncle Sam," "The Thief," "The Game," "His Only Child," "The Stolen Fortune," "A Fair Exchange," "An Advertisement Answered," etc., etc., etc.

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These Celluloid Advertising Buttons are Certainly Winners.

Pinned on the coat of a boy or girl, you know they stick.

Give them away at some special matinee and watch results.

This is the price on the best size with any lettering and in any color. 1¼ inch.

250 for $7.50 500 for $10.00 1,000 for $15.00

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Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price

That's All, Good-Night—15 ft.
Hand Colored Trick Film.....$2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
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(Same Black and White)..... 1.00

We thank you for your patronage and ask you to call again—20 ft.
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(Same Black and White)..... 2.00

Next Show in Five Minutes—10ft.
Hand Colored 1.50
(Same Black and White) 1.00

All that have not seen the entire Performance may remain for the next—20ft.
Hand Colored 3.00
(Same Black and White) 2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

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Announcement Slides
Advertising Slides
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THREE STAR SLIDE CO.

Rooms 523-4

225 Dearborn Street - Chicago, Ills.

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The New Calcium Light Outfit

The Initial Cost is Less than that of any other and it can be Maintained for Less.

$25.00
Complete with Burner

At last a calcium gas making outfit that produces the maximum light at the minimum expense can be had. The "Perfecto" solves the problem. In this light you get more gas pressure than in any other calcium light, hence a more powerful light, and at less expense because of its generating process. It is the simplest of calcium lights and naturally the best; is non-explosive, never gets out of order, and complete weighs only 15 pounds. There are no frills about the "Perfecto." It's just a plain calcium gas making outfit that produces the powerful light that you must have, and above all at the least possible cost. Every exchange and dealer in lighting outfits should handle this light, and every exhibitor who is forced to use a calcium light should use this one. It's the cheapest in every way, and the best. Write for more particulars, or will ship C. O. D. upon receipt of deposit. Price $25.00 complete with burner.

CAPITAL MERCHANDISE COMPANY,
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Imperial Film Exchange

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Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.

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Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100 . $2.15
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Extra Heavy Carbon Holders, each .75
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FOR

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Dec. 9th
LADY BETTY'S STRATEGY
A STRONG FEATURE FILM

READ

WHAT THESE EXCHANGES SAY:

INDEPENDENT WESTERN FILM EXCHANGE says: "Your last release is certainly a **feature film** and a **success.**

H. & H. FILM COMPANY of Chicago says: "We are much pleased with your releases and find them **good renters** and that our **customers are complimenting them.**"

CONSOLIDATED OF BALTIMORE Say: "We are giving you a standing order because the **quality of your film warrants it.**"

"GET THIS"---Exchanges Seldom Praise

¶ "Wise up" on all this fuss and holler about SOLAX FILM. You, Mr. Exhibitor, **for your own good** should help your exchange secure a better and bigger program by insisting upon SOLAX "the best film made,"—get a move on—wake up your exchange—Tell them what you want—demand a SOLAX every week—Feature SOLAX every Friday—Bill Friday—"SOLAX DAY."

¶ The crowds will storm your doors because they know that SOLAX stands for the highest quality in moving pictures, "the best film made."

WE'LL EXCHANGE A BOOKLET EVERY WEEK FOR YOUR NAME AND ADDRESS

RELEASES

FRIDAY, NOV. 25

One Touch of Nature

The story deals with a country girl who marries the city chap, abandoning her country love. Later they separate, the husband taking their little boy with him. Years later the husband dies and the boy uses his influence to bring about a marriage between his Mother and her former love.

FRIDAY, DEC. 2

What Is to Be Will Be

Jack and Stanley both love Mollie—the belle of the Fishing Village. Jack leaves on a voyage, and news coming of the supposed wreck, Mollie marries Stanley. Years later Jack turns up, but Mollie, after a mental fight with herself, remains true to her husband.

FRIDAY, DEC. 9

Lady Betty's Strategy

The tale of a coquette eagerly sought by two admirers. Gypsy witchcraft teaches her that one of her lovers is false. Disguised as a Continental officer she becomes involved in a duel with the fortune hunting lover, but finally succeeds in extricating herself and winning her true lover's heart.

Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue - - New York

All Solax Films Sold through THE SALES COMPANY, 111 E. 14th St., New York

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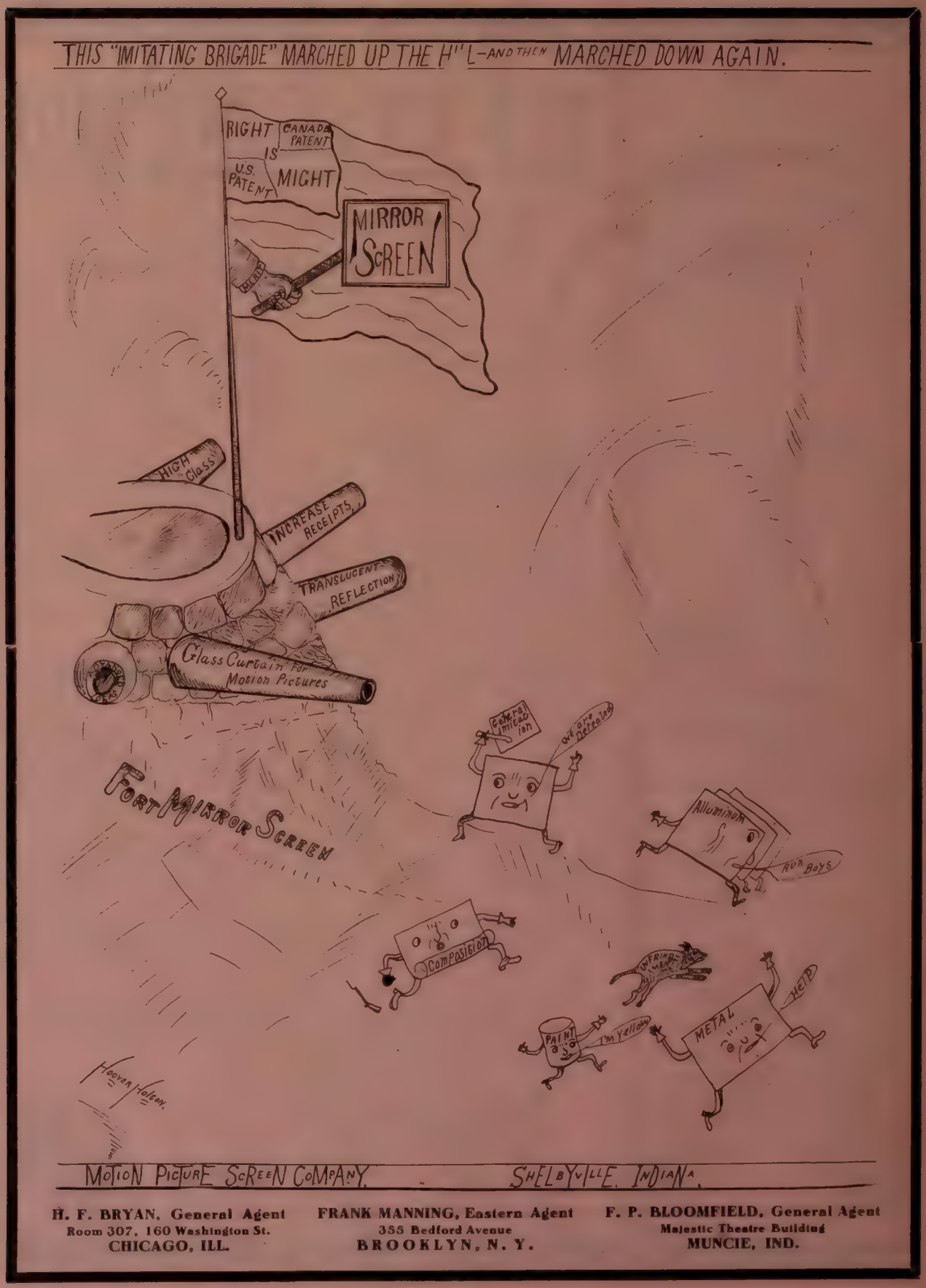
THIS "IMITATING BRIGADE" MARCHED UP THE H"L—AND THEN MARCHED DOWN AGAIN.
RIGHT IS MIGHT
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MIRROR SCREEN
HIGH Class
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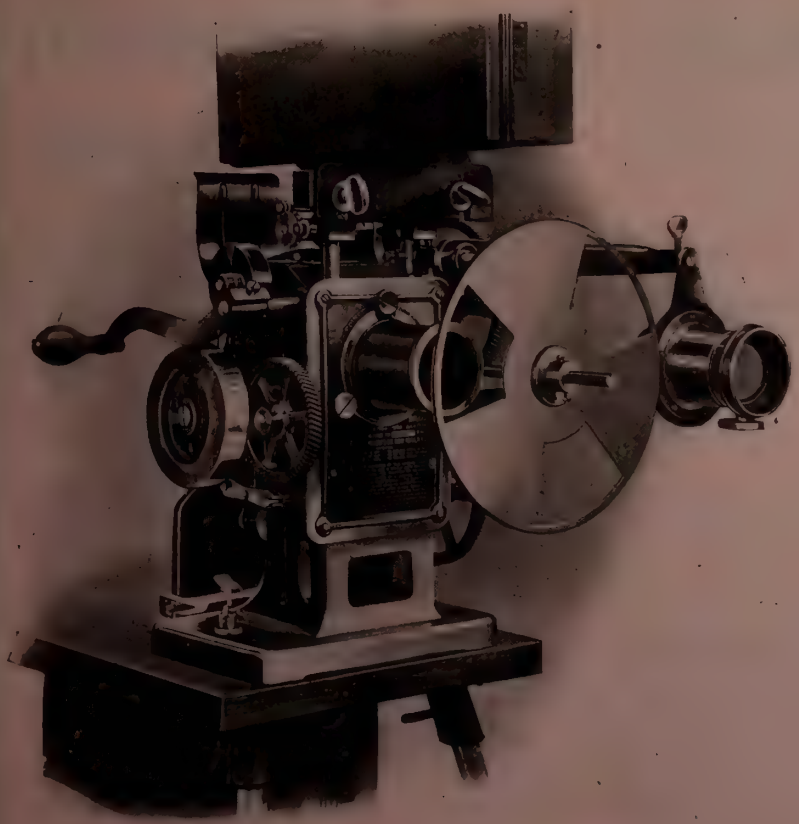
Vol. 7, No. 24. December 10, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

"Power's No. 6," the Perfect M. P. Machine



It is easy for us to SAY:

Our machine is the best—

Our machine projects the best pictures—

Our machine will outlast any other—

But don't take our word, find out for yourself.

Buy a "POWER'S No. 6" and use it. If it does not do all we claim, you can return it to the dealer and get your money back.

Do you know any other machine you can buy on the same understanding?

Do you know any other moving picture machine that is absolutely guaranteed for one year?

And remember—

More "POWER'S NUMBER SIXES" are being sold to-day than of any other moving picture machine in the world.

WRITE FOR CATALOGUE G. AT ONCE.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

2 4 U

AND GOOD ONES, TOO!

The Thanhouser 2-a-Week

Release of Friday, Dec. 16th

The Story of the One Wise Man!

The Millionaire Milkman

was one of those supremely clever beings who, surrounded by vast wealth and fawning friends, can realize that the latter aren't always loyal when the wealth fades away. It's hard to admit to yourself that your warm admirer in prosperity may ignore you in adversity. But life is life and friendship is friendship—It comes and goes. A pretty girl's friendship came to the bright, rich hero of this splendid story: it went from him when he lost his fortune. Or rather, when he APPEARED to lose his fortune. For the fortune-losing was a part of a very neat ruse, and the picture gives its purpose.

No. 168 Code Word, Milkman

Scene from "LOVE AND LAW"

Release of Tuesday, Dec. 13th

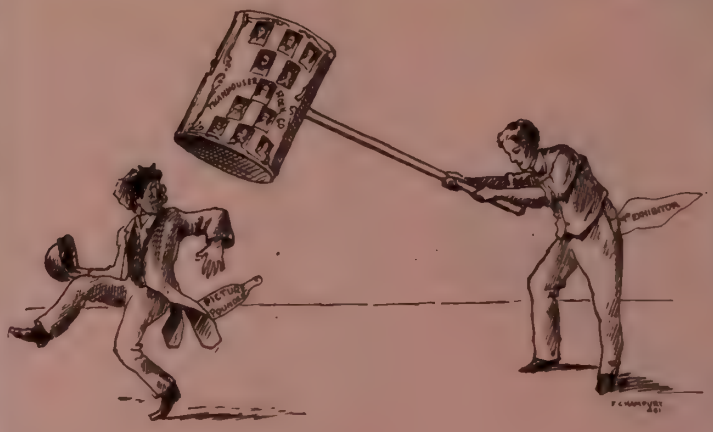
Another Subject of the Thanhouser Detective Series

Love and Law

is a lovely yarn that you ought to go to law for, if need be. GET IT! GET IT! GET IT! Subpoena your exchange for it, summons your exchange for it, GRILL your exchange for it. Seldom has a love theme been hitched to a detective theme so neatly—generally the two won't mix. But we mix 'em here as skillfully as druggist e'er mixed compound, and the result we hand you will be like medicine to your box office. The film shows the fallicies of the circumstantial evidence system as it now exists and will come as a gift to the many who feel such a system pernicious.

No. 167 Code Word, Law

VICAR OF WAKEFIELD IS COMING!



Soak the Picture Pounder

as hundreds of others are doing—with that Thanhouser Photoframe. Show OUTSIDE YOUR SHOW the faces of the men and women who have helped make the motion picture the noble institution it is. The "pounder" will come inside to see these splendid players AT THEIR WORK. To realize the strength of this argument RECALL THAT THE RABID PICTURE POUNDER IS THE ONE WHO NEVER SEES THE PICTURES. The Thanhouser Photoframe gets him INSIDE YOUR SHOW.

From A Buyer of the Photoframe

"I think they are the best business getters that could be had," says F. E. STETLER, Empire, Theatre, Reading, Pa., one of the first Photoframe purchasers.

Let It Get Business for YOU!

The Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 33 inches in width and 43 in depth with glass and easel (6 feet high) complete.

GOES TO YOU FOR $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling

The Greatest Lobby-Display Bargain Ever Known

For System's sake address ART DEPT.

Thanhouser Company
New Rochelle, New York

2 4 U

AND GOOD ONES, TOO!

Do You Want to Beat the Trust?

If every trust exhibitor turned Independent right now the trust, having no market, except the few houses its manufacturers control, would be compelled to become Independent and offer its films upon a basis of QUALITY. There is no reason in the world why exhibitors should support the trust, pay its iniquitous royalties, or obey its directors. **Be Independent and secure the finest service in the world from the following:**

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EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 3rd, 1910

ALABAMA.

Dixie Film Co., 503 Chember of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 N. Illinois St., Indianapolis.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 89 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

Extra "IMP" Advertisement!

Another Sensational "Scoop" for

THE "IMP" COMPANY AT ENORMOUS EXPENSE

COUNT DE

To pose in a special

Outbidding and outgeneraling another film manufacturer (not an independent one) the "Imp" Company has secured an exclusive contract with Count de Beaufort, the now famous French nobleman whose private affairs have been crowding the columns of newspapers all over the civilized world during the past three weeks.

The Count, by the time this advertisement appears, will have posed before "Imp" cameras with other performers in a drama entitled "The Romance of Count de Beaufort." The film is to be released the minute we can complete the developing, printing and shipping. It will be one of the greatest FEATURE FILMS ever produced in America. For the first time in the history of moving pictures a GENUINE BONA FIDE NOBLEMAN will appear in the leading role of a moving picture playlet.

Imagine what it means to every INDEPENDENT EXHIBITOR who gets this FEATURE FILM! Imagine what a sensation it will cause in every city, village and hamlet where there is a moving picture theatre! Imagine what a local sensation every Independent Exhibitor can create by advertising such a film in his local newspaper.

Now then, a word to every In-

HERE COMES AN "IMP" SPLIT REEL!

"A Clever Ruse"—"Faithful Max"

RELEASED DECEMBER 12th

You've been begging for split reels. Very well. Here's one that will tickle you and it will be followed by other "splits" all up to the "Imp" standard. "A clever Ruse" is a crackerjack comedy that will be interesting on every one of its 500 feet of length. "Faithful Max" has the now popular "Imp dog" as its hero. Here's the kind of a story that will appeal to every heart. When you see how the dog acts, you'll doff your hat to him and to us!

"The Poor Student"

RELEASED DECEMBER 15th

This story is made into a full reel because it deserves to be. The interest in the love affairs of a student and his sweetheart is maintained in splendid shape from start to finish. See that you get this film and also the split reel. Ding dong at your exchange until you get TWO IMPS every blessed week of your life!

Demand Two Imps Every Week

Telegraph Your an Early

INDEPENDENT MOVING
102 W. 101st Street, New York.

Extra "IMP" Announcement!

Independent M. P. Exhibitors!!!

SECURES AN EXCLUSIVE CONTRACT WITH THE

BEAUFORT

"Imp" Release!

dependent Exhibitor—a word we want you to give your most serious thought:-

The "Imp" Company cannot possibly make a cent of profit on this release. The price paid to Count de Beaufort makes profit out of the question. We are spending this money fot two reasons:—First, to give Independent Exhibitors something to crow about; Second, to advertise the enterprise of the "Imp" Company. If you Independent Exhibitors want to derive the benefit of such a FEATURE FILM it is up to you to do one thing, namely:—

TELEGRAPH your exchange to book you for "Romance of Count de Beaufort" at the earliest possible moment. Don't wait to write. TELEGRAPH, and do it now! The film will cost you more than an ordinary one, because it will cost your exchange more. Don't quibble with your exchange about the extra charge. Pay it like a true sport. You are not taking any chances. You are going to get a feature film that you'll be glad to get on a return date more than once!

That's all you have to do to show us that you appreciate this attempt to give you something special.

Exchange and Get Booking

PICTURES CO. OF AMERICA
Carl Laemmle, Pres.

20 Trust Exhibitors in Twenty Days!

Transfer Their Allegiance to the Independents!

Mr. Scherer of the Bijou Film & Amusement Co., Kansas City, says:—"The number of trust exhibitors that have lately flown over to the Independent fold gives us every reason to believe that the climax of the situation is at hand and that 'Gen. Flimco' as you term him is about to lay low. We could mention 20 trust exhibitors that we have taken over in the course of 20 days."

Imp Lithographs are Praised

Mr. Scherer in the same letter says:—"Your new lithographs are indeed of fine quality. Improvements of this kind are assisting exchange men to introduce independent service in localities where it was hardly thought possible. Keep up the good work!"

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

The Film that Never Disappoints

RELEASES

FRIDAY, DECEMBER 2ND.

What is to be, Will be

Jack and Stanley both love Molly, belle of the fishing village. Jack leaves on a voyage and Molly, hearing of his supposed shipwreck, marries Stanley. Some years later Jack turns up, but finding Molly apparently happy he returns again to the sea.

FRIDAY, DECEMBER 9TH.

Lady Betty's Strategy

Society Comedy—A Colonial Picture, Beautifully Staged and Costumed.

The hand of Lady Betty is sought by two admirers. A gypsy tells Betty that one of her lovers is false. Disguised as a Continental Officer, she becomes involved in a duel with the fortune hunting lover, but finally succeeds in extricating herself and winning her true lover's heart.

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Fine Comedy—Splendidly Acted, This Film Is Laughable from Start to Finish.

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GREAT NORTHERN

Scene from "The Poacher."

Release for Saturday, December 3rd

(SPLIT REEL)

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A splendid film with a fine story of human interest.

The Ohami Troupe of Acrobats

A capital film, showing the truly marvelous performances of the celebrated continental troupe. A tastefully arranged stage and the beautiful costumes of the performers make the film particularly attractive.

Release for Saturday, December 10th

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Look for Lux
Use Lux Weekly
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Feature Lux
Insist on Lux
Lux brings business
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Satisfied Audiences.

GET LUX

GET LUX

Release, Friday, Dec. 9th, 1910

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Comedy—491 Feet

AND SHE CAME BACK

Comedy—452 Feet

The first half of this reel pictures in a mirthful manner this hustling age of ours and introduces several amusing skits on present day methods, culminating in a funeral by aeroplane

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GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

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EVERY TUESDAY EVERY SATURDAY

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An Indian War incident, full of love and bravery; the stirring spectacle of the Chief's daughter tied on a horse and abandoned is only one feature,

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A breath of the early mining camp, with girl riding and child acting unparalleled.

2 on 1

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Here's Charley Weston, the catch-as-catch-can and devil-may-care wonder on wheels, in his **best work.**

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We have withdrawn from the Motion Picture Distributing and Sales Company, and will therefore sell direct to the Exchanges.

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THAT'S THE ENDLESS SONG OF THE SATISFIED EXHIBITOR

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"I've been in business five years and have never seen anything to beat your "Women of the West."

The Empire, Reading, Pa., says:
"I take pride in exhibiting all your releases. Mail me a lithograph each week."

THAT'S WHY—TWOYANKSPERWEEK BREAK RECORDS

Not perfect by any means, for the Perfect Picture has never been made, but the kind of Moving Pictures the masses approve of and spend their money to see. Besides, they're Getting Better and we're proving it by Selling More Every Week.

ON THE WAY NOW TWOMOREYANKS—LOOK OUT FOR THEM

FRIDAY, DECEMBER 9th. A Real "Holiday" in Film

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Write to the Gnome Motion Picture Company,
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THE JOURNAL of THE GNOMES

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
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EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

HANDBOOK OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

The Independent Situation.

"Go for that patent," said a well known moving picture manufacturer to us this week. "Go for it, and keep going for it. That is the best way in which the Independent side of moving picture making can be advantaged." He meant patent reissue No. 12,037, 1902, to which we referred in our first editorial last week. We will keep our eyes on this patent and "go for it" just in the measure of what is called for in the interests of the business at any time the occasion may warrant, but the time appears to be past for patent control of the business.

Once more the air is thick with rumors of the Patents Company's intention to put this, that or the other manufacturer out of business. This one is to go to jail, that one is to be wiped out; another one will be bankrupted, etc., etc., etc. The Patents Company employ an army of agents to disseminate this kind of talk, probably intended to bluff or frighten people. The Patents Company lawyers or rather the Edison lawyers, know this as well as we do; and they also know as well as we do that the Independent moving picture business will go on expanding from month to month and from year to year. To quote their mouthpiece, the "Films Index," all these threats are mere Yankee "jokes," unworthy of serious notice.

The crux of the Independent situation is this: It does not possess that best of all assets, a few validified or adjudicated patents. The Bianchi camera might have helped matters some; but the Bianchi camera did not do that. It is, for the time being, technically under a cloud. Still the Bianchi camera may one day come into its own.

Meanwhile we have to state that the keynote of the Independent situation has been thoroughly appreciated by those who have the cause of Independent moving picture making at heart. Besides third and fourth parties in the game, there is, we are creditably informed, in process of formation a large, well capitalized corporation controlling an absolutely novel, effective, practical, non-infringing camera, which, for a consideration, will be placed at the disposal of Independent moving picture manufacturers, together with all the raw stock required for the making of negatives and positives. The raw stock is in course of manufacture; it of course goes with the camera. On the face of it, when this scheme is put before the Independent manufacturers, it should, if practical, clear the atmosphere of the legal aspect of the business and put an end to the nightmare of injunction threats.

The Face and the Picture.

The face we have in mind is, of course, that of a pretty woman. Instances will occur to the reader where pretty women's faces have made the success of individual moving pictures; have made the success of moving picture manufacturers—for a time. The MOVING PICTURE WORLD was the earliest to recognize the influences which beauty, prettiness, or what you like to call it, had over the picture. In this respect, the picture is something like the lighter form of stage plays, which rely very much for their success upon a large proportion of the show girl element—prettiness of face and figure being the principal, if not the only asset of these ladies.

But the time has gone, we are convinced, when mere prettiness of face and figure are sufficient in the modern moving picture. Physical beauty is all very well in the picture, if it is allied with acting ability. The latter is imperative; the former is permissive. If you cannot get it first hand, you can create it; in other words, for the purpose of making these pictures, you can convert a plain actress into a very beautiful one by means of suitable make-up.

The call is undoubtedly for greater acting ability. Moving picture actresses of the first rank can be counted on the fingers; pretty moving picture actresses are fairly common. We want women on the moving picture stage who can interpret an author's or a producer's meaning and express the emotions. We want fine comedy, dramatic, if necessary, tragic actresses. We want humor, pathos and sentiment. We want women to let themselves go on the moving picture stage, just as they let themselves go on the ordinary stage.

The first requirement of the picture makers is that their leading women should be pretty, and look well on the screen. We have nothing to say against this; in fact we applaud it. But we think the film makers would do well, if they placed acting ability of a very high order of merit in the forefront of their requirements especially amongst the lady members of their cast. Not all the leading actresses of the time (we are referring to the ordinary stage), are pretty in the academic meaning of the term. Indeed some of them are very plain persons, indeed. Of course they look attractive on the stage. Broadly speaking, the public at large cares less for physical beauty, than for acting ability.

We write this article responsive as it were to evident indications in the moving picture field. The makers are disposed to serve up prettiness; the public are demanding good acting. The public demand that the picture story should hold the attention from first to last in respect of its human sentiment; therefore, it must be well acted. To our thinking, within certain limits no price can be too high for the services of really good moving picture actresses—actresses with the dramatic instinct. The film maker who pays attention to this vital point will, we think, score a greater success over the one who essays mere beauty of face and figure. So far the picture has hardly produced actresses of the first rank; but this no doubt will come in time when it is realized that the public demand is all in that direction.

As It Should Be.

In glancing through "Film Facts," the house organ issued by the American Film Manufacturing Company of Chicago, one little feature attracted our attention to which we desire to give a word of praise in this article. In mentioning the releases, the producers' names are attached. Thus we have "Regeneration" produced by Frank Beal, formerly producer for the Selig Company. Then, "Two Lucky Jims," and "A Touching Affair," producted by Sam Morris, an ex-Essanay man. Finally, there is "Vera, The Gypsy Girl," produced by Tom Ricketts, likewise an ex-Essanayite. And there is a list of these producers' previous successes. This is as it should be.

The other day when commenting upon the Imp Company's release, "The Double," we alluded to the fact that the name of the authoress was given; somewhat exceptionally, too, the lady's portrait was reproduced. We do not expect this in every case, but we think that the name of the author should be given on each film, just as is done with an ordinary play. The author stands by his success, or he falls by his failure. In film making, we think that he should be given the choice of one or the other. If he is a good man, and writes good scenarios, let him profit by his ability. The Edison Company give their authors' names in the "Kinetogram," and, we believe, on some of the films. At any rate they give the authors a chance. Which is as it should be.

Then, again, the other day we saw in a Kalem advertisement (which was not printed in our pages, though this is a minor matter) a list of the cast of the actors in a particular film. This is as it should be. It should be general. Some of the foreign film makers do this habitually; the American film makers, occasionally. We think it should be done in every case, just as is done in ordinary stage plays.

What we want to see, in fact, in this connection, is the film treated just in the same manner as the stage play is treated. We want its title and nature printed on the picture; we want to see the author's name there, and we want to see the producer's name there also. We want to see a list of the characters and the names of the actors and actresses who impersonate them. We think this information will be appreciated by the public at large. More than that we think it will accentuate the public's interests in the pictures; in those who write the plays, produce them, and act them, all of which is as it should be.

At the present time the many capable producers in the moving picture field are practically unknown to fame outside the factories in which they work. We think they should be known, and that they should be allowed to stand or fall by their work. An innovation of this kind would lead to the uplift of the producing art, the best of which is bound to assert itself on the principle of the survival of the fittest. So, too, with the authors of the scenarios or plays. So, too, with the actors and actresses. All these people have a right to success which comes from public appreciation of their work, just as in the same manner they have to accept and pocket public condemnation.

Time will inevitably bring about what we are pleading for. A year ago, the personalities of moving picture players were unknown by fame and name to millions. We think this kind of publicity should not be confined to pretty looking moving picture actors. Feminine beauty we know counts for much in the moving picture as in other walks of life; and deservedly so. But brains, ability, cleverness, genius whether allied with beauty or not should be recognized. Let us have the fullest glare of the light of publicity cast on all those associated with the moving picture. This we are convinced will make the picture more popular with the general public; it will make the profession of picture producing, picture acting and the like more popular and incidentally more remunerative. Anyhow the entire industry will benefit by the unrestrained policy of publicity which we are advocating.

"The Best Interests of the Business."

We would like to bet the reader that he would not guess the source whence we cull the phrase at the heading of this article. It is a common phrase. It is an expressive phrase. It means much. It means anything, everything in connection with the subject of moving picpicture progress. Consciously and unconsciously it is used by us all at times—whether we write, or whether we talk, about the moving picture business. It has passed into moving picture currency, just as the phrases, "the usual thing" and "the sentiment of the picture" have also, as it were, become established by linguistic and literary customs.

"THERE WILL BE A NOMINAL LICENSEE FEE TO BE PAID BY EACH EXHIBITOR, AND THE FUNDS THUS RAISED WILL BE USED IN PROMOTING THE BEST INTERESTS OF THE BUSINESS."

This is a sentence from the original document announcing the formation of the Patents Company, which we published in the MOVING PICTURE WORLD for December 26, 1908. The documents give a list of the officers of the company, a list of the licensees, and a few other details all amounting to this: that the various conflicting interests in the business had got together for the purposes of mutual profit. Litigation was at an end; all the patent rights were pooled; competition amongst licensees was to go on; price cutting was not to be permitted; projecion machines were to be licensed, and, we repeat in bold type, "THERE WILL BE A NOMINAL LICENSEE FEE TO BE PAID BY EACH EXHIBITOR, AND THE FUNDS THUS RAISED WILL BE USED IN PROMOTING THE BEST INTERESTS OF THE BUSINESS."

As two years have elapsed since the formation of the Patents Company, we propose to see how far this concern has carried out its pledge to use the funds raised "in promoting the best interests of the business."

The history of the Motion Picture Patents Company in the first months of 1909 can be told in a very few words. Things seen in perspective present a truer aspect than things seen close up. What applies to objects, applies also to events. Looking back at the early days of the Patents Company, it is palpable that very few people indeed, understood what the exact mission of this company was. There was a great deal of dust in the air. In fact, you could not clearly see things through the thick cloud of dust raised by the formation of this company. Nobody outside the charmed circle seemed to know what was going to happen; all was confusion, doubt, suspicion, mistrust. Now, at this reasonable distance of time, we can all of us see what was happening and what happened. We can all see how far this company has carried out its promise to use the funds exacted from the exhibitor "to promote the best interests of the business."

Like many others, we believed at the time of its formation, that the Patents Company had the best interests of the business at heart; so we gave the company the hospitality of our columns and encouraged it in its progress. But frankly now, after twenty-four months, we are free to confess that we were mistaken in the Patents Company. The only interest which it ever had at heart was its own success and the accumulation of the almighty dollar. This we shall proceed to prove.

The first thing the Patents Company did, "in promoting the best interests of the business," was to strangle and choke the F. S. A. out of existence; so that now there does not exist any real representative moving picture organization in the United States. The F. S. A. took a long time to die, but it did die, for it was doomed to die. The further existence of the F. S. A. was inimical to the "best interests of the business," *i. e.*, those of the Patents Company.

When the F. S. A. was bludgeoned into helplessness, the Patents Company, through its officers, began to talk "uplift." It began to talk "moral, educational and elevating subjects." But it only talked or wrote. It did nothing. It was just throwing dust in the eyes of its contributing exhibitors who were helping it "to promote the best interests of the business." Then the Patents Company began to talk the sanitation of theaters; the restriction of the number of theaters; the elimination of competition. It began and as suddenly stopped a press campaign. It ostentatiously did a little in preventing unfair legislation. It echoed a remonstrance against unjust local authorities. Again it re-echoed public sentiment and talked censorship. It talked all these things, parrot fashion, for about four months in 1909, all for "the best interests of the business."

Then it started in to cancel licenses right and left, presumably for "the good of the business." It began to talk morality. It began to sling mud at the heads of those whose licenses were taken away, serenely oblivious of the fact that amongst its own licensees were some of the greatest film dupers in the country—men who openly boasted of the money they had made by film duping—men who, personally and morally, were neither better nor worse than many of those whom this self-constituted censor of commercial morality, the Patents Company, were turning adrift.

But this was all for "the promotion of the best interests of the business! ! !"

Then, round about May, 1909, legal threats began to issue from the Patents Company's offices, and the solemn farce of existence "for the best interests of the business" was at an end. The Patents Company for the last eighteen months has simply existed as a money-making concern pure and simple. It was never anything else.

Plainly and briefly, the Patents Company has never exerted or asserted itself "to promote the best interests of the business." It has done nothing but swell its banking account, and hand out dividends to its stockholders. How much money the licensed manufacturers have paid into the Patents Company's bank we do not know—it is not our business—but it is probably many hundreds of thousands of dollars. How much of this has been used to promote "the best interests of the business," or any thing except the Patents Company's money-making proclivities? Did it require all this money to get evidence for the cancellation of exchange agreements "for the good of the business?" And if these former buyers of licensed films were cut off "for the good of the business," how is it that they are permitted to make and sell pictures in direct competition with the Patents Company licensees? Is this the "protection" expected by the licensed manufacturers when they signed their agreement with the Patents Company?

Now we come to that $2 licensee fee. A rough calculation shows that since January, 1909, the exhibitors of the United States or the exchanges, or both, have paid into the coffers of the Patents Company something like a million and a half dollars. Read what the Patents Company said, in December, 1908, about this prospective one million and a half: "THERE WILL BE A NOMINAL LICENSEE FEE TO BE PAID BY EACH EXHIBITOR, AND THE FUNDS THUS RAISED WILL BE USED IN PROMOTING THE BEST INTERESTS OF THE BUSINESS."

Again we ask, how much of this million and a half dollars has been used to promote any other interest but

that of the Patents Company and its stockholders? Judged then, by its failure to carry out its philanthropic professions, whatever its business success may be, what right has this Patents Company to the position it arrogates in the picture field to-day?

The moving picture exhibitors of the United States have paid this million and a half dollars. Where has the money gone? It has gone, first of all, for the upkeep of the 80 Fifth avenue offices; for the payment of salaries, and probably some dividends. The balance of it has gone into the pockets of a clique, who, all things considered, are doing very well out of patent No. 12,037, 1902. *"Le'etat? C'est Moi!"* said the French king. "The best interests of the business! Why, they are my interests." We may imagine the oracle at 80 Fifth avenue to be saying this.

"Where it Stands and What it Stands For."

Not for the first time do we find it necessary to apologize to the reader for the introduction of what are known as "personalities" into the editorial pages of this journal. We do not like personalities, especially those which deal with contemporary publications. As we have said over and over again, we would much rather write about the picture, and all that concerns the picture and its progress, than anything else. This is what the MOVING PICTURE WORLD exists for: what its readers like and want to read, in order that their success in their businesses may be facilitated. The reader, therefore, may take it from us that whatever is "personal" in these pages just now is forced upon us by circumstances, malice, or some other cause, and in defense of the position that we have assumed and maintained since the foundation of this paper three years ago as an independent journal uncontrolled by trade interests.

"The Film Index," in its December 3 issue, of course came out with the expected *tu quoque,* in reply to our article of November 26, "The Policy of This Paper." This reply was couched in the characteristically bombastic language of which the editor of that sheet seems so inexplicably proud. "The Film Index" unfortunately seems to have, during its whole career, been conducted by a race of editors whose determination appears to be to demonstrate how low the profession of an editor can sink. Or is it that our subsidized contemporary is unable to secure the services of a competent man to bolster up the deplorable cause it represents?

Most of the childish nonsense which the "Index" prints under "Casual Comment," is hardly worth answering or noticing; but we feel obliged to make an exception in favor of one quotation: "As for 'The Film Index' it makes no apologies. Everybody knows where *it* stands, and what it stands for—the best there is in motion pictures in America."

Great minds think alike. This is just about the kind of stuff which Streyckmans used to write in "Film Fancies," a house organ which we are glad to see has moderated its tone, since we called attention to its extravagances. Now for "The Film Index" which "makes no apologies." Everybody does NOT know where it stands and what it stands for, so we will tell the reader. "The Film Index" is a house organ, the so-called editor of which has to do exactly what he is told and write what he is told, just as his henchman, or aide, does at Chicago. They are just puppets dancing to the tune played at 80 Fifth avenue, New York City, and the servile press agents of the nine licensed manufacturers. Pages of "Casual Comment" or "Chicago Letters" will not alter this glaring fact. What, therefore, becomes of the value of what is written in this pathetic sheet? Hoff's and McQuade's opinions are of no more account than are those of H. J. Streyckmans. Streyckmans in "Film Fancies," boosts the pictures of his employers because he is paid to do this and nothing more. Hoff and McQuade, in the "Films Index," boost the Patents Co. licensees because they are paid to do this and nothing more. No intelligent man will therefore pay the smallest heed to what is said in the "Index." Everybody NOW knows where it stands and what it stands for. Everybody may not know, however, that the "Index" has a very trifling circulation and subscription list. It is generally known as a "give away." It is sent gratis, we are told, to licensed picture theaters, but it does not refuse subscriptions from those who are foolish enough to help pay for the mailing of the circular matter of the manufacturers who own it.

Now what of the policy of this elaborate circular which has the audacity to print on its title page "Leading American Exponent of the Photoplay"? Its scheme of operations is beautifully simple. Hoff beslavers the six Eastern Edison licensees. McQuade beslavers the three in Chicago. Here are the headings of the articles in the last number: "The Red Cross Seal, by Edison Players, Assist the American Red Cross and National Association"; "A Simple Rustic Tale, Delightful Subject by Gaumont"; "Good American Pathes"; "The Story of Molly Finne, Pictures by Kalem Players"; "The Law and the Man, a Dramatic Vitagraph Life Portrayal," and so on. Nothing else but the stories of the films and a few ideas appropriated from the pages of the MOVING PICTURE WORLD. Criticism never intrudes into the pages of the "Films Index." Oh, no. This house organ, to quote one of its owners, simply exists for the purpose of unqualifiedly boosting up their own pictures. And so, to quote the "Index" against itself, "From its very inception it has been a truckling, time-serving sheet; mercenary to the last degree," for it is not above accepting money from other advertisers to help defray its expenses.

That is where the "Films Index" stands, the discredited mouthpiece of monopoly; the apologist of confiscation; the blatant booster of a favored few. That is where the "Films Index" stands and what and who it stands for, but not, Bro. Hoff, not "for the best there is in motion pictures in America."

Therefore, as the editor of the "Index" can only argue from one side of the fence without jeopardizing his position, we advise him to stick to the job of boosting his employers' wares, which he is doing very well indeed. But, as for expressing an impartial opinion or criticising the motives and views of an untrammelled newspaper, his journalistic experience should teach him to leave that to others as long as he wears a noose around his neck.

Having finally and irrevocably "placed" the cheekiest of house organs, we shall not waste further space in noticing it, or its vitiated pronouncements. Three weeks ago it challenged our attitude toward the "dominant interests" (*sic*) in the moving picture field; we accepted and answered the challenge; it replied in terms of bluster and bluff, and courted being told where it stood and what it stands for. As it did not know its precise position, we give this house organ the information of which it stood in need. That being done, we wash our hands of "The Film Index" and its affairs, and apologize to our readers for this explanation.

Open Meeting of Exhibitors' Association of Greater New York, Nov. 28, 1910.

Although it was a wet and disagreeable night, about three hundred exhibitors of Greater New York gathered in Joe Driscoll's Nicoland Theater at Third avenue and 161st street. The large attendance was no doubt due to the fact that Francis V. S. Oliver, the chief of the license bureau, was announced to address the meeting and the audience were certainly not disappointed, neither could Mr. Oliver have been at the rousing reception he received.

The Nicoland is one of the few theaters that is properly illuminated by electric bulbs which are shaded from the eyes of the spectators and from the screen, and that this in no way detracted from the brilliancy of the picture was demonstrated during an exhibition of the Cinephone. Mr. Oliver, in his opening remarks, paid a high tribute to the exhibitors for the willingness with which they carried out the various suggestions and requirements of the city departments. He spoke very highly of the quality of the programs and the conduct of the theaters and dwelt at some length upon the desirability of adequate illumination of the hall at all times. He pointed out that the small saving by having the lights turned off was more than offset by the hesitancy of the better elements of the public to enter dark places. He said that under the present regulations he believed that the moving picture theater was as safe as any other place where people congregate and far safer and more sanitary than a great many.

Mr. Oliver believed in a rigid censorship and advocated the appointment of a civil service board of censors to be filled by competitive examination from the ranks of practical moving picture men. Not the least important part of his address was a call to every exhibitor who was not a member of the Association to affiliate and stand together for the rights and privileges that they were justly entitled to from the city. He deprecated the fact that the rules of the various departments were so overlapping and conflicting that the exhibitor never knew where he was at. He wished to see a unified code of rules drawn up and submitted to the Board of Aldermen that could be presented in concrete form to any exhibitor —rules that would define and limit the power of the fire department, the building department or any other department, and which would make individual persecution or grafting an impossibility. He said that the only way to accomplish this was through the Association as a body, and he believed that if such a body of men as he saw before him laid their demands before the Aldermen that it would be listened to and very promptly and favorably acted upon.

Mr. Robert L. Luce, counsel for the Association, followed with a brief talk in which he urged the members to faithfully observe all the rules under which they held their licenses and the laws of the State, especially that relating to the admission of minors without guardian or parent.

Mr. F. H. Richardson, of the MOVING PICTURE WORLD, followed with a talk on projection. He emphasized the fact that the most important part of the whole outfit was the operating booth, yet it generally received the least attention. Men would spend thousands of dollars in building and fitting up elaborate exhibition palaces, yet economize in every way when it came to the operating room, the fountain-head upon which depended the gate receipts. Mr. Richardson's remarks were attentively listened to and received frequent applause, and when the WORLD reporter left he was still the center of a group of exhibitors who were plying him with questions.

Altogether it was a pleasant and profitable meeting and Secretary Donegan made an excellent chairman pro tem. Mr. Driscoll provided refreshments and the only regretable feature of the evening was the untimely boosting of certain trade interests. We would suggest that when the exhibitors get together again that the time could be more profitably spent.

Picture Personalities.

MISS MILDRED HUTCHINSON.

The leading lady of the Gnome Motion Picture Company is, it will be seen by her photograph which we reproduce elsewhere, a very young lady indeed. She began posing for moving pictures at the age of six, working for the Vitagraph Company, the Edison Company, and the Melies Company. She was also associated with what are euphemistically termed "Broadway productions"; that is to say, she appeared on the ordinary stage.

With such training and such experience the little lady, therefore, should do good work with the Gnome Company, whose immediate program is the production of moving pictures of "little people" especially designed to please children, a policy which we think will be successful. No film manufacturer that we know of is at present doing this kind of work, and when it is considered that the moving picture theater of the country could not possibly exist without the support of the child, it will be conceded that some special effort should be made to capture their suffrages. We hope to have many opportunities of making the acquaintance of Miss Mildred on the screen and we wish her the success and popularity that it is now customary to lay at the feet of moving picture stage queens.

BLUNDERS OR WONDERS OF CINEMATOGRAPHY.

Many persons love motion pictures because they believe they are free from tricks and are natural from life, yet these persons have no idea of how motion pictures are faked. We live in a wonderful century, every day bringing us a new discovery, and as now physicians can change our personal appearance, making us look younger or older, why should we criticise the manufacturers of motion pictures when they upset all the well-known traditions, to show us what we think is impossible.

When a young girl cries and tells us that her obdurate papa refuses to let her marry the fellow of her choice, we naturally picture this stern father to be an old, white-haired man with a grouch on his face. In "Bertie's Elopement," the manufacturer reverses these traditions; he shows us a father nearly as young and as good looking as the sweetheart of the girl. It seems that such a young father (most likely a widower, as no mother is shown to exist) should only be too pleased to see his girl married, in order to be free himself to re-marry.

"The Nine of Diamonds" shows us something still more wonderful. In 1845 (so says the sub-title), Floyd and Garland are young prospectors in the gold fields of California. In 1863 (so says the sub-title), eighteen years after their meeting in California, Garland is an old, white-haired man, weak in appearance, and he has a son of about 25 years. This son must have been reared in an improved incubator to grow to be a strong, healthy Union soldier in less than eighteen years. Another remarkable fact is that while Garland aged at least forty years in the period of eighteen years, his old companion Floyd did not age a bit, as in 1863 he is a strong, healthy soldier of the Confederate Army. It is wonderful how motion pictures can in eighteen years add forty years to your age or keep you for the same period without showing any change.

"Gratitude" offers us some other remarkable facts. When Red Bear accidentally shoots his squaw, she is in the tent. After the firing of the gun, we see the squaw walk out; she does not appear wounded, but walks to Red Bear as if to inquire what was the matter. Then she takes a notion that she has been shot and collapses at the feet of Red Bear. This reminds me of a tale that our gardener tried to make me swallow when I was a kid. The gardener claimed that after having chopped off the head of a young chicken, the bird ran the whole length of the yard without its head; then realizing that he was a dead one, he dropped to the ground.

In "Gratitude," we do not understand the motive of the stranger. He is called a stranger on the screen, while in the synopsis the manufacturer calls him Gerald Winston, a prospector. How does he know that Morgan is away? How does he know that Mrs. Morgan is alone with the squaw? What has Morgan done to Winston to cause him to entice away Mrs. Morgan? We see no motive for the appearance of Winston, except to give to the picture the sensational touch which some manufacturers think necessary. They want a villain. Winston does not run away; he merely walks out of the picture, while Morgan and Red Bear make no attempt to capture and punish him.

The picture has been over-exposed in a bright sun, leaving big white places and making it very indistinct. When the squaw falls at the feet of Red Bear, she is as white as the ground. In fact, you see nothing and would not know that there is a woman on the ground if you had not seen her fall.

"A Tale of a Hat" shows us the remarkable power of the automobile, not as a means of quick transportation, but as a scenting machine, and perhaps in the near future the police will discard the hound dogs to replace them by automobiles.

Mr. Tipton sees a woman, Mrs. Welton, enter Harry Fenton's automobile and the machine starts. Because Tipton sees on the head of Mrs. Welton, Mrs. Tipton's hat, he believes that it is his wife and decides to follow her. He goes to a garage, hires an automobile, and starts on a chase. It is wonderful to see how Tipton's automobile takes the scent, as with all the time wasted to look around, to go to a garage and have a machine ready, Fenton's automobile had time to get a lead of at least from one to three miles.

Well, we should not wonder, as motion pictures teach us that some of the participants have the faculty to see at great distances and even through all sorts of obstacles. I remember a Kalem picture, in which an engineer with his train on a curve around a mountain, could see, through the rocks, his wife on the other side of the curve, flagging the train. It is wonderful; it is perfect wireless sightseeing.

To-day I ran "The Toymaker, the Doll and the Devil"—a pretty good little story that could have produced a fair picture if the producer had not tried to make us believe that the audiences of moving picture theaters are fools, unable to discern between a dummy and a live person. It is the most ridiculous thing to show us the toymaker and his son twisting the arms and hands of the girl, as if they were working on the doll. A blind man by the contact of the soft and warm flesh of the arms of the girl would have soon realized that he was not working a dummy. The story could have been worked to bring out the desired effects, yet remain natural.

In "Blasted Hopes," Mr. Selig shows the proverbial lazy tramp. Very lazy, indeed, as during the four years announced on a sub-title, the tramp had not made an extra hole in his old pants nor another slit in his old coat, nor had he tried to patch them.

W. F. KELLY.

MOVING PICTURES FOR THE CHICAGO SCHOOLS.

Chicago, November 19.—The many 5-cent theaters and moving picture shows of Chicago will face keener competition when the school "centers" which the Board of Education has established are opened. "There will be the best class of moving pictures," said John D. Shoop, assistant superintendent of schools, last night. "Large phonographs will give out patriotic songs and other music. There will be gymnasium and singing classes, illustrated lectures, debates, and lyceum programs. The centers will be open three nights a week."

VULGARITY AND VIRTUE.

If in being "Just common," the moving pictures are bad, those who are perplexed by the question of regulating them have a clear and easy solution. Make what is best just as common as what is worst. The public will certainly take the best it can get as soon as it can get it. In the meantime, lofty and disinterested virtue leaves this great invention chiefly to those who want common nickels.—St. Louis "Post-Despatch."

MOTION PICTURES TO REPLACE SERMON.

Skowhegan Pastor Will Show Life of Moses.

Showhegan, Me., November 11.—The first time that motion pictures will be shown in any of the churches of Maine will be next Sunday evening, when Rev. Robert Morris, of the First Baptist Church, Skowhegan, will replace the regular service with such entertainment. He began last Sunday evening by showing pictures with a stereopticon machine.

He will illustrate the life of Moses with a motion picture machine, and songs that are to be sung during the services will be shown on the screen. He plans in many cases to have illustrated songs with a soloist.

The object of this new method, as expressed by Mr. Morris, is to bring to the church people who now do not come. He believes it will be for the best interests of the community. —Boston "Globe."

LOW PRICES FOR STORIES.

Great as the progress the film people have made in the matter of scenarios, there is room for still further improvement. As yet the manufacturers do not hold out sufficiently large inducements to attract the best talent.

A good story is told of two well known magazine men who were asked by a representative of some film manufacturers to write up a series of scenarios for them.

A few weeks ago these two men were sitting in a club room where they frequently met for lunch. A debonair individual approached, effusively greeting one with whom he was acquainted. Assuming the air of benefactor, the newcomer talked of "easy money." "All we want," he said, "is the bare outline of the story laid out in scenes. Six hundred words is enough. A hundred dollars is the price I am authorized to offer." The debonair individual, so the story runs, appeared to be greatly surprised that neither one of the pair grasped his hands. They merely looked at each other and grinned.

As the editor of one of the leading publications explained, a scenario that will make a full reel will also make a magazine story of eight to ten thousand words, for which a writer of good standing may receive five cents a word. If the story is good enough to be thus rated, it stands a good chance of being noticed by other editors; to bring requests for other contributions. If the story happens to make a favorable impression on the editor of a dramatic company, or a star, and is dramatized, it may bring a little fortune in royalties. The insufficiently paid hack writer is therefore relied upon for most of the moving picture ideas. The result is melancholy mediocrity.—Buffalo "Courier."

AN AFTERNOON IN NEW YORK AND AN EVENING IN BROOKLYN AMONG THE PICTURES.

Desiring a thorough insight into the current events in the actual moving picture picture world the writer selected several points as best portraying the condition of affairs generally. The Bijou in Twenty-third street, New York, presented the first claim and while a good program is presented, there were several occasions where improvement is very necessary, the most noticeable being the painful flicker and scratched films, giving a rain-like appearance to the pictures which together proved very trying to the eyes. The first picture shown, "That Popular Tune," strange to say held the secret of the next great hindrance to the enjoyment of the pictures in this place.

The subject shows a young man distracted by the constant repetition of the popular tune. Under all circumstances he hears it, and upon each occasion his protestations bring dire results; at the vaudeville, in the restaurant, in the office, at home, on the street, everywhere, that same tune; giving the peculiar feature of a comic picture based upon distraction.

The strong lesson this subject so strangely illustrated, is the distraction caused by the constant use of the military drum in this theater, making a strong analogy between "The Popular Tune" and "the military drum" for, if ever there was a nuisance in the moving picture show this is the one; anywhere, everywhere, in place, out of place, all the time the ear-racking drum is played, always by an unsympathetic player; may he soon be as popular a nuisance as "The Popular Tune," then, perhaps, he may be relegated to oblivion. The combination of flickering pictures distressing the eyes and rolling drum distracting the ear is such that few nerves can stand, besides being so distasteful in what purports to be a first-class theater.

"Jim Bridger's Indian Bride" is a recast of many similar subjects and while in itself a good picture, possesses a sameness which it is now timely to depart from. "Hank and Lank," too, are being overworked, although as "sandwich men" they did earn a meal—at least Hank did—but Lank was not so successful, meeting with many troubles before his "round" was accomplished.

"Cast Into the Flames" was the most important subject, and while a good attempt in the portrayal of a Biblical incident, its shortness and incompleteness seemed to suggest that the makers had undertaken a task which proved too great for them; these sacred subjects had better be left untouched than to bear evidences of a failure to accomplish the end in view. To follow a picture of this kind on the same film with a "comic" is not only a mistake, but such exceeding bad taste that censure must really be pronounced upon those who deliberately cast together in one breath both the sublime and the ridiculous. "A Woman's Wit" is strained fun. Natural mirth bubbles, but manufactured fun drags, as the improbable does not really amuse, even if it raises a temporary laugh. A woman fearing to lose her star boarder by marriage, pays a tramp to claim relationship with him when he is alone with his fiancee, bribes a young woman to claim a previous affection, and procures a number of children to call him "papa." She does not lose her boarder, her "wit" has saved her and we have given to us a sample of the French comic—well the French usually do strain a point anyway.

"The Bum and the Bomb" is not either a pleasant or safe sounding title; it is a comic picture entirely along new lines, probably a Vitagraph experiment. It seems like an attempt to imitate the French idea of forcing circumstances to act as occasion for the presentation of a ridiculous situation and secure the laugh; this being the object in view, it succeeds whether it pleases or not. "A Modern Courtship" is misnamed; it should be "A Novel Courtship," as there is no suggestion of any modern idea at all: A young lady not wishing to marry a man liable to become bald causes her lover to deceive her by wearing a wig, after vainly trying many "hair restorers" and failing. While seated together on a couch he discovers she has false curls, she discovers he has false hair; "like for like." They sink their prejudice and are married. Truly the courtship was more novel than modern. Of the vaudeville attractions, this is not the place to mention them, save to say that they rested our eyes and ears as previously explained.

It is to be hoped that a theater under such management and with such a location as the Bijou Dream may be able to raise the standard of moving picture work; even if better pictures are not at their command, better picture projection and musical accompaniments are easily possible and make even poorer pictures appear better. Also, by the way, when is the reader of the picture talks going to stand on the right side of the platform?

In Brooklyn.

The Fifth Avenue Moving Picture Theater gave its patrons a splendid exhibition on Thanksgiving night. This always crowded house deserves commendation for its evident desire to give a clean, attractive evening's entertainment. That this is appreciated is proved by the crowds of better class residents of the neighborhood waiting their turn for seats. The uniform superiority of the exhibition is shown, first in the musical part of the entertainment—a piano accompanied by several string instruments render most appropriate and acceptable music, always suitable to the subjects presented on the screen; it is a noticeable improvement on the nerve-racking military drum. In the next place the illustrated songs are selected with care. It is worthy of notice how quickly the first trace of patriotism evokes enthusiasm in all audiences on this occasion, "Aren't You Glad You're Irish?" proved a most acceptable sentiment, its appropriateness being emphasized by the new picture, "The Lad from Old Ireland," giving the evening quite an Irish-American tinge.

The new Kalem film, "The Lad from Old Ireland," is quite a success, but the makers deprive themselves of any glory to be reaped especially from sending to Ireland for the thorough local color, by failing to inform the audience of the various important characteristics of the picture; but for the fact that the writer is a Britisher he might have been as equally ignorant as the rest of the audience. There is no advantage in spending "thousands of dollars" in securing true scenery, even if the people are told of this expenditure it does not enlighten them as to any details; in such an audience not one reads any published synopsis. How lamentably ambiguous our film manufacturers are! An intelligent comprehension of the surroundings of this story is one of its chief advantages; the gathering of peat, "Ireland's coal," is the first interesting picture as showing one of the most important phases of Irish peasant life, the typical farm, the cabin-house, the rolling land, the peasant women, the village priest, the family life, are all so worthy of more distinction than they receive.

The well kept railroad station, the English railway train with its side doors, the Irish jaunting car, all give an interest entirely unnoticed, therefore unappreciated, leaving the simple characteristics of the play itself to appeal to the people, making all unnecessary the unexplained yet elaborate surroundings. In the play it is pleasant to have the "lad" return to "old Ireland" even if he has prospered in America and attained some wealth by climbing the ladder of politics; it is a tribute to sterling character and worth and a credit to the "lad from Ireland."

* * *

"A Widowed Mother's Greatest Grief, or Two Waifs" is a wonderfully attractive piece. It is well known that where the fate of children are concerned everyone is interested. Seldom have we seen more intense interest in any plot than the audience showed in this subject which for a wholesome drama, is one of the best we have seen. A wealthy widow who loses her only daughter is led to adopt two little girls who have strayed from the "Home" where they were under the care of "Sisters of Mercy."

Believing they could find Heaven "where their mother had gone" they wander to the wealthy widow's magnificent home which seems to them a "celestial mansion" and are duly adopted by the good lady. This is a clean subject from beginning to end, no unpleasant features, nothing ambiguous or distasteful; it was a pleasure to see it. Among the comic features "Archie's Archery," "Hawkins' Hat" and "Max on the Spree," proved really humorous without being ridiculous, so that this whole program was most acceptable and the proprietor of this place is to be commended for providing an evening of genuine moving picture entertainment.

CONSTRUCTION DECORATIONS

BY JOHN M. BRADLET.

Photograph showing effect of light and dark colored walls on the brilliancy of the screen.

Several parties called to inspect the two miniature theaters, now on exhibition at our Western Offices, 160 Washington street, Chicago, and the unanimous remark has been: "Is it possible? We had no idea that the colors of the decorations and of the walls of an auditorium could play such an important part on the projection of good pictures."

New experiments have been made in daylight with the same wonderful results. With the two miniature auditoriums placed in the same daylight room, pictures were thrown respectively on both screens and while the picture was clear on the screen of the dark colored theater, it was dull in the light colored one.

Several exhibitors have asked us to name the best colors, but this is a rather delicate question, as we have not all the same taste. Our advice is to use sombre colors and as much as possible colors with a dull finish. If you paint your walls, do not glaze them, as the light of the projection will reflect more or less on such a glossy finish and produce on the screen, the same dull effects obtained from walls painted in light colors.

We are pleased to inform our readers that within a few days the decorators will deliver to our display room of Chicago, several specimens of decorations for the walls. One will show a panel of a rich green, with borders of a green of a darker shade and the plastic ornaments finished in ebony color. Another specimen will show the panel of a rich red, borders of a darker red and the plastic ornaments finished in old ivory. Other combinations of maroon, blue, old silver, old gold, mahogany, etc., will be shown.

To avoid the glare of the paint, the interior walls can be covered with colored burlap or what is called Japanese Grass Burlap.

If the walls are to be papered, we would like to call the attention of the exhibitors to the Robert Graves Company, of 483 Fifth avenue, New York, who are making a specialty of wall papers for theaters. Perusing their catalogue, we find a number of very good suggestions for moving picture theaters. Their plate No. 18 gives a correct idea of our views on the colors to be used for interior walls and decorations, and we are pleased to see that the Robert Graves Company, who have made a grand success of their business by paying special attention to appropriate papers for the different kinds of entertainment halls, are fully sharing our views on the subject. While the Robert Graves Company advise sombre colors for a moving picture theater, they, in their plate No. 16 offer a more cheerful light combination for a regular playhouse. For persons who do not wish to spend too much money in the decoration and yet want to retain the so well known features of plastic relief ornaments, the Robert Graves Company have wall papers representing columns, arches, cornices, mouldings, ceilings, ornaments and figures, so correct in design and so well shaded, that they deceive the eye of the observer.

Without condemning local talent, we urge once more the exhibitor to look around before he closes his contracts. In every town you will find stores selling wall papers, but few carry stock or even samples of goods of special manufacture. While you will find the best and newest wall papers for parlors, bedrooms, etc., you will be at loss to find something suitable for a theater. Do not neglect the local trade, as it is to your interest to deal in your community to get the support of everyone in your new enterprise. In the case of wall papers, try to see the catalogue of the Robert Graves Company of New York or other manufacturers of wall papers specially adapted for theaters, and after making your selection, give the order to your local merchant; let him have the profit to which he as a dealer is entitled to. Same with the plastic ornaments and other details of construction.

An architect had an idea. He placed a few lights in the ceiling instead of placing them on the side walls, his idea being that three or four electric bulbs in the ceiling would light the auditorium better than the side lights. To keep the rays of the lights from reflecting on the screen, he placed the electric bulbs behind the beams of the ceiling. The arrangement had to be discarded. The exhibitor could not understand why his picture was so dull and he was all the time after his operator for a better light, also experimenting with new carbons and new devices. When I saw the electric bulbs in the ceiling, I advised the exhibitor to shut them off, and as soon as he did so, his picture increased 100 per cent. The architect had not taken into consideration that the rays of the ceiling electric bulbs, being placed so high, would diffuse too much light, whereas if they had been dropped to within a few feet of the heads of the spectators and encased in opaque shades the rays would have been deflected to the floor where they are needed and would not have interfered with the screen or the eyes of the spectators.

(To be continued.)

A CONTRAST IN JOURNALISM.

On the front page of the "Illustrated London News" last week, there appeared a splendid picture of a number of gentlemen (evidently professional men) at a moving picture exhibition of a series of subjects by Pathe.

In a recent issue of "Puck" there appeared a cartoon contrasting the most vicious idea of a moving picture with a Sunday school; a vulgar sheet of fiction worked out by an unclean mind fed only by a grain of truth and exaggerated into an impossible ridicule. What a contrast! the one sees the high and noble purposes, and illustrates them for the edification of mankind.

The other sees only the vice and wickedness and enlarges upon them to feed the moral scavengers and fake reformers and to arouse a spurious indignation.

"Look on this picture and on this" may aptly apply here as illustrating the true and the counterfeit. If character may be judged by the way in which people interpret that which they see, then indeed the London "News" like the Moving Picture World is evidently endeavoring to present to its readers the highest and best uses of cinematography. While "Puck" resorts to impossible depths of the false for the sake of illustrating the weakest features of a noble work.

Doubtless, if the artist of the objectionable cartoon were a reader of these pages he might secure better material upon which to stretch his artistic imagination with truthfulness and profit to those who see his productions; there is such a thing as "yellow journalism" applied to art and "Puck's" cartoon is an example.

W. H. JACKSON.

Scenic films, educational, scientific and industrial subjects, are getting to be very popular, but, to retain their supremacy, they must be faultless in details, and in photography, as the photographic beauties must make up for the absence of a plot. In comic and dramatic films, where the plot is such as to keep the audience in suspense from beginning to end, the details and photographic work are not so much considered. It is an entirely different proposition in scenic films. I have just had the film "A Trip Through the Rocky Mountains." The photographic work is weak, very faint and dull in many instances. Looking at this scenic film is like looking through the photographic album of a young amateur, you get tired and wonder how folks can waste so much film and chemicals.

A dozen different pictures may represent a dozen different methods of working up. One may have a theme or motif which is constantly recurring throughout the picture, while in the next the musical numbers follow consecutively like a string of beads; many of the sensational melodramas work out in this manner—a march, a "hurry" and a plaintive; a waltz, a plaintive and a "hurry" make up the greater part of these. There is a reason, but we will take that up later. Pathe's "Isis" is well described by a single number (like Lorraine's "Salome") running straight through and interrupted only by the dance (for which use "Zallah," by the same composer). A stop may also be made for the harp solos if this effect is imitated.

Some pictures (like "Mr. Four-Flush") may have one "fill-in" running through while each description is of a different character: again, others may require a single descriptive theme while the "fill-ins" vary. In fact, nearly every picture which displays originality is apt to present a new problem which makes it difficult if not impossible to formulate a set of rules governing all cases. As I said before, one must fix on the predominant theme of a picture and work to that. This theme always centers in the principal characters of the play. For example, suppose we have a love story laid in the time of the American Revolution and the principal character is a girl; the story is all woven around her—the things she does and the things that are done for her and because of her, form the plot of the play. Whenever she appears she is the center of attraction to the audience (and must also be so to you), and in these scenes the other characters are valuable only to the degree in which they affect her. Of course, when she is out of the picture, any character or incident holding the attention at the time is the dominant part. A General enters with a staff of officers. (Martial music.) An Indian messenger comes on, or a few Indians gather in the background. This does not necessarily mean Indian music unless they are to take an important part in the action. Otherwise they are simply accessories—pieces of stage furniture—and the General is the focal point of attention. In other words, you should not withdraw the observers' attention from the **important** parts of the story or direct it to the unimportant parts. But whenever an element enters which has a bearing on the story, cater to that if you can. Sound effects are often given which are directly opposite in character to the descriptive music, and yet enhance the value of the picture. The heroine is in the foreground weeping—the passing army in the background. Pathetic music for her, soft drum taps for the marching soldiers. A single soldier passing would not be of sufficient importance to direct the attention to him. A minor character, be he soldier, Chinaman, Indian, or anything else, is ignored unless he has a direct bearing on the scene.

Permit me to digress a moment to speak of Indian music. The question has been raised as to whether an Indian "tom-tom" should accompany all Indian music. I believe it should in most cases, but always softly unless otherwise called for. The instruments in a picture-show orchestra are used for twofold purposes, viz.: to provide music and furnish sound effects. When he is imitating some instrument of a like nature, the player is producing a sound effect, and his instrument should then be made accordingly conspicuous, but only then. Indian music is descriptive and the "tom-tom" adds greatly to its suggestive character, but discretion must be shown in this as in all other things. It might be left out of a love scene (Indian). In the case of the "sleeping Indian village" referred to in a previous issue it seems to me that as such a scene suggested perfect quiet, the "tom-tom" would be entirely out of keeping. Query: Was Indian music really essential to the scene? In a recent release, "His Sergeant's Stripes," Indians play an important part, yet the dominant note in the picture is the soldier's devotion to duty and centers about the dispatches he carries. Instead of accenting the Indians' presence with Indian music, work up the **motive** with something of a mysterious and threatening character. To exemplify further the difference between "sound effects" and descriptive music: Suppose the orchestra (or pianist) is playing pathetic or other music incidental to the scene; this is descriptive and is merely accessory to the picture. A character enters the picture, seats himself at a piano and runs his fingers over the keys, the pianist in the orchestra imitating him. This is a "sound effect" and is a **part** of the picture. The difference between the "accessory" and the "sound effect" can be made apparent enough if the musician uses judgment. The same thing applies to other instruments in the orchestra if there be others. And here let me digress again to say that I hope the time will soon be here when it will be the rule rather than the exception for moving picture orchestras to be composed of enough instruments to describe ordinary pictures. Imagine the "Swan Song" or "The Violin Maker of Cremona" without the violin sound effects. Nearly every battle scene (and they are common enough) needs trumpet calls. W. E. King's orchestra (Orpheum Theater, Chicago) not only has a sufficient number for ordinary effects, but the management has provided a mandolin attachment for the piano, permitting of imitations of mandolin, harp, guitar, etc., and a reed organ which is useful not only for organ effects, but gives us also the hand-organ, accordion, mouth-organ and bagpipes, besides being frequently used in pathetic and religious scenes as accessory music when no instrument appears in the picture. But to return to the subject in hand.

Some pictures are shown in which the scenes alternate so rapidly as to make it impractical to change music with every change of scene. For example: A mother watching her dying child in one, and the desperate father about to commit a burglary in the other. Ordinarily, the first scene suggests a plaintive and the second a pizzicato or mysterious, but here there is time to play but a few bars of each, not enough to develop the scene, and the effect of such skipping about would be absurd. Here comes the "principal motive" again. The father is turning burglar for the sake of the child. The child **dominates** both scenes. Therefore your pathetic runs straight through until a scene occurs which is long enough to permit a change of music if such be necessary. Again: We have a ballroom filled with dancers; you are playing a waltz. The heroine comes down to center or one side, her attitude suggestive of grief. A pathetic might seem logical at first glance. She is the dominant figure, the dancers merely accessory; but in this case they are equally prominent. She is in the ballroom, she hears the music and sees the dancers. Keep your waltz up, but subdue it, for it must partake of the nature of a "sound effect" as well as a descriptive. In this case a soft, slow waltz will answer for both. Should the dancers stop or retire, leaving her the stage center, a change in the music is permissible. Should your scene be **outside** of the ballroom, yet in hearing of the music, your dance music is played softly—as a "sound effect"—until the scene grows sufficient in intensity to obliterate the ballroom from the minds of the audience. Then work up to the scene.

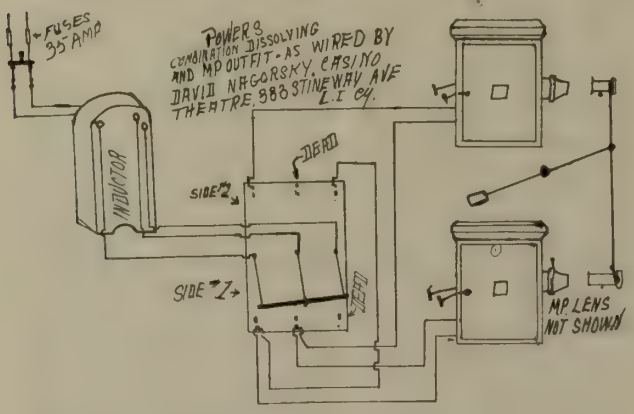
Understand, these are only hints and must not be understood to be ironclad rules. I am using these illustrations to induce you to look for the **core** of the picture and not the surface alone.

Queries.

"C. M.," Brooklyn, wants to know what I mean by the expression "fill-ins." I thought the term was self-explanatory, but it seems not. I use it to indicate music of a neutral or non-commital nature, which is played between the descriptive numbers, melodramatic or otherwise. The scenic-comedy, "Mr. Four-Flush," furnishes an easy illustration. The leading character (Mr. Walton) is relating his alleged travels to his club friends. The first scene is a club room. The next an adventure in a foreign land (the story he is telling). Then back to the club room, then another foreign scene. Mr. King's orchestra opened the picture with a bright waltz which was continued to the change of scene when "Isis" (a Greek intermezzo) was used for the descriptive. Whenever the scene reverted to the club room, the same waltz was played. The cannibal scene was described by Victor Herbert's "Oriental Dance"; the gondola scene by a Venetian serenade with a guitar effect, etc. These numbers were descriptive, the waltz was only used for filling in.

Ergo: A "fill-in."

Power's Inductor Connection.—David Nagorsky, New York City, writes as follows: "Permit me to submit to the Trouble Department, for the benefit of brother operators, the following: I have a 110-volt Power's inductor used on a combination dissolving and moving picture machine. This means two separate amperages of 60 and 30. On the moving picture machine I use 60 amperes between the two, as both lamps are in series. Plan furnished by the Power's Company called for two single-throw switches and stated that in order to change from moving picture to dissolver I would first have to open one switch before I could close the other. This I considered not the best practice, since one might possibly forget to open one switch before closing the other and thus get into trouble. To overcome this objection, I concluded to use a three-pole switch so that when I wish to use the moving picture lamp with 60 amperes all I have to do is to throw the switch on the side marked No. 1 on the plan, and when I wish to use both lamps together in the series for dissolving (30 amperes between the two) I throw the switch to the side marked No. 2. By this plan you do away with all unnecessary worry, confusion and splicing."


FUSES 35 AMP
POWER'S COMBINATION DISSOLVING AND MP OUTFIT - AS WIRED BY DAVID NAGORSKY, CASINO THEATRE, 988 STINEWAY AVE L.I. CY.
INDUCTOR
DEAD
SIDE "2"
SIDE "1"
MP LENS NOT SHOWN

Referring to the above, will say that the Power's Company inform me that they have used the triple pole connection, the objection to it being that in many cases the law requires an enclosed switch, and with a triple pole switch there are objections, one of which is that the enclosing casing must be quite large. The plan, however, is ingenious and its evolution is a distinct credit to Neighbor Nagorsky.

* * *

Legal Matters.—A few days since a Brooklyn manager called up the editor of the Trouble Department and made the following inquiries: "(1) Is there any law governing the distance an airdome operating room must be away from a dwelling or other building? (2) Is there any law in contemplation obliging the audience to face the street? (3) Can a metal lined frame building be erected to cover the entire lot, or must it be narrow enough to allow passageway beside the building?"

(1) The head of the Electrical Department informs me that he knows of no law or rule requiring an airdome operating room to be any specified distance from a residence or other building. The Brooklyn Building Department says the same thing. (2) It seems that there was a movement to compel moving picture theaters to have the screen at the street end of the house so that in case of fire it would not be necessary to pass under or near the operating room to escape. I cannot discover any evidence that this was enacted in a law or even made a rule in any department. (3) The Borough of Brooklyn Building Department informs me that the law is that a theater room, other than a corner building, must have passageway at one side not less than 4 feet wide, if it seats less than 100; 4 feet 6 inches, if it seats 100 to 200, and 5 feet, if it seats as many as 300.

As I have intimated, the rulings and laws governing moving picture theaters in the City of New York are so scattered and authority is distributed among so many different departments and so much is left to the discretion of the individual inspector that it is practically impossible to give any intelligent reply to many questions similar to the above. The editor of this department is at present engaged in an effort to get things, at least to some extent, straightened out and systematized. What he will be able to accomplish remains to be seen.

* * *

Operators' Strike.—This history is a little ancient, but nevertheless interesting. On October 3 the operators of the four moving picture theaters in Beaumont, Tex., went out on a strike, and what do you think they struck for? **An increase from $12 to $15 per week.** The managers of the four houses were a unit in turning down the men's demand. Ye gods! What next? These Beaumont managers have theaters representing an investment of surely at least as much as $1,500 each, possibly very much more; yet they propose to depend for returns on that capital upon the performance of a $12 a week man, all of which goes to prove that the Beaumont foolkiller is on a vacation.

* * *

An Excellent General Letter.—From Los Angeles, Cal., comes the following: "It goes without saying that a man is pardoned if he be ignorant of certain things essential to his business, provided he endeavors by every possible means to eliminate such ignorance. Speaking with a friend recently concerning his trade, he made the remark that he was just beginning to ascertain and realize how much he did not know, and the fact that there were so many interesting and likewise different things to learn was the reason the vocation interested him. It might be suggested that a man's capacity be rated more or less along the following lines—I refer, of course, to his percentage of knowledge or ignorance in his vocation: First—(a) What does he know; (b) how thoroughly? Second—What is it he knows that he does not know, and what is it that he does not know that he does not know? In my earlier days I went through a primary course in an electrical school. My teacher made the remark: 'It will be a month or more before you will even begin to ask questions; the more questions you ask the better we will realize how much we will have to teach you.' If that portion of a man's anatomy in which his knowledge is stored could be examined and an inventory taken, it would certainly be a great help to the man who wishes to know all he can. One knows so much perfectly, fairly, reasonably well, and so on, graded down to ignorance. And wouldn't the inventory show up humbugs, four flushers, etc.? I have more admiration for a man who, say, proportionately speaking, knows only one-eighth or one-tenth of a subject, but is willing to learn more, than I have for the man who pretends to know it all, even though he really does know more than half the subject. The first man you will be able to teach, but the second man already 'knows it all' (?) and that settles matters—it will always be the half and no more."

I have given space to the above letter for the reason that it contains many good and valuable thoughts. The letter speaks for itself and it would be well for many operators to give it considerable study. The writer winds up by saying: "I do not care to have my name published, but if you know of anyone with a practical improvement of any kind, especially some poor but aspiring operator, tell him to send his circulars, description or sample to me and I will do what I can to promote sales in this section." The editor will cheerfully transmit any matters of that kind.

* * *

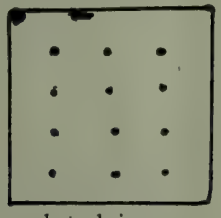
About Economizers.—Nacomas, Ill. (Chas. J. Law, manager New Palace Theater), writes about as follows: Says he has been getting a swell light through rheostats, paying $18 per month flat rate, running ten reels and six songs per night, seven nights in the week. Has recently installed a Hallberg economizer, under the representation that it will effect a large saving in current bills; says the light is no better than it was and he thinks not so good. He says that the economizer makes so much noise that it can be heard almost a block away and prevents the operator from hear-

ing the song or much of anything else. Says he has it hooked up right, according to diagram sent with the machine. He wants to know if there is any good in a current saver, and winds up with the following: "On the dead square, Mr. Editor, do you think this economizer is the thing for me to buy?"

No, Friend Law, I do not. If you were getting good light on a flat rate of $18 a month running ten reels and six songs per night, it is hardly within the range of possibilities that you will effect much saving by installing an economizer or any other current saving device, always provided you can go back to that flat rate. As between the metered service working through rheostats and through a good transforming device there is no comparison, the transformer (economizer, inductor, compensarc, etc.) will save you from 45 to 85 per cent. of your current bills, according to voltage. As to Mr. Hallberg's economizer, it has been criticised by several for the reason that in order to change from one amperage to another it is necessary to make new wire connections; whereas with the compensarc and others the amperage may be increased or decreased by merely moving a switch. The writer could not recommend in your case the purchasing of any transformer at all, so long as you can get that flat rate.

* * *

A Sunlight Projector.—Lorane, Ore. (J. M. Nighswander), writes: "I would like to mention a sunlight projection apparatus on which I did some work. I made a reflector of twelve 3 x 3-inch plate glass mirrors, all set on one solid back piece but focused so the lights of each one would strike the same spot at about 18 feet. By setting the machine in line with mirror and center of screen with the bright sunlight, intensified twelve times by mirrors 18 feet back, a bright, pure, evenly illuminated picture could be shown. The mirror frame was mounted on triple swivels to allow for movement of the sun. In front of the projection lens the light rays cross in a circular spot not over ½ inch in diameter. The picture was very sharp and not so much care was necessary to get a good focus. No condensing lens was in the combination and if the machine was moved out of the spot of light the twelve spots would strike the screen in a space of 6 x 6 feet, like this:



This ought to be enough to bring more of those gray hairs, so I will close."

On behalf of the column readers I thank you, Neighbor Nighswander, and would further request that you send a drawing and description of the way you mounted that looking glass reflector. Neighbor Nighswander also submits some excellent sketches of the triple pole, double-throw switch connection, in two of which he shows a transformer on the A. C. side instead of rheostats. The connections are properly made.

* * *

Curtain Coating and Other Things.—Jos. Miranesio, manager Pastime Theater, Beaversdale, Pa., pays some very high compliments to the Department and the Moving Picture World in general, and then proceeds as follows:

"Please tell me where I can obtain English whiting, as I wish to follow your direction for curtain coating. Regarding the ever-present music trouble, many small town exhibitors cannot find a good pianist. To them I would suggest the procuring of a Columbia B. C. phonograph, at a cost of $125. This instrument has a large volume of sound and plays cylinder records, so that classic pieces, operas, etc., are always available. It is better to have it with the four-minute attachment. If one is able to select good orchestra pieces one is sure to get music far superior to that produced by mediocre piano players, and it is always easy to have records harmonizing with the picture. Place the phonograph behind the curtain and it doubles the effect, the music seeming to come from the picture itself. Even better than this is the Victor Auxetophone, but these are very expensive instruments, though they are the best. With them we are able to have the real Pryor's, Sousa's, etc., bands. I said 'real' because if the Auxetophone is placed behind the curtain the audience will certainly imagine there must be a regular band on tap. Also with this latter instrument we may have the best singers in the world virtually present in person in our photoplay theater."

Friend Miranesio then gives his idea of a good program. It is too lengthy to reproduce here, but it certainly is a beauty. The Auxetophone is certainly a magnificent instrument and, in the writer's judgment, is the finest available music for the small town theater, but it is very costly. The volume and body of its tone, however, is simply amazing. As to the English whiting, you should have your druggist order it from a wholesale drug house.

* * *

Acetylene Light Not Good.—Stanberry, Mo., writes as follows: "I note in a recent issue an article regarding the position of condensers. In a machine which I recently took charge of I found the condensers with the convex side to the front; or, to put it another way, both with the flat side to the light. I was surprised to find that when I changed the front condenser to its proper position it made no apparent difference. I then placed then in about every position or combination and could note but little difference in effect in the picture, but we do not put on the worst picture in the world either. We purchased one of the acetylene generators recently advertised and found that it is not good for moving pictures, and for stereopticon work not so good as the gasoline vapor mantle light. I wish to register a protest against film manufacturers putting their trade-marks on the most conspicuous part of the film. Even Pathes' little rooster mars the most sacred scenes of the greatest picture of them all, the 'Passion Play.' Such things should, in my judgment, appear in the introductory title only, in which should also be presented the names of the actors, with, possibly, their portraits."

That condenser matter has always puzzled me somewhat, Stanberry. I have found, much to my surprise, that the changing of the position of the lenses seems to have no appreciable effect in the concentration of the light. I have looked high and low for something that would give me a working idea of just how the light rays act in passing through a condensing lens, but up to date have not been very successful. As to the trade-marks, I thoroughly agree with you. The placing of the trade-mark throughout the picture may be necessary as a legal protection, but the manner in which it is done in many cases is poor taste and worse judgment, but so long as the exhibitors stand for such crude work, so long will they be obliged to.

* * *

A Puzzle.—Stillwater, Minn., writes as follows: "I notice that quite a few have been devoting their time to solving the action of light rays through lenses. I will now give them something new to puzzle over. I have been experimenting for some time on how to get more light through a three-wing shutter. According to measurements, the three-wing shutter, as it now is, cuts off a little more than 50 per cent. of the light. I have managed to evolve a shutter which will give at least 60 per cent. light to 40 per cent. black and is absolutely flickerless at any speed. Let the boys try to figure out its shape for a couple of weeks and then I will send you the diagram of it. I will give them this much to work on: It is not a three-wing, and it is a peculiar shape, but it certainly does give the results. I see that Richford, Vt.'s, wife kicks because he bakes his condensers in the oven. Let him try this: When he breaks the back condenser, take out the front one and put it in the back and your new one in the front for a few nights and then change back again, and I will guarantee he won't have any more trouble. Success to the column and let the good work go on."

I am afraid, Stillwater, there won't be much response to that shutter stunt. In fact, I am skeptical myself, and with reason. I know that about every imaginable thing in the way of a shutter has been tried and retried. When you say "absolutely flickerless at any speed" your are, I believe, advancing an impossibility. There must be one or more alternations from white to black with each picture and given a slow speed this cannot help but be visible. I should be glad, indeed, to receive the sketch of your shutter and if it is what you claim I shall be pleased as well as surprised.

* * *

An Outrage.—Pittsburg, Pa., sends in a clipping and asks what I think of the expert testimony. The clipping, in part, reads as follows under a big heading: "Death was Very Near in a Dark Nickelodeon. When the lights in the Nickelodeon, at 21 Boggs avenue, were suddenly extinguished on Monday night, October 31, several hundred persons, mostly women and children, did not know how near death they were. A moving picture reel had just been finished when darkness came. Investigation later revealed that the wires were cut

at the rear of the show place. Had the wires been cut one minute, or even thirty seconds, sooner while the moving picture machine was in motion, three very combustible films would have exploded with the force of dynamite. The operator of the machine would have been burned to death in his little cage above the heads of the audience and undoubtedly a fire would have started and some of the several hundred women and children would not have escaped."

This, Pittsburg, is merely another exhibition of the utter ignorance of the average reporter who presumes to write of moving picture affairs. The jackass who wrote the above probably neither knew nor cared what damage his reckless statements might do to the owners of moving picture theaters. Such dense stupidity and ignorance might be excused in a Southern plantation negro or in a native of the Fiji Islands, but one would naturally suppose that a man connected with newspaper work would at least know that celluloid (from which the stem of his pipe is made) is not in any degree explosive.

* * *

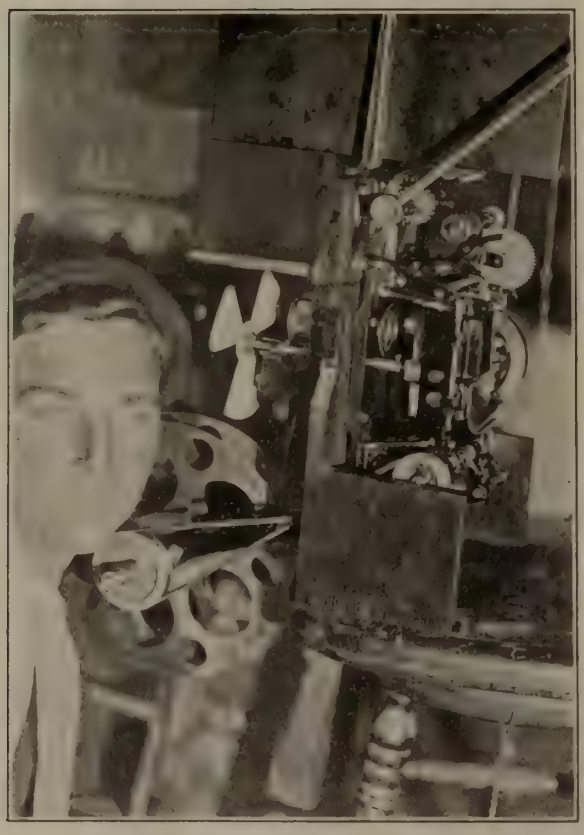
Remedy for Bad Focus.—Ramona, Okla., writes as follows: "Have noticed the troubles operators have with picture being out of focus on one side. I have blundered on a remedy which may or may not work in all cases, but has, at any rate, remedied mine. The trouble, as I find it, is that the lamp house does not set square with the projection lens. I twist the lamp house on the baseboard, moving the rear of the lamp house to the clear side of the picture."

Your idea, Ramona, amounts in effect to lining the condensing lens aperture and objective lens, the importance of which has been frequently set forth in this Department.

* * *

Film Buckling.—D. L. Van Luvens, Bakersfield, Cal., contributes the following: "In regard to film buckling between the springs, thus throwing the picture out of focus, I have been able to remedy two out of every three cases by moving the face or aperture plate back out of the intermittent sprocket towards the lamp house by putting washers behind it. This gives film that has a tendency to curl or buckle a chance to pull straight from under the spring and at the same time grip the intermittent sprocket at a circling angle. I have also found that sometimes a bent aperture plate will help matters on the Power's machine.

"You will find enclosed a picture of my Edison machine which I remodeled with a three-wing shutter in front. This shutter works as well as any three-wing shutter I ever saw and does not require much attention. I am pleased to say there are no crank turners in this town and that every theater in the city shows a first class picture. All operators working at present are union men."



I am very much obliged to you, Van Luvens, and pass the information on to our readers. The portrait is excellent and will, no doubt, enable other operators to equip their Exhibition Model machine with outside shutters as you have done. Glad indeed to hear you have good projection in Bakersfield. Wish more reports of that sort could be made.

* * *

Condenser Breakage.—Santa Paula, Cal., submits the following: "I have a remedy for condenser breakage that is, I think, the best yet. Place a piece of plain glass just back of the condenser; that is all. I havn't broken a condenser since I put it in months ago. Before that I broke one every week."

Yes, Santa Paula, but what is going to prevent the plain glass from breaking. I should think it would pop to pieces almost immediately. However, let some of the columnites experiment and report. If it works it is great.

* * *

What Size Lens?—Utica, Ohio, says kind things about the column and the World in general, and then proceeds as follows: "I am one of those unfortunate manager-operators practically forced into running my own machine. I would like to get a 9 x 11 picture with a 60-foot throw, Edison No. 3-A projecting lens, condensing lenses 7½ and 6½, 14-foot ceiling, 18 inches off center. Present picture 7 feet 4 inches by 10 feet."

I do not exactly understand what you mean, Utica. If you want to know how to get a 9 x 11 picture with a lens now giving you a 10 x 7 picture, distance remaining the same, you cannot do it. You would have to move your machine further from the curtain. The practical thing is to get another lens. Multiply the throw in feet by the **exact** width of moving picture aperture, in fractions of an inch, and then divide the product by the width of the picture you desire. The result will be the equivalent focus (E. F.) of the required lens. Make your film exchange give you a lens of proper focus in return for yours and a small cash bonus. You should procure a copy of the Handbook, in which is found projection tables and rules for figuring lenses.

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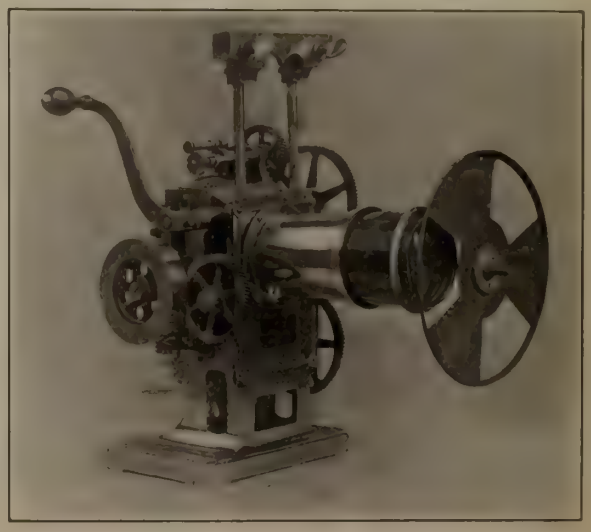
Half Size Projection Lens.—Max Stern, manager The Exhibit Theater, Columbus, Ohio, writes as follows: "I am sending you photo of our Power's No. 6 equipped with half size motion picture lens. The photograph explains how it was done better than words could possibly do. Our throw is very long; picture, small. We find that the half size lens gives very clear definition on the long throw. It is, we think, a distinct improvement over the ordinary projection lens wherever a very long focal length of projection lens is necessary."

The photograph, Neighbor Stern, is certainly a curiosity and will, we believe, be of much interest to our readers. Just how much advantage, if any, may be gained by the use of the half size lens for long focal length, I am not in position to judge. Would like to hear reports from any other operators or exhibitors who have tried this scheme.



Another Sketch.—South Bend, Wash., submits a correct and very excellent sketch of the triple pole, double throw connection. I am very sorry it is too late to publish, South Bend.

* * *

Second-Hand Power's Machine Wanted.—J. K. Van, Opera House, Liberty, N. Y., wants a second-hand Power's No. 5. Doesn't care what condition it is in as long as it can be repaired. Would prefer style "A," automatic fire shutter. Anybody having such a machine will do well to let the fact be known.

* * *

It Didn't Work.—R. M. Wheeler, Chehalis, Wash., sends in an excellent drawing of the three-pole switch connection and writes: "I baked some condensers and put them in and they both broke about five minutes apart. I never before had the front condensing lens crack. I had the back of the lamp house open and a hole in the hood also. In a recent issue you say they use from 90 to 100 amperes in Australia. Please tell some of us poor ignoramuses what make of carbon will stand 100 amperes and is good for A. C."

Personally, the editor hasn't much faith in that condenser baking proposition. Neither has he much faith in the boiling of condensers in water or oil. The only thing in which he really has faith is in intelligence in the matter of lamp house ventilation and not having the condensers cramped by a metal mount or anything else. Also—but what's the use? I have set forth my views on this subject at length several times. Will be glad to do so again if our readers care to have me,—not otherwise—since to fully cover the subject requires a good deal of space. Baking, boiling, etc., may do some good, I do not say they do not; I simply say that I haven't much faith in those schemes but submit them to our readers for experiment. This I will say, though: they cannot, I believe, do any harm (if properly done), notwithstanding the fact that Friend Wheeler's condensers broke after baking. That, I think, was merely a coincidence. As to the carbons, I am afraid you meant that "ignoramuses" as a bit of sarcasm, Neighbor Wheeler; and if you did, it is a barbless arrow. Any make of carbon will carry 100 amperes, provided it be of large enough diameter. A carbon from ¾ to 1 inch in diameter is used, but the use of 100 amperes on standard film is, in the writer's judgment, exceedingly dangerous; since the beam of light is so powerful that probably less than one-quarter of a second would be necessary to set the film on fire. Later: Baxter Morton, general manager Nicholas Power Company, just returned from Europe, tells me they used 80 to 90 amperes of current with ⅝ cored above and ½ inch below. It seems impossible, but Mr. Morton assures me it is the fact.

* * *

Try this Out and Report.—Toronto, Ont., contributes the following: "I would not be without the Moving Picture World, and its Trouble Department is the first thing I read. Should I ever come to New York I shall certainly call on its editor, being anxious to meet the man who has given me so much valuable information. Regarding the using of the front condenser with convex side in front, as described by Jackson, Mich., I do not understand how he could work his slide carrier. This is the way I have mine:

"I find by having them this way the spot is larger at aperture, the lamp house can be moved to the back of the table, giving more room, and the lamp can be set almost as far back as it will go. My picture is just as bright with the same amount of current as with the condenser set in the regular way, and I have not cracked any condensers since I made the change. Operators should be careful when baking their condensing lenses. I know of one man who put some in the oven and when he took them out found them cracked."

I shall be glad, indeed, to see you, Ontario, when you come to the Big Town. As to the condenser proposition, I should be glad to have others try this scheme and report their findings. It must be remembered, however, that while moving the lamp back from the condensers will decrease breakage, naturally it will also decrease the amount of available light, since the farther back the lamp sets, the less amount of its light will strike the 4½-inch circle of the condenser, and the more will be wasted on the inside of the front lamp house wall.

Setting the Geneva.—Columbia, S. C., asks how tight the star should be set against the cam.

The star should be set up quite snugly against the cam, but not so tight but that the intermittent sprocket will move just a trifle under the pressure of your thumb; that is to say, when you put your thumb on the face of it and jerk it backward and forward. If the star is set up perfectly tight against the same; or, in other words, if all lost motion is eliminated when the machine is cold, when the light is turned on, through the heat generated at the spot combined with the friction of the Geneva itself, the expansion of the metals will cause the Geneva to become too tight. The one particularly important thing in taking up lost motion in the Geneva is to keep the star shaft and cam shaft absolutely parallel to each other. In other words, to turn each eccentric bushing exactly the same amount.

* * *

McCook's Light Plant.—W. H. Harmon, manager Pastime Theater, McCook, Neb., comes forward with the following: "I see you want me to give a more detailed description of my light plant. I have a Westinghouse, 110-volt, 3 k. w. dynamo and a 5 h. p. Alamo engine. Before I installed my plant my light bill ran as high as $55 a month, whereas now it averages about $12, and I get D. C. instead of A. C., which is, of course, much better for projection. I have a double arch on the front of the house, one across the sidewalk and one inside, the latter having 24 2 c. p. lamps and the one over the walk 12 2 c. p. lamps, making 36 in all outside. Inside I have 22 green 4 c. p. lamps, 4 32 c. p. lamps and 4 fans. I can operate the whole business, together with my machine lamp, at one time. If any moving picture man desires further information I shall be glad to give it.

"I want to say just a word about a picture I showed Saturday night, entitled 'The Cat Come Back,' made by the Atlas Company. It sure made a big hit and the coloring was simply grand,—a most pleasant change indeed. Give us more colored and fewer plain pictures."

Many thanks, Neighbor Harmon, both for the description of the light plant and for your offer to furnish information to those interested. I would caution those writing Neighbor Harmon, however, to enclose at least a self-addressed, stamped envelope for reply.

* * *

Automatic Fire Shutter.—Galveston, Tex., asks if it is really necessary to use an automatic fire shutter.

It is not absolutely necessary to use an automatic fire shutter, Galveston, but one should always be used, since it is an added safeguard not only to your own property, but to your audience as well. I am aware that many exhibitors think that a machine equipped with an automatic shutter is not as safe as one without, their idea being that the operator depends on the automatic and then when it fails to work gets into trouble. This contention, I believe, does not hold good. I regard the automatic fire shutter as a distinct addition to the safety of the film. If the shutter be of good design (and all standard machine shutters I know of are of good design) it will seldom or never fail to work if properly taken care of. I would, therefore, advise Galveston by all means to use the automatic fire shutter.

* * *

Carbon Resistance.—On page 1,231, November 26 issue, Friend Pringle, St. Paul, Minn., advances the idea that above 40 amperes carbon resistance becomes very high, the natural conclusion from his remarks being that he thinks 40 to 45 amperes about the capacity of a ⅝ carbon, and that anything above overloads it. To satisfy myself as regards this, I caused some experiments to be made and found that with 50 amperes flowing through a closed circuit the insertion of 10 inches of ⅝ cored carbon into the circuit only reduced the current flow by about 1 ampere.

* * *

Cross Projection.—Chicago, Ill., writes as follows: "I have a Chicago stage lighting spotlight that was used on vaudeville turns when we had that kind of junk in the house. We are running all pictures and illustrated songs now and I wish to train the spotlight on the singer when the illustrated song is on. The singer stands in an alcove at the right of the screen, whereas the spotlight is on the left of the dissolver. What effect, if any, would this have? You might think I could try this without asking questions, but it is quite a job to connect up the spotlight, which has not been used for some time and besides that I have got to get a new rheostat for it. I do not care to do this unless it can be used."

The crossing of the two light rays, Chicago, will have no effect at all. The rays from your dissolver will not be affected in any way by the fact that the spotlight ray cuts through them, nor will the spotlight ray be affected by the dissolver light.

An Error.—Last week, on page 1,288, appears cut of tension equalizers. This cut appears wrong. Turn the paper so that side margin of page is below and the picture will appear as it should be, the belt leading off to the left and upward.

WHEN DOCTORS DISAGREE.

From the New York "World."

Priest Condemns Craze for Moving Pictures.

At the children's mass at St. Mary's Church of the Assumption this morning, the rector, the Rev. Francis O'Neill, took occasion to admonish the younger members of the parish against an over-indulgence of the hilarities of Hallowe'en; which Father O'Neill said, is being carried to the extreme.

[illegible] the original celebration of the eve of All Saints' Day was one of devotion rather than of [illegible] as he [illegible] last evening to the pictures of the day.

Father O'Neill emphasized the fact that moving picture shows are really elevating, and pleaded with the young to attend the [illegible] the theatres to select pictures of higher ideals.

From the Elizabeth (N. J.) "Journal."

Moving Pictures to be Shown in Parish Hall.

Moving pictures and illustrated songs are to be given every Tuesday and Thursday evenings during the Winter in the parish hall of the Church of Our Lady of Good Counsel, Putnam and Ralph avenues. Rev. John B. Gorman, associate rector of the church, is the directing spirit in the movement.

[illegible] entrance fee will be charged, but Father Gorman wishes it to be known that his picture shows are [illegible] a business proposition. He says the purpose is to [illegible] the best and latest pictures in an atmosphere [illegible] wholesome and [illegible] It is believed that the movement will be taken up in other parishes.

QUILL AND THE POSTER.

The genial Tom H. Quill of moving picture poster fame has been one of our visitors during the past week. Mr. Quill has charge of the Poster Department of the Goes Lithographing Company, Chicago. Under his direction this company produced posters for Selig, Essanay, Kleine and others, including some of the Independent manufacturers. The Goes posters appear to be exceedingly popular with moving picture manufacturers, and Mr. Quill says that his business is very largely on the increase. We are always glad to hear of progress in the poster end of the moving picture, as we think that the better and more artistic the poster, the more readily will the public be led to patronize the theaters which are advertised by these productions.

A TIP FROM SOUTH AMERICA.

No. 5721. Kinetoscope or other moving picture machine.

—A report from an American consul in a South American country states that an American missionary in his district desires to purchase a kinetoscope or other moving picture machine, the best that can be had, to operate with calcium light. Full information is desired, including description and prices of slides showing scriptural scenes and comic pictures. Correspondence should be in English. As moving picture shows have but recently become a source of popular entertainment in that country, the consul writes this is a good opportunity to introduce American machines.—United States Consular Report.

SELIG IN FLORIDA.

The Selig Polyscope Company has established its large company in Jacksonville, Fla., for the Winter. The expedition is in charge of the producer, Mr. Persons, and is said to resemble a circus, Wild West and "rep" show combined.

According to local press reports from Jacksonville we learn that the collection of animals includes elephants, tigers, lions, and all such as are owned by a first class menagerie. All of them are of the highly trained sort, too, and are among the most costly and valuable in captivity. The horses owned by the concern are especially valuable and are trained through the most painstaking care for the work.

So far Mr. Persons has not completed every detail of the arrangements, but as fast as the animals and the men arrive they will be adjusted to their new homes. Work of making films, or getting the originals, will be started at once.

The contracts for the food for the animals and their quartering have been completed. The looking out for the actors and the men connected with the operating end of the work will be the next thing. So far it is not known what all the territory will embrace for the acting of the new themes, but it is probable that the banks of the St. Johns for a long number of miles will be used extensively.

One part of the equipment is fifteen real American Indians, who have been in the service of the Selig Company for a number of years. Besides the Everglade and Seminole Indian scenes, tropical effects will be worked in at a good advantage over this territory.

ANOTHER THIRD PARTY.

Some time ago, when we hinted at the probable formation of a "third party" in the moving picture field denying allegiance either to the Patents Company or Sales Company aspects of the business, we were ridiculed for our information. Nevertheless this "third party" is in course of formation, capital being forthcoming to start a manufacturing system in co-operation with exchanges and exhibitors. This is the National Film Company.

But there is still another Richmond in the field. We have definite information that some of the manufacturers allied with the Sales Company have either withdrawn from that combination or are intending to do so, simply by reason of the fact that they are of the opinion that they can sell more pictures outside than in it. The result is the formation of [illegible] like a fourth party, consisting of some six or [illegible] American and foreign manufacturers. These are about [illegible] market their pictures independently of the Sales Company through their exchanges [illegible] by that [illegible] company. We are reminded that the Columbia Film Company, hearing of this proposition, thought it so good that they have virtually handed in their allegiance to it. The manufacturers of the new combine will not be connected with any exchange. Plenty of capital is behind the venture; orders are in hand and it is the intention of those originating the idea to grant exclusive territory as may be desired. The new combine will make up a complete program of pictures.

We shall keep the reader apprised of any information regarding this new development.

FRIESE GREENE IN NEW YORK.

Mr. Friese Greene, of Brighton, England, whom many claim to be the real father of the modern moving picture, is in New York City, by the invitation of the Sales Company, who desire to have his evidence in probable or imminent litigation. Mr. Friese Greene, as we have repeatedly informed the reader, produced moving pictures on celluloid in the year 1890 in a camera of his own design, which is practically the much discussed and patent-protected Edison camera of to-day. This camera, however, if we are correctly informed, was not protected by patent in the United States of America. Mr. Friese Greene is also the inventor of a system of making moving pictures in natural colors, which has frequently been referred to in these pages.

THE AMERICAN FILM MANUFACTURING COMPANY: ITS PROGRESS, PLANS AND OUTLOOK.

We are very pleased indeed to have news of the progress of the American Film Manufacturing Company, Chicago, which is very highly spoken of as already taking a foremost position in the ranks of the Independent manufacturers. To show the company's enterprise, they have organized within three weeks of the formation of the company the largest moving picture acting company west of the Mississippi. This company is to make pictures in and around the settlement of old Santa Fe in the State of New Mexico. The Western company numbers fifteen people, all experienced actors and actresses of the Western type. Moreover the company have developing facilities wherever it travels. The pictures are being made in a picturesque section of the country. These settings should heighten the popularity of the American Film Company's pictures. Clearly the sign of "The Flying A" is destined to be very popular with moving picture audiences all over the world. We wish the American Company the utmost success in its work.

HANDBOOK OF MOTION PICTURE PROJECTION

By F. H. Richardson.

Cloth bound, $1.50. Postage free.

I will defer to a more convenient opportunity another lesson in French for the genial editor of the "Film Index." He and his half dozen employers in the moving picture game, must wait while I discharge a self-imposed liability that I noted on my blotting pad a few weeks ago. Come to think of it, it is hardly my business to point out how "The Film Index" should be edited. The "dominant interests" should have brains enough to manage this matter for themselves. The trouble of the situation is, of course, that they have too much money and not enough brains. Poor things.

* * *

"Who's Looney Now?" I asked a few weeks ago, when I pointed out that the prediction of a well-known trust magnate, that there would not be an Independent side to the film manufacturing business, has been fatally falsified. There are, as I remarked, and as everybody knows, no less than fifteen Independent manufacturers of moving picture films in this country. What is more, they are making good pictures (some of them) and they are selling them (all of them). Curious to tell, they are selling them exactly in the ratio of the qualitative characteristics of the pictures. Those of us who are familiar wih the facts of the business can predicate almost to a certainty, the number of copies that an individual Independent manufacturer is selling. The predication is based wholly and solely on quality.

* * *

Just as the Independent manufacturers are numerically the superiors of their competitors, all the signs of the times point to the swing of the pendulum in another direction. The direction of quality. At one time the Independent product was derided in no unmeasured terms by that eminent authority, the "Films Index." But the "Films Index" is getting wise under this head and is holding its noise. It has got quite enough to do to boost up the falling quality of the licensed product instead of worrying itself about the imaginary inferiority of the Independent product. I use the term "falling quality" with reference to the licensed product advisedly. This is true, as any intelligent student of the moving picture to-day must admit. With the single exception of the Vitagraph Company, the other trust manufacturers are "marking time." They are not advancing. Their pictures to-day are neither better nor worse than they were twelve months ago, in fact, in specific instances; people are openly saying and are writing that the licensed manufacturers are retrogressing; that is, progressing backwards, a fatal direction to take.

* * *

How stands it, qualitatively, with the Independent product? In this column last week, I paid a well-deserved tribute to the Powers product. In a recent number, something equally well deserved was said about the Imp product. But chiefest of all the names that can be conjured with in the Independent moving picture field of to-day is that of the Thanhouser Company. The Thanhouser advance in quality is so remarkable that it needs, and in fact deserves, extra special recognition at this juncture of affairs.

* * *

Looking at the beautiful representation of "Paul and Virginia" which the company put out some weeks ago, I could not help feeling that out there at New Rochelle there is an evident determination to get out all the best qualitatively from each picture that is sent out. I was perfectly astounded at the effective realization of that classic idyll, "Paul and Virginia," on the screen. I had read the book—who has not?—so that the prettiness of the story had long occupied a corner in my mind. It is so thoroughly French in sentiment. I see that one critic has animadverted on some minor defect in the piece. It is easy to be hypercritical in such matters; but nobody will deny that in "Paul and Virginia," the Thanhouser Company succeeded in getting a pictorial tone poem on the screen. At the risk of making disagreeable comparisons, I do not think any other moving picture maker could produce a qualitatively better film than this.

* * *

It is the Thanhouser mind that I admire so much in the work that is done out at New Rochelle. The mind may be E. T.'s, or it may be somebody else's; but there it is, and it counts in the pictures—pictures that are selling and that are stamping the Independent product to-day with the hallmark of first class quality. Take the Thanhouser stories. They are never hackneyed, jejune or stupid. It argues considerable intellectual acumen to select such a subject as "Paul and Virginia." More recently we have had, as the reader can see for himself, time-honored "Rip Van Winkle," and, best of all in my opinion, that beautiful and thoroughly English story, "John Halifax, Gentleman," which was Mrs. Craik's masterpiece: a tender piece of sentiment which the Thanhouser people have successfully "got over."

* * *

The very names of the Thanhouser releases argue what it is the fashion to call the possession of splendid mentality out there at New Rochelle. The result is success. The Thanhouser people, let it be said, are making pictures and good pictures—mark the words **"good pictures."** Some of the other Independent manufacturers are making photographs, good, bad and indifferent, **photographs** which are selling in the ratio of their merits. One firm is selling 25 prints, another 40, etc., etc. Quality is telling.

* * *

Notwithstanding what is now said by latter-day recruits to the doctrine of quality—I allude, of course, to the editors of the licensed booster—the Moving Picture World was the first, the only publication devoted to this business to insist upon the value of pictorial, technical, dramatic and literary quality in the pictures released. Thanhouser has answered this call well and nobly. The result is Thanhouser pre-eminence. There is no doubt about the latter; general opinion assigns the Thanhouser a pre-eminent place amongst the Independent product. It deserves that position and this week I want to make special reference to the fact and to compliment everybody out at New Rochelle upon the splendid progress they are making. I want every reader to realize that this is a spontaneous utterance on my part. I take stock of the rise and fall of quality; individual makers progress or the reverse; in fact, every visible indication of the happenings in the moving picture field, and I am always happy when, as in the present case, it falls to me to spontaneously say nice things about anybody who is engaged in the good work of popularizing the moving picture.

"THE RIDE TO DEATH."

A Powers Surprise.

The Powers Picture Play Company of Wakefield, New York City, acquired possession of the milk-white horse that Miss Maude Adams bestrode in the famous play, "Joan of Arc," when it was presented at Harvard last year. With characteristic enterprise they are making use of this horse for pictorial purposes. It figures in the December 16 release of the company, entitled "The Ride to Death." This is an Indian drama full of movement, excitement and intensity of action. A feature of the film in our eyes was the remarkably fine photographic quality of the picture. The horse is utilized much in the manner of the horse in Lord Byron's great drama, "Mazeppa." In the former case, Mazeppa, the naughty young lover of another man's wife, is tied to the "Tartar of the Ukraine" breed and sent adrift in the Siberian wilds or some such uncomfortable place. In the Powers Ride to Death a young Indian woman is tied to the back of the Maude Adams' horse and also is sent adrift. The horse gets through the business exceedingly well, but we have an impression that the Selig horse was more violent an animal than the Powers horse. But then the Selig horse was a trust horse and the Powers horse is a kind, peaceable beast. We will not pursue the parallel. This is the kind of picture that will no doubt be very popular with the junior patrons of the moving picture theater, for as we have said, it is full of life, movement, excitement and is besides something of a departure from the usual Powers production.

COUNT DE BEAUFORT,

who has signed a contract with the "Imp" Company to appear as leading character in a special release, "The Romance of Count de Beaufort," which will be filmed within the next few days. The count declares he will make over $50,000 this year by means of his vaudeville and moving picture contracts. His object is to prove to his daddy-in-law that he can make money as well as any American. The count's dog, "Bob," will also appear.

"COUNT DE BEAUFORT NOBODY'S FOOL," SAYS CARL LAEMMLE.

"If anybody tries to tell you young Count de Beaufort is a bonehead or a fool, send him to me and I'll tell him a few things that will make his hair curl," was the characteristic remark made to the Moving Picture World by Carl Laemmle, who arrived in New York this week to remain permanently.

Mr. Laemmle has been having his own troubles securing an exclusive contract with the somewhat notorious young foreign nobleman to pose for the "Imp" Company, and—but let him tell it in his own way—

"As soon as Count de Beaufort went on the vaudeville stage to prove to his American father-in-law that he could earn his own living, my respect for him went up several pegs. Up to that time I had regarded young de Beaufort as only one of the many foreigners who had been attracted by American gold and I didn't suppose he had grit enough to strike out for himself. I took it for granted he was grafting his living off of his American daddy-in-law.

"This evidence of nerve struck me as a good sign. It also made me think that young de Beaufort would make a rattling good attraction if he would pose for a feature film for the Imp Company.

"If I thought I was going up against a soft proposition in dealing with the Count, I soon changed my mind. He came out frankly and said he was out for the coin; that he didn't expect to live off of his father-in-law; and that the highest bidder would get quickest results in any deal with him.

"I expected to meet a human being of the genus bonehead, but I soon found out that de Beaufort is in reality a good sport; that he wants to buckle down and work and that his ambition is to become a full-fledged American.

"In the course of several conversations, he made remarks that increased my respect for him. Once he said: 'Mr. Laemmle, I give you my word of honor as a man that when I married my wife I didn't know whether her father was worth ten cents or worth ten million dollars. And I didn't care a continental damn. All I wanted was her! I loved her, I love her yet and as soon as she can get out of the hospital I am going to have her. She wants me. I want her. No father-in-law, whether he is an American or anything else, can keep us apart.'

"He added that he went onto the stage because he found he could make ten times as much money per week in vaudeville as he could in any other sort of job. The man has a simply colossal confidence in himself and his ability. He isn't afraid to tackle anything. When we began to talk over the question of moving pictures, he made several suggestions which will be used in the feature film we are about to produce. Come to think of it, nearly the whole scenario of the play in which he will appear was suggested by the Count himself.

"He has a quick mind, a keen understanding, and makes a mighty good impression upon anyone he is conversing with.

"After we had signed up the contract under the terms of which he is to pose before Imp cameras next week, I told him he ought to sing some of the Music House of Laemmle songs when he appears on the New York stage. What do you think he said? He said: 'I'll sing your songs if you'll pay me a hundred dollars a week for each song I sing!' And mind you, I had just allowed him the most liberal terms imaginable in the moving picture contract.

"No, don't mistake him for a fool or another Count Boni. Young de Beaufort has the makings of a real man, a real American in him, and I'll bet dollars to doughnuts he'll make his mark in this country.

"My old friend Lubin tried to get the Count to sign a contract so that the trust theaters could have the sole benefit of this big stunt, but 'Pop' was several hours too late. By the time he had heard that the Count might be willing to pose for moving pictures, my deal with de Beaufort was closed and the arrangements all completed for the making of the pictures.

"Of course you'll grin when I tell you the Imp won't make a cent on this film, but that is the honest, straight truth of the matter. What's more, I don't care a rap. I am satisfied to have exhibitors and exchanges know that the Imp crowd is willing to go the limit to bring out feature stuff like 'The Romance of Count de Beaufort.'"

Hackensack, N. J.—D. C. Hayden has bought out the interest of his partner, G. Royal, in the Royal Theater, and is now operating it alone. As soon as his enlargement, now in process of construction, is completed, he will greatly improve his show. He is now running Independent films and within less than three months enlargement became necessary.

THE PRESS AND THE PICTURE.

We are glad to notice that the St. Louis Times is one of the first of the big metropolitan dailies to devote a column to the review of picture plays, the same as to stage drama, under the heading, "In Moving Picture World."

Let's have no moving pictures of King Frederick of Denmark and Booker T. Washington dining together. All possibility of precipitating a race war must be avoided.—Toledo Blade.

Because one of his buffaloes tossed her over a fence, a woman is suing Buffalo Bill for damages. She might have made more money out of it if she had arranged to have a moving picture of herself taken while the buffalo and she were performing.—News, Bangor, Me.

The moving picture houses have been violating the law by presenting pictures of money. There is no doubt that money is a suitable subject for things in motion, but that will not satisfy the government.—Gazette, Rockford, Ill.

When the talking pictures really come, it ought to be easy to get a speaking likeness of anyone.—Springfield (Mass.) Morn. Union.

Much of the objection to immoral moving picture performances has grown out of the common use of Parisian films that know no joke but the domestic trouble.—Editorial, New York "World."

FLICKERS.

If any of our readers have not yet heard of the "Oh, Joy" Theater of Portland, Ore., we think it is high time that they did. Also the "It" Theater, Waynesboro, Pa.

A recent political meeting in Massachusetts was a failure because the opposing party rented a vacant store and gave a free moving picture show across the street from the intended rally. Can there be any further doubt about the power of moving pictures?

A license has been granted to the Franklin Amusement Company of Brooklyn, against the protest of the Rev. W. W. W. Wilson. Now just suppose you were a stutterer, or had a jag and tried to say W. W. W. Wilson. That's all.

Perhaps you folks out in Chicago, Denver, New Orleans, 'Frisco, and other places, are not aware that New York has just passed through a strike of the East Side Vaudeville Actors' Association.

They're at it again. They want to stop airships from flying on Sunday. Credit for the movement goes to the Social Service Committee of the Episcopal diocese of Long Island.

The City Council of Los Angeles, Cal., has passed an ordinance requiring that all seats in moving picture theaters shall be securely fastened to the floor. We always had an idea that Los Angeles was a law abiding town.

The Skowhegan pastor who has a new idea and is going to replace the regular Sunday evening service with a moving picture exhibition showing the life of Moses, might get even larger audiences, perhaps, if he would get some films showing experiences of the Prodigal Son instead.—Boston Globe.

You let Skowhegan alone, Boston Globe. If it wasn't for prodigal sons from towns like Skowhegan, what would Boston be?

Anybody can make films, but the trick is to make films and make money at the same time.—Bill Swanson.

Members of censorship committees are reminded that there is good pin-money to be picked up in spare moments writing crimeless scenarios.

Apparatus that brings moving picture photography within the reach of the amateur has been invented by a Parisian.—News Note.

There are some amateurs who have been getting away with it for several years without the aid of any invention.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

NESTOR

"Rarely Equalled—Never

HAIL! HAIL!! HAIL!!!

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Think you we are insensible to this? No! We confess to a certain feeling of **pride** that has quietly taken possession of us—and the perusal of all such **spontaneous outbursts** of **praise** makes us strive the harder to **please you.**

Films that **draw the crowds** are hardest to get—that's why you have to **fight tooth and nail to get Nestor films.**

Keep up the good fight, for **it pays to get Nestor films.**

Scene from "THE CONQUERING HERO"

"THE CONQUERING HERO"

is a **comic topliner** that will easily be the **conqueror** in the **film tournament** of the week.

Unlike the usual run of comedies, **"The Conquering Hero"** is an **excellent blending** of **sense** and **nonsense,** and the story it tells is a **veritable cascade** of **breezy, delightful** and **mirth-provoking situations.**

Take a peep at the **synopsis** on page 1374 and get an idea—however faint—of what **"The Conquering Hero"** does in order to **conquer.**

Get this film and you will wonder at the marvelously **lifelike acting, staging** and **photography.**

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1. Albany Film Exchange.....418 Broadway, Albany, N. Y.
2. Anti-Trust Film Exchange.....79 South Clark Street, Chicago, Ill.
3. Applegath, L. J., & Sons.....145 Yonge Street, Toronto, Ont.
4. Bijou Film and Amusement Co..1222 Grand Avenue, Kansas City, Mo.
5. Boston Film Rental Co.....665 Washington Street, Boston, Mass.
6. Buckeye Film and Projecting Co.309 Arcade Building, Dayton, Ohio.
7. California Film Exchange.....1065 Mission Street, San Francisco, Cal.
8. Canadian Film Exchange.....Calgary, Alberta, Vancouver, B. C.
9. Capitol Film Exchange.....422 North High Street, Columbus, O.
10. Chicago Film Exchange.....48 Jackson Boulevard, Chicago, Ill.
11. Consolidated Amusement Co....Rhodes Building, Atlanta, Ga.
12. Co-operative Film Exchange....320 Atlas Block, Salt Lake City, Utah.
13. Eagle Film Exchange.....143 North Ninth Street, Philadelphia, Pa.
14. Exhibitors' Film Exchange.....203 East Fifteenth Street, New York City.
15. Dixie Film Co.....503 Chamber of Commerce Bldg., Birmingham, Ala.
16. Great Eastern Film Exchange...21 East Fourteenth Street, New York City.
17. W. E. Greene Film Exch. (Inc.). 28 Tremont Street, Boston, Mass.
18. H. & H. Film Service.....98 Jackson Boulevard, Chicago, Ill.
19. Independent Film Exchange....415 Ferry Street, Pittsburg, Pa.
20. Independent Western Film Exch.Swetland Building, Portland, Ore.
21. Laemmle Film Service.....196 Lake Street, Chicago, Ill.
22. Laemmle Film Service.....1517 Farnam Street, Omaha, Neb.
23. Michigan Film and Supply Co...1106 Union Trust Building, Detroit, Mich.
24. Pacific Film Exchange.....Globe Building, Seattle, Wash.
25. Paramount Film Co.....61 West Fourteenth Street, New York City.
26. Paramount Film Co.....428 Ninth Street, N. W., Washington, D. C.
27. Philadelphia Film Exchange....934 Arch Street, Philadelphia, Pa.
28. Standard Film Exchange.....155 Washington Street, Chicago, Ill.
29. Swanson-Crawford Film Co.....723-734 Century Building, St. Louis, Mo.
30. Texas Film Exchange.....311 Elm Street, Dallas, Tex.
31. Toledo Film Exchange.....319 Superior Street, Toledo, O.
32. Victor Film Service.....Prospect and Huron Streets, Cleveland, O.
33. Western Film Company.....108 E. 4th Street, Los Angeles, Cal.
34. Western Film Exchange.....307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITIONS:

35. B. & W. Film Exchange.....412 E. Baltimore St., Baltimore, Md.
36. Empire Film Exchange.....150 E. 14th St., New York City
37. W. H. Swanson Film Exchange.....301 Railroad Building, Denver, Colo.

37

Exchanges Worth While!

37

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"His New Lid" (Biograph).—A lively comedy, presenting the troubles of a man who bought a new hat. He lost it as a starter and it was picked up by a neighbor and then there was a funeral to pay for which never occurred. The owner of the hat saw no joke in it when he paid the undertaker's bill.

"Not So Bad as It Seemed" (Biograph).—A mixup caused by jealousy and what seemed to be a clandestine meeting, but afterwards was easily and satisfactorily explained.

"Romance of the Lazy K Ranch" (Lubin).—A comedy, presenting in a humorous way the difficulties of a couple forced to become engaged because prospective fortunes depended upon the ceremony. But when the complications entered into it because each one met and loved another it took a fake duel to straighten matters out and get everybody ready for the other ceremonies which probably occurred shortly after.

"The Cowboys and the Bachelor Girls" (Melies).—A humorous mixup on a Western ranch, with a party of girls, sworn to receive no attentions from men, and a group of cowboys as the principal factors in the picture. There are fake attacks by the cowboys accompanied by daring rescues, and eventually the leader herself is involved and succumbs like all the rest amid the plaudits of the crowd.

"The Merry Wives of Windsor" (Selig).—The story of Falstaff and his difficulties with Mistress Page and Mistress Ford. One of the most amusing of all Shakespeare's comedies, this picture necessarily has to confine itself to Falstaff's doings principally. A thousand feet of film is scarcely capable of containing more. In the film Falstaff is crowned with an ass' head, when the text calls for a buck's head. This can be easily remedied, but as it is presented it makes an incongruity which is like a discord in music. It jars upon the nerves of the one who is familiar with Shakespeare. Aside from this one defect, the picture is a relatively satisfactory presentation of Falstaff's doings, and markedly appreciated by the audience.

"A Daughter of the Mines" (Edison).—A love story with the scene laid about the coal mines. The superintendent's son falls in love with a miner's daughter and despite parental opposition a wedding occurs. Like all love stories this opposition only stimulates the affections of the couple, and eventually they marry.

"The Roses of the Virgin" (Kalem).—A sentimental film depicting how some roses stolen from the image of the Virgin, where they had been laid as an offering, prevented the elopement of an innocent girl with a married man and restored her to her former lover. Then together they reverently return the roses to their original place at the Virgin's feet.

"Isis" (Pathe).—An Egyptian drama representing the moon goddess in a love complication. For a goddess she engages in a very commonplace lovers' quarrel, but eventually the difficulties are all solved and everybody is satisfied, including the goddess, who reascends her pedestal and changes back to stone.

"A Dog's Instinct" (Pathe).—An exhibition in which a dog acts a prominent part, which includes some surprising rescue work. The dog is a star and his performance pleases the audience.

"A Four Footed Pest" (Vitagraph).—A story of a horse that managed to get into all sorts of mischief and create a large variety of trouble and eventually gets a great concourse of people chasing him.

"The Statue Dog" (Vitagraph).—A dog that engages in impersonations and poses which are astonishing and quite out of the ordinary run of events. Interesting and novel in its conception.

"His Mother's Thanksgiving" (Edison).—A touching Thanksgiving story, told in a way that appeals directly to the heart. It is of the different type and affects the emotions strongly. The action of the girl is surprising, but none the less attractive for that reason. The story is good. The details are worked out moderately well, but the question will arise how a young man like this can have such an elaborate home. City life is not like that. Thanksgivings are not eaten in homes of that type by young men. Further, while it is common enough for sweethearts to invite their lovers to Thanksgiving dinners in their homes, here is a distinct novelty. The young man has a home and he invites the young woman there. Perhaps the novelty justifies the innovation, but the feeling that here is something quite out of the ordinary cannot be overcome. Of course it is not impossible, but it is, to say the least, quite unusual.

"That Popular Tune" Essanay).—The audience can sympathize with this unfortunate individual whose sufferings because of the perpetual infliction of the latest popular tune send him on the way to the funny house.

"Hank and Lank, Sandwich Men" (Essanay).—Hank, in this instance, makes good and gets his meal. Lank, the poor unfortunate, gets nothing because of a scurvy trick played upon him by some boys.

"A Western Woman's Way" (Essanay).—A Western drama which contains much of life and represents in many ways a type of picture which an audience likes and watches with interest. The Essanay players perform their parts with discretion and an understanding of the requirements not possessed by all players who attempt Western rôles.

"Samson's Betrayal" (Gaumont).—A pictorial representation of Delilah's betrayal of the strong man into the hands of the Philistines. The picture follows the Bible narrative with the exception of one point. The narrative says Delilah cut off the hair from Samson's head. The picture shows Delilah hiring a man to cut it off, a departure from the Scripture which has no excuse.

"Calino Travels as a Prince" (Gaumont).—A comedy representing the comedian, Calino, as valet to a prince, stealing his employer's letters of credit and traveling as the prince. The fun appears in his attempt to act the part of the prince. The many blunders he makes afford much sport.

"An Eleventh Hour Redemption" (Pathe).—A drama by the American company representing a girl with two lovers. The difference in this is that eventually both die. Some of the scenes are handsomely worked out and make attractive pictures.

"Love, Luck and Gasoline" (Vitagraph).—A comedy which has many unexpected and altogether novel thrills, with chases in gasoline motor boats and a wedding in a motor boat plunging ahead at full speed while the father and the discomfited lover are raging in the rear in a much slower boat. There is plenty of life in the picture and the audience takes to it very kindly.

"A Plain Song" (Biograph).—A pathetic picture illustrating the commandment which inculcates honor for parents. Remembering it at a critical time in her life saves a working girl from leaving her parents and going away with a strange man. The picture is a good deal of a sermon, like many other Biograph pictures. Probably it tells a story which may not often end like this. As usual the Biograph actors take it well.

"Sunshine and Shadows" (Lubin).—A melodramatic story, interesting, perhaps, but very unlikely; almost impossible. It is too true that old men are often dismissed from service when they have been faithful for years. That part of the picture will appeal with brutal force to many. But to have the old man find a large sum of money to which he is shown to be heir is too impossible to be interesting. Perhaps the audience will rejoice in his prosperity, but it would be better to have had it come some other way, the death of a relation, or some of the more conventional ways. Motion pictures are not improved by too much impossibility.

"A Border Tale" (Pathe).—A rather picturesque story of the smugglers of the border. A little love is mixed with it, but it is chiefly devoted to the rough work of the smugglers. One Gypsy girl pays the penalty of exposing the band with her life and the leader of the smugglers afterwards forfeits his own.

"A Freak" (Pathe).—A picture of an acrobat who seems to be made of rubber, so unusual are his contortions.

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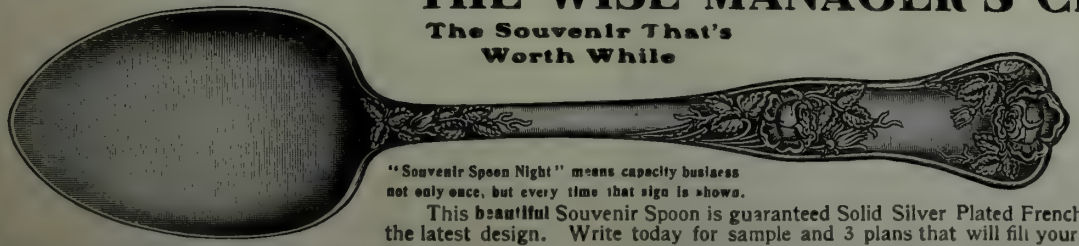

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"The Great Love" (Edison).—An extremely emotional picture in which Mlle. Pilar-Morin runs the gamut of human emotion, suffering everything that a human being can suffer, even to seeing her idolized son arrested as a thief. The scenes are extremely dramatic, and in instances burning with passion. The dramatic heights reached in the picture have probably never been surpassed in a silent drama and the audience watches with almost breathless interest the transposition from one degree of suffering to another. It seems as though the poor woman was called upon to bear more than weak humanity can withstand, but eventually the difficulties pass and suffering is replaced by a serenity which promises something of happiness for a hitherto oppressed soul.

"The Tie that Binds" (Essanay).—A photoplay based upon a serious subject, but brightened with entertaining comedy. It includes a clever newspaper reporter in its cast and the stunts he performs to get a story are interesting and not improbable. But after all he doesn't get the story. He gets the girl instead and the threatened separation of her parents is prevented.

"The Flat Next Door" (Gaumont).—A love story involving a widow who accepts the younger of two lovers, only to discover his cowardice in times of danger. She disposes of him and accepts the older man. To see a man undertake to hang himself and fall through the ceiling and land at the feet of his lady when she is beset with burglars is indeed a twisting of the usual run of fate which supplies good comedy features.

"Tarascon on the Rhone" (Gaumont).—A good picture of this Southern France city, little known to Americans. The work is creditably done and the short journey through it is well worth while.

"A Woman's Love" (Vitagraph).—What man has sounded the depths of a woman's love? Even though her former lover forgot her when he was prosperous she remembered him when he became blind and poor and sought shelter, to take him home and cared for him when all others forsook him. That is the interpretation put upon the depth of a woman's love by this dramatic photoplay.

"Arms and the Woman" (Edison).—A Western story of interest, with a family complication in a stage coach hold-up that astonishes a sister and a brother, and afterward only the quick wit of the driver saves the young man from arrest. However, the film ends with everybody safe and the young man started on a better way of life, while the mother and daughter are supremely thankful for the friendliness of the driver. The scenery is interesting and the acting is quite in harmony with the subject. The film interests the audience greatly.

"The Touch of a Child's Hand" (Kalem).—Insane because his child was killed, a father believes the only reparation is to kill the child of the man who accidentally killed his own. Gaining access to the house, he is ready to murder the sleeping little one, when he reaches up and touches the man's face. The touch brings back his reason and explanations follow which are satisfactory to all.

"Up the Thames to Westminster" (Kalem).—A travelogue which undoubtedly has merits. But being unfamiliar with the locality, excepting as pictured in previous films, the writer can only say that these pictures look good and seem to afford a fair impression of the locality.

"Who Is Nellie?" (Pathe).—A story of jealousy and the injustice done a man who was endeavoring to do something to please his wife. The Nellie was a horse, but the woman was so much obsessed with the idea that Nellie meant another woman that she wouldn't believe, even after the horse was presented to her, until she actually saw the check in the hands of the stableman from whom the horse was purchased. Jealousy has been the basis of a good many photoplays, some of which are stronger dramatically than this.

"Falls of the Imatra, Finland" (Pathe).—A colored travelogue which illustrates this little known rapid and fall. The mechanical work has been done with ability and discretion and the audience becomes almost enthusiastic over the different effects obtained by making the exposures from different eects obtained by making the exposures from different viewpoints.

"A Trip Through Ceylon" (Urban).—A travelogue of merit, presenting a series of interesting views of this island, giving pictures of the people about their daily duties and pleasures and reproducing some of the striking scenic features encountered in a journey through the island.

"The Return at Midnight" (Urban).—A French story which might be used to illustrate graphically the difference in marriage customs between France and the United States. Even though the young man is cast off because he marries the woman of his choice, later he is taken in by the father and he and his Gypsy wife are made welcome. No dramatic strength is noted and the scenic qualities are mediocre.

"The Queen of Hearts" (Selig).—Who caused the arrest of Black? Was he a defaulter, a thief, a burglar or a murderer? The producer fails to give a reason for two gendarmes to throw down a door, as if said door had been minus a lock and hinges. This was certainly a poor piece of stagecraft. We will admit that a farmer, having no faith in banks, will carry his money on his person, but to show us a business man, the cashier of a bank, supposed to be wealthy, with a strong bank at his disposition, to carry on his person and during his honeymoon, a mortgage, is something out of the way. Business men crossing the ocean always prepare themselves; they do not carry their money with them, but a letter of credit, and they leave their valuables behind. It seems very funny that when Dick arrives at the farm house in time to see his former sweetheart depart on her honeymoon and [illegible] to Europe, that the producer fails to show a meeting between the two lovers. Dick is supposed to be on the same steamer, supposed to be in Monte Carlo at the same time, yet he makes no attempt to see the object of his passion. It is unreasonable to make us believe that Dick followed the newly married couple merely to look at them from a distance. It is a shame to represent the costly palace of Monte Carlo with the common words that we use in our factories and to show us for the roulette, one of those cheap [illegible] wheels [illegible] county fairs [illegible] of Monte Carlo [illegible] shown to the proper [illegible] the gambling palace by the sea are comfortably seated around the tables and not standing up.

INDEPENDENT.

"Nothing but Money" (American).—A comedy which is simply described by its title, but which keeps an audience in good humor throughout its length. Probably most who see the film would execute equally funny stunts under the same circumstances.

"A Big Joke" (American).—A picture that will make them laugh as it did in New York the day it was released. The audience will watch with interest what the big joke is and what occurs as it works out.

"Forgiven" (Defender).—A drama containing much of unusual interest and which appeals to the emotions. The situations are well planned and well worked out and the audience seemed pleased with the way it was presented.

"The Country Boarder" (Imp).—A story like many of the same sort which have been told before. The suave city man makes love to the unsophisticated country girl, but this is different in that the young man's perfidy is discovered before the innocent girl is harmed. The young man who plays fast and loose with the affections of two girls loses both and is kicked off the place. To say that his discomfiture pleases the audience is stating it mildly. Usually they applaud vigorously. The young countryman got his sweetheart back, and that pleases them more. A good film for any program.

"In Friendship's Name" (Lux).—A dramatic love story representing one man heroically overcoming his own affection and assisting another to secure the girl he loves himself. The principal interest centers in the self-forgetfulness of the man whom everyone sought when in trouble. The film tells the story in a straightforward way and with more zest than some love stories are told. The characters all perform their parts to good advantage and the photographer has made the pictures unusually clear and satisfactory.

"One Touch of Nature" (Solax).—A love story based upon the separation of a couple of lovers by the appearance of a city man, whom the country girl marries and is abused until he strikes her and leaves her for dead. Long years after, in searching for the child the husband took away, she finds the child in the care of her former lover. Thus the story ends with something besides heartache and sorrow apparent for all.

"The Wild Flower and the Rose" (Thanhouser).—A love story built up around the invention of a new type of aeroplane. The machine flies and the inventor gets the girl of his choice. The picture has, therefore, a pleasant ending.

"Thou Shalt Not Kill" (Powers).—A story based upon a feud. In some degree the story of a feud is hackneyed, but this one has incorporated in it an oath not to kill. The situation well worth seeing, as the old man refrains from when after killing a man the murderer flies to the father of the dead man for protection, which is readily granted until the murderer's character is discovered. Then is a dramatic situation which is presented later can be imagined, perhaps,

killing because of his oath. It is impossible to adequately describe such a picture. Its power is too subtle and it depends too much upon actually seeing the film to be made plain by description. Suffice it to say that the picture held the close attention of the audience throughout. It is an unusually strong picture.

"Absent Minded Arthur" (Powers).—A roaring farce graphically depicting the experiences of a young man who was so absent minded he forgot to put on his trousers when going to call on his girl. That is about the limit of absent mindedness and may be considered the climax of this film. The audience laughs from the time it appears on the screen until the close, and surely if a New York audience becomes enthusiastic the same thing will hold good elsewhere.

"A Thanksgiving Surprise" (Thanhouser).—To be plunged from affluence to poverty unexpectedly is a bitter experience, yet the young man here depicted stands the test, as an interested audience can easily see. And then comes another surprise when he is as quickly raised from poverty to affluence. The contrasts and the delineation of human nature constitute the principal points of interest, and they are worked out with full appreciation of the dramatic varieties. The implied false friends have a good many counterparts and the way they are depicted here is too graphic to be misunderstood.

"Stage Coach Tom" (Columbia).—A love story told around a Western ranch, with an objecting father and a favored suitor to disturb the love dream of the couple. Tom loses his situation through the machinations of the villain. After a runaway marriage the couple try to secure the father's blessing, but relentless to the end, he drives them away. Eventually, however, Tom saves his father-in-law from a robbery by rustlers. Then all is forgiven and probably the young people dwell happily afterward. The film will please because it tells the story in a plain, straightforward way, without fuss and complications that obscure the meaning. The actors have performed their parts sympathetically and the mechanical reproduction is quite satisfactory. The audience enjoys it because of the action and the easily understood plot.

"Kean; or the Prince and the Actor" (Great Northern).—A sumptuous production of a sensational episode in the life of Kean, the famous actor, who once thrilled the audiences of Drury Lane with his genius. The representation of the inside of this famous theater has a historic value which should not be overlooked in considering the value of this film. The love story in which Kean and the prince share is plainly told, and there is a dramatic scene when Kean denounces the prince from the stage. Happily, however, the differences are patched up and the actor is brought to see that another woman is the better for him. The acting is to be commended. The climaxes are worked up with unusual appreciation of the dramatic requirements, and the attention is held closely by the sympathetic interpretation of all the moods represented. No manager will make a mistake if he includes this in his program.

"A Windy Day" (Itala).—A comedy which represents very graphically some of the results of a high wind. The audience will find in this picture a certain antidote for those uncomfortable sensations known as the blues.

"The Woman Hater" (Powers).—He clearly thought he was a woman hater, but the story tells in an intense way how a woman helped the man to read his own heart, and what came of it. It is a Western tale, but told as the Powers actors tell it, there is more human interest displayed than is sometimes developed in these films, with the result that an audience follows the film with the closest attention. A good Western drama, depicting the life there as it is popularly supposed to be, is still popular, and this one deserves to rank in the popular list. The Powers people are to be congratulated upon their success in producing such an excellent piece of work.

"The Wreck" (Eclair).—A thrilling story of pirates, with a wreck and a buccaneer fight to supply spice. The actors perform the parts of the buccaneers acceptably and the great Morgan bears his dignity with an air that would become a great man. He assumes that it is quite as great an honor to be the terror of the seas as it is to be great in any other direction, and he bears himself in accordance with that belief. This film is unusual in that a handsome girl is rescued and none of the band fall in love with her. They send her and the old man, her companion, on their way homeward, with no intimation of a love story, a boon which cannot fail to please any audience. Any departure from the well-worn pathway is to be commended, and this one is desirable.

"A Difficult Capture" (Eclair).—To have a fairy assist policemen in making captures is a novelty which will appeal to almost any audience. Then, too, the aeroplane chases the balloon, which is another interesting phase. The officers make their capture and receive due commendation. It is a semi-humorous production with no claim to dramatic interest.

"True Western Honor" (Bison).—A drama of more than usual interest, well arranged and well worked out.

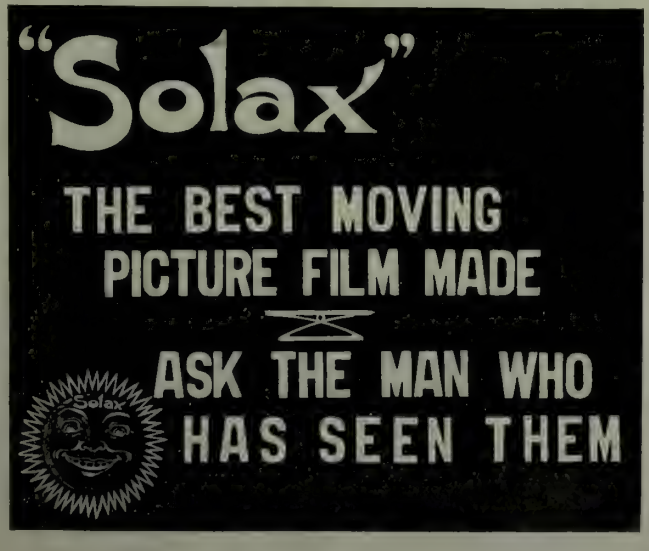
"The Revolving Door" (Imp).—A lively comedy based upon a mixup in two pending weddings caused by the principals unwittingly following each other around a revolving door, each one meeting the other and not his or her fiance each time. Enlisting the services of the clergyman, they get him into a lot of trouble with his wife because she finds him holding two young women. But ultimately the difficulties are settled and the weddings proceed. The principal novelty is the recognition that a revolving door affords a comedy opportunity worth accepting and the Imp players have done well enough with it to win applause from the audience.

"The Heart of an Actress" (Yankee).—A dramatic presentation of the way an actress opened the eyes of a deluded man and taught him that even actresses have hearts that can feel for others. Perhaps one of the principal points of interest in the picture is the fact that the story represents what is almost a novel phase of human nature. It is not often that an actress assumes to teach an admirer his home duties, but so dramatically is this accomplished that it adds to the strength of the picture and forms a distinct feature in its development. The actors have performed their parts with discretion, instilling into the film an interest in the human phases of character quite apart from the other attractive features. The last scenes, presenting the two happy families form a pleasant closing. The picture possesses many points that make it distinctive.

"Who Wins the Widow?" (Powers).—A comedy which contains a number of unexpected and interesting situations. For example, one man supposes he kills another in a duel and returns to his sweetheart to discover her being married to the man he supposed he killed. Then the widow takes a hand in the surprise business and marries the other man. The combination of surprises affords a period of pleasure. The audience is kept busy wondering what will happen next in this series of strange denouements.

"Wanted: A Baby" (Powers).—The rich uncle announces he is coming to see the young couple's son. Inasmuch as they haven't any son it is essential that they obtain one, and that quick. Accordingly they borrow one, but when it arrives the horror can be imagined when it is discovered that it is a colored baby. That difficulty is straightened out and the young people succeed in securing a white baby. Then things go smoothly until the real father of the child appears and demands its return. That produces a complication which is left to the imagination. The play is lively and the characters perform their parts with a good deal of discretion. The consternation of the young people is well simulated and the manager who puts this on the screen can feel assured of hearty laughs from his audience.

"Value Beyond Price" (Thanhouser).—To put a baby in pawn is a novelty which will interest from the beginning. What leads up to this act is the usual representation of the difficulties which beset the poor. It is an old, though it must be confessed, an ever new story and one that appeals to very



many people who see motion pictures. Then when the father appears and redeems the child there is grief in the old pawnbroker's heart. He dislikes to see her go; but when the reunited father and daughter decide to include him in the family the happiness is complete. Perhaps it is well that the poor mother is apparently forgotten. She is at rest and her sorrows are over, is the inference drawn from the picture. While the play attracts because of this novelty, it still has dramatic interest, dramatic because it tells a life story in a simple way. Such stories are the most interesting since there are numerous persons who see it that can duplicate it either in their own experience or the experience of some of their friends or acquaintances.

"Saved by a Vision" (Atlas).—This film is somewhat melodramatic, but none the less interesting. The acting in that portion represented in the vision is strong and the girl's frenzy is one of the best pieces of work the Atlas actors have yet performed. There is a reality to the picture that holds the audience fast until the denouement. There is a suppressed sigh of relief when they discover that it is, after all, only a vision. Then when the rich suitor appears and is promptly sent away by the girl and the former lover is accepted the audience is ready to applaud. She escapes from unpleasant consequences through this vivid vision. It is a picture which will be popular and will linger long in the memory.

"The Indian Land Grab" (Champion).—The political machinations portrayed in this film are unhappily too prevalent, but whether that portion representing the white girl following the Indian to the wilderness and there insisting upon becoming his squaw is desirable, is a question. There is something so repugnant about a conception of this sort that even though the dramatic strength of the picture is admitted, there is a feeling that this isn't quite right. It is well that the girl seeks to make reparation for the wrong she has done these Indians. And to have her follow the chief to his home with the paper guaranteeing the integrity of the tribe's lands is good, but it would be better if the story stopped there. It would improve it to leave off the rest of the picture. Perhaps she did love him. But there is an inseparable racial gulf which it is repugnant to see crossed. Better change that portion. It would then make an excellent picture.

"Valley Folks" (Nestor).—The charm of this picture lies in the rendering of what seems to be scenes among people one may have known. The shadows which come into the lives of friends can find here a counterpart. The appeal of the baby as he looks into his grandfather's face has probably been seen by more than one in each audience. And there is manifest rejoicing when the grandfather receives his daughter and her child to his embrace, mentally vowing that never again shall they be separated from him and never again shall they know suffering or want if he can prevent it. There is something inexpressibly touching in these domestic pictures which appeals to the heart of every audience. The homely experiences of life are familiar to all and when they are well acted, as they are in this film, they produce a profound impression.

Mirror Screen for Hammerstein.—A Mirror Screen has been installed on Hammerstein's Roof Garden, New York, for the coming Winter season of vaudeville and pictures.

The Biograph Theater of York, Pa., has also installed a Mirror Screen.

Vitagraph Stock Company in Maine.—The Vitagraph Company recently had a company of players at Cape Shore, near Portland, Me., where many scenes were acted that call for a rocky coast. The rock bound coast of Maine affords some wonderful backgrounds for rugged romance, and we may expect some striking stuff from that quarter in the near future. Among those in the party were Walter Arthur, photographer; Miss Florence Turner, Charles Kent, Robert Gaillard, Director Lawrence Trimble and his famous dog Jean.

Kalem Company in Florida.—Following their usual custom, the Kalem Company people have again located in Jacksonville, Fla., for the Winter. They are now in Fairfield, near the Roseland Hotel. For several seasons, they have been coming to Jacksonville for the Winter's work. The beautiful St. Johns River furnishes them with good natural staging for their pictures, of which they have made several in this locality.

Chicago Notes.

When I wrote "A Delightful Evening" I praised the Hyman Bros., of the Janet Theater, for their pluck in offering to the public "Nero," a repeater one year old. At the same time I said that I admired broad minded exhibitors who did not hesitate to show good repeaters. Since then I have learned with pleasure that Chicago has a number of these broad minded exhibitors, as I have been informed that the Union Theater, Sixty-third and Halsted streets, was the first one to show the renovated old repeater, "Nero," with such success that they had to book it again for three nights.

Last Sunday evening the Janet Theater scored another success in showing "Ave Maria," of Ambrosio, and showing it in the Orpheum style. Manager Hyman hired a special violinist and each time that the violin was in action on the screen, the piano player and the drummer would stop, leaving the honor to the violinist, who played the "Ave Maria' notes.

As we are on this subject, it would be well to warn the drummer of a motion picture theater not to make an abuse of his cocoanut shells when horses are seen running on grass or soft ground. While sound effects enhance and give life to a picture, exaggerated sound effects can kill a picture

J. M. B.

MIRROR SCREEN.

I do not like to tell it, but in justice to the Mirror Screen, I have been surprised at the change at the Janet Theater. I was there the other evening with two parties much interested in the Mirror Screen and the results were disastrous. The light was miserable, not the light of former days; in fact, my companions told me that the pictures shown at Gilmore's place, on the other side of the street, were clearer, sharper and with more details than the pictures shown at the Janet. Mr. Gilmore does not use the Mirror Screen, but he seems to have an operator who knows how to keep a good light.

While the Mirror Screen manufacturers claim less current is required to obtain a clear picture on the Mirror Screen, they do not claim that their invention will correct badly adjusted carbons nor a too low amperage. A good workman can do good work with poor tools, while a poor workman can only spoil good tools.

J. M. B.

ELIXIR OF YOUTH.

To the known inventions of Thos. A. Edison, we must add Elixir of Youth. Like all drugs, you must take the exact potion, as too much can work havoc. It seems that Mme. Pilar-Morin in her part in "The Greater Love" took the prescribed dose, while her sweetheart took an extra measure. By following the directions of the patent medicine man, Mme. Pilar-Morin is as young and lovely after twenty-years of a miserable existence and a term in prison, as she was the day she was going to elope with her lover. On the other hand, to punish the sweetheart for having taken an extra dose, he is made to age at least fifty years in the same space of time. Is it not wonderful?

The robbery is improbable. The woman refuses money; she does not approach the stranger nor does she go out with him; she has no chance to rob him. The stranger and the judge should have seen that the woman was shielding her son. These little things do not worry the producers, no more than the glaring incorrectness in the details and costumes.

At the same show I saw "Dull Razor." Very short, it is true—about 150 feet—yet too long for a decent audience, and, as the assistant manager of the theater told me: "It is disgusting." "A Dull Razor" was the finish of an already silly reel, a great mistake on the part of the diamond trade-mark, as a short scenic, even a scenic of Chicago, would have helped us to forget the noisy country hotel of "No Place Like Home," while the "Dull Razor" made a bad finish. Here, again, the manufacturer did not seem to care for the quality; he wanted the quantity.

With a few exceptions, the work of the licensed manufacturers is progressing backwards or at a standstill. We are not the only ones to say so; it is of public notoriety, and, notwithstanding the arguments of their trade booster, the Independents are getting very strong and converts to the Independent side are of daily occurrence. During the week, we have been told by three licensed exhibitors of Madison street, Chicago, that unless the General Film Company can give them an improved service, they will go Independent.

We are sorry to have to mention so much bad work, but it is our duty to call the attention of the manufacturers to the public verdict. We remember the days when a sign of a Biograph, of a Selig, etc., would crowd houses. They can do so again, as they have proved in the past that they could do good work. J. M. B.

BALL OF OPERATORS' UNION, LOCAL NO. 145.

The ball of the Operators' Union is scheduled for December 7th, and we wish it the best success. We have always been for the operators. Our constant fights for good pictures, for no vaudeville, for appropriate music, etc., have been carried on with the object of improving the business and of making motion pictures a lasting and safe amusement for the public; consequently giving good employment to many operators. This week again we come out with a word for the operators, when we urge the Union to instruct their members to refuse the orders of the managers, to run the pictures at a too high speed.

THE ROYAL THEATER.

Over on the north side on Milwaukee avenue in the vicinity of Ashland avenue, moving picture theaters are not a novelty—every block has three or four; all styles are represented, from store fronts to picture palaces, and a great variety of shows are to be seen, ancient junk reels, vaudeville, and even first run pictures.

One of the most prominent theaters in this vicinity both as to structure and program, is the Royal Theater, 1369 Milwaukee avenue, of which A. M. Gollos is the proprietor. Exclusive first run Independent pictures are shown here; the house is a model picture theater, the music is good, and the projection under the direction of Lee A. Forbes, is all

that could be desired. Afternoon or evening makes no difference in the attendance at the Royal, and regardless of the keen competition in the neighborhood, this theater is always playing to capacity, due in a great extent to Mr. Gollos' efficient management.

Mr. Gollos' efforts are not directed to the management of the Royal Theater alone, however, for he is also the proprietor of the New Royal, at 6728 South Halsted street, and he has just recently purchased the Jefferson Theater at Fifty-fifth and Lake avenue, a 900 capacity house which he converted from a vaudeville to an exclusive picture theater.

J. C. K.

A PLEASANT SURPRISE.

After a man has been connected with the moving picture industry for any length of time, he becomes a pretty hard individual to surprise, for the business itself is such a rapid succession of surprises. The "Chicago End" of the Moving Picture World was so pleasantly surprised one night last week that we can't refrain from telling you about it. And it all came about in this way:

Several months ago when J. M. B. wrote up the Roseland Theater on Michigan avenue, he mentioned that owing to the homelike atmosphere that prevailed, the Roseland should have been named the "Family" Theater. Mr. Berkson, the proprietor, then conceived an idea which he put into effect, and on Wednesday he invited us, in company with Julius Singer of the Laemmle Film Service, to go to Indiana Harbor with him, to see whether his idea had been, in our estimation properly carried out. We knew that Mr. Berkson had built a new theater at Indiana Harbor, but when we considered that the town was only about 10,000 strong, we thought we might see a "fairly good" picture house if we accepted his invitation, so we decided to make the trip.

Mr. Singer, accompanied by his congenial "better half," J. M. B. and J. C. K. composed the inspection party, which on its arrival at Indiana Harbor, was met at the station by I. E. Berkson with a large automobile waiting to take our party to the theater, which is located about a mile and a half from the station. Surprise—well, I guess. Some theaters we inspect we have to "sneak in"—here's a man that takes us to his theater in an auto.

But the surprise proper is the "Family Theater." Notice the name—"Family Theater." Who said the exhibitors don't follow J. M. B.'s advice? Cold words can't describe the beauty of this pretty little picture house; you must see it to appreciate it. Built of brick and concrete, 120 feet long extending from street to street, with exits in the rear and at the sides, the Family is as near fireproof as human ingenuity can make it. The marble and tile lobby with its vestibuled front, is imposing in its simplicity and richness; the most pleasing feature of the lobby is the arrangement of poster frames built in the walls. These frames open like doors, and contain the posters for the entire week's program. The idea is original with Mr. Berkson, and through this clever arrangement the posters really appear artistic.

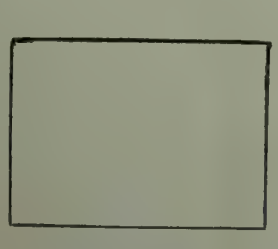
The interior is very neatly decorated, and the seating arrangement is excellent; a good view of the screen can be had from any one of the 400 seats. The operating booth, the lighting and ventilating arrangement, the patent exit doors, all are perfect. In fact, the theater seems to be just about five years ahead of Indiana Harbor itself. But the public is showing its appreciation of the Messrs. Berkson's enterprise They fully realize that Manager Gus Berkson is giving them an opportunity of enjoying the best that can be had in the way of moving picture entertainment, as the large attendance would easily prove. Gus has a good eye when it comes to selecting a program, his run of a Reliance, an Eclair and an "Imp" on Wednesday night being well received by the audience.

It is indeed gratifying to see men like the Messrs. Berkson in the business. They are enthusiastic picture men, optimistic of the future, and their excellent business methods will greatly aid in placing the picture show in the foremost ranks of entertainment enterprises. J. C. K.

MOTION PICTURES AS A CHASER.

The Majestic Theater of Chicago, the high class vaudeville house, has found the best way to empty the place by showing motion pictures and, at the same time, the most successful method to kill cinematography. Persons who see motion pictures at the Majestic Theater get such a bad impression that they cannot be induced to visit regular moving picture houses. They have enough of motion pictures and I do not blame them as I never was so disgusted, and I can state that it was the first time in my life that I walked out of a place before seeing half of a reel of pictures. It was the greatest and most powerful chaser offered, far better than a "Fire cry."

The pictures are projected from the top gallery and appear distorted on the screen. The picture instead of being wider than its height, is higher than its width and the bottom of the picture is wider than the top,



The right way.

The Majestic way.

consequently the figures appear elongated and distorted. Add to this bad throw a miserable light, and you can safely say

that the Majestic Theater shows the worst pictures in the country.

The picture on the screen was "Mathilda's Winning Ways," a good production of Lubin, that I had enjoyed some time ago at the Orpheum. If the Motion Picture Patents Company were fulfilling their promises, viz.: to give protection for the $2 they collect each week from the exhibitors and if they had any solicitude for the future of cinematography, they would issue orders to their exchanges to refuse service to the Majestic.

Evidently the Motion Picture Patents Company and the General Film Company are not working for the betterment of motion pictures. They are in existence for the sole purpose of working a get-rich-quick scheme and the $2 per week from the Majestic and other vaudeville theaters look too good in their coffers, to think of the exhibitors suffering from the unfair competition from vaudeville theaters.

The exhibitors in paying their $2 per week, have helped the Motion Picture Patents Company to put a rope around their necks in telling them just what they must show and what they must not show. The exhibitors in continuing to pay the $2 per week, will help the General Film Company to pull on the rope and the words of a certain licensed manufacturer will come true. Allow them enough rope to hang themselves.

Mr. Exhibitor, you are more or less responsible for the conditions of affairs at the Majestic and other regular vaudeville theaters, as by showing cheap vaudeville acts to beat your competitors, you have engendered an ill feeling from the legitimate play houses and you will never get peace until you discard the vaudeville from the moving picture theaters.

J. M. B.

IN THE MISSISSIPPI VALLEY.

The new Colonial, Second avenue, Rock Island, Ill., got ready in time for Thanksgiving and was host to 2,000 patrons on that day. The place is finished in Mission style, has a seating capacity of 418 and besides being equipped with five exits has all necessary fire-fighting apparatus and automatic fire-doors on the operating room. Two reels, two songs and music by a four-piece orchestra, made up the initial program. Manager I. N. Martin and assistants were forced to hurry to get the benefit of the holiday.

The Star Theater at Petersburg, Ill., recently used Fred Beck, the Boston National outfielder, and his tenor voice as an attraction.

George Mills, of Karzin & Mills, owners of the Royal and Casino moving picture shows in Springfield, Ill., have invaded Moline, Ill., and leased the Rydback building at 513 Fifteenth street in that city. This will make eight moving picture shows in Moline and the fourth within a radius of one hundred feet.

For the first time in the last three or four years, Leroy, Ill., is without a moving picture show, the Lyric having closed.

Street railway operators claim that the popularity of the moving picture shows has ironed out or evened up the evening load of current which formerly reached its peak at 11.30 immediately after the theaters, according to the "Electric Traction Weekly." When people go to the moving picture shows there is no fixed time for going or returning and the travel is spread over the entire evening. Because of the cheaper-priced entertainment, people go oftener, so the street car companies profit by an increased business as well as a more desirable evening load factor.

W. S. Helm, of Peoria, Ill., has leased the Illinois Theater at Abingdon, Ill., and will sub-let the place to Mrs. Zat-Zam, of Peoria, who will operate a moving picture show.

Edward T. Dolly and W. W. Wilmerton have purchased a site at Fourth avenue between Nineteenth and Twentieth streets, in Rock Island, Ill., and will build a vaudeville house seating 2,500 persons.

The Mayor of Watseka refused to cancel the permit to the Star Theater, upon request of the Woman's Christian Temperance Union, and the Jeffries-Johnson pictures were shown without more strenuous opposition than that offered by a representative of the women calling the manager from the theater and threatening arrest.

Miss Ruby Hoffman, of Effingham, Ill., is now pianist and solist at Clarence Kepner's Bijou Theater at Villa Grove, Ill.

Miss Alona Allison, of St. Louis, is now singing at the Bijou at Greenfield, Ill.

George Fitch, the humorist, whose articles are much in demand by the "Saturday Evening Post," "American" and other leading magazines, is a devotee of the moving picture shows and producers would profit by a study of his daily column in the Peoria "Herald-Transcript" which he produces to warm up his versatile brain. Apropos of the plea for comedy, he says:

"The moving picture men have taken to murdering children to make their films more touching and it ought to be stopped. Two bright and beautiful little girls died in films shown in Peoria last week and the theaters were soggy with grief when the foul business was over. The pot who slaughters babies relentlessly in pursuit of his art is bad enough, but to put the operation on a canvas—to show the last gasping breaths of the curly haired sufferer and the frantic grief of the mother is going several hundred miles too far. We are an insurgent and demand that only trust magnates and short weight coal dealers be killed in the moving picture shows."

The editor of the New Berlin (Ill.) "Tribune" cannot be lined with the enemies of the picture show who are numerous in the Fourth Estate, judging from the following homely tribute:

"Thanksgiving night Wall Street Theater gave us a crackerjack of a show, and had a house packed. Say, farmers, why not rest your weary body from the day's corn shucking and bring your family to the show? Three nights in the week it is in running gear and Saturday night is always the big night. Come to town and see what great times we have."

F. H. M.

New England Notes.

The Pastime Theater, Brunswick, Me., has very recently been enlarged and renovated. The seating capacity is now nearly 600. This house has an excellent reputation among the trade and is reported to be doing good business.

Harry Jacoby has given up the management of the Premier Theater, Fall River, Mass., owing to poor health. He intends going to New York and take a complete rest.

The Broadway Theater, Lawrence, Mass., will soon be ready to open its doors to the public. The house is most attractive and ought to make good.

J. C. Burke is now building a theater to be devoted to moving pictures and vaudeville at Springfield, Mass. His son is interested with him in the enterprise.

C. S. Higginbotham has recently purchased the Globe Theater, Holyoke, Mass., from Woods & Cavanaugh. Mr. Higginbotham also operates the Grand Theater, at Holyoke.

THE STAR THEATER, BOSTON, AND SOME FILM REVIEWS.

The New England representative of the World went to see the performance given at the Star Theater, November 21-23. He saw one of the best conducted houses that it has been his good fortune to enter, and some good—and some poor films. The best film of the evening was an excellent Vitagraph effort, "Francesca Da Rimini"; the poorest, "Song of the Wildwood Flute," a Biograph film. "Francesca Da Rimini" was sumptuous, startling and gripping. This release far surpassed the Vitagraph's previous effort to give this classic. The backgrounds were more beautiful, the acting more finished and natural. The heroine was excellently played by the Vitagraph girl; she knows how to interpret her parts; she makes you catch the spirit of Francesca as the writer meant it should be. That scene where Paola told Francesca of his love was well taken care of, being far removed from the usual sickly, mawkish love scenes. Vitagraph producers seem to know the art of interpreting realistic lightning in the photoplay. It was excellently used here, and reminds us of the "Life of Moses" films, when thunder and lightning were excellently and realistically produced. The picture was as easily followed as any slapstick comedy, and certainly afforded much instruction and interest to the crowded audience who viewed the film. In this connection, we wish to compliment as highly as possible the work of the pianist and drummer at the Star. Grand opera selections and classics were used throughout, seconded by the best trapping we have heard in many a day, aided the film more than may be supposed. The World's New England representative made it a point to ascertain their names, wishing to give them credit in the World itself. Messrs. Seaver and Scottron worked the musical end of it. Good work! Keep it up.

Now, in order to have a real anti-climax, and to show we "knock" when needed, as well as praise, let us pass on to the Biograph's picture. "The Song of the Wildwood Flute" failed to "arrive," simply because white people cannot impersonate Indians—that is, with success. The audience seemed rather amused throughout the picture, at the con-

tortions, facial and otherwise, made by the white actors in their pitiful endeavors to become Indian-like. It is no use; you cannot do it. Query: Hasn't the World told producers that fact enough without their still making failures for this reason? The heroine fell down badly. To tell the truth, she provoked some audible snickers. "Little May," as she is known, so we hear, bore the brunt of the failure, as she was better known to the audience than the other actors. The young lady should not play Indian parts—she positively shouldn't, really. We merely draw attention to her as her part was the most important; the whole "tribe of Indians" were just as poor. It is too bad, that a film which was evidently the product of much time and attention, should fail because of a fact which has been spoken of so often. The story was good, the scenery was good. No doubt "authentic Indian customs were incorporated"—we are no judge of such things—but the white actors sounded the film's death knell. The exhibitors have had too many Indian films, anyhow. Let the Biograph Company, which has proven itself capable of the higher class of work, stick to that. We get enough Indian impersonations without them.

Selig had a split reel. The shorter one, "Dull Razor"; the longer one, "No Place Like Home," both of "the usual thing." Although the "Dull Razor" is an old subject, it brought a few laughs. The title tells the story. Probably the audience had often experienced similar trouble to that of the man shaving with a dull blade. The "No Place Like Home" was that most direful of comedies—the one that does not produce a laugh. Although intended as a broad farce, it did not seem to hit the audience.

Pathe's "Other Way" made good. It had two good features—a love story and several hearty laughs. The picture is not logical, but it held close attention. After all, that is the main point. It seems strange, to be sure, that the heroine should have found her position as nurse-girl so soon after she left the parental roof, that she had not changed her clothes. In fact, she evidently found her position ten minutes after leaving. The same holds true of the hero of the film. Never mind, the film made good, and must be called successful. That kid in the picture was "bully."

Two acts of vaudeville, one a singing act, and the other, some stunts by a clever equilibrist, made good. They both received good applause.

The illustrated songs, "I'm Looking for a Dear Old Lady" and "Lend Me a Kiss To-night, I'll Bring It Back To-morrow," were both good and well handled, although the latter's name is against it. Take it all in all, we saw an excellent show, well put together. This house shows excellent pictures—very clear and very steady. Two Power's Cameragraphs, No. 6, do it, so Manager Appleby says.

The Star is a fine house, and is unusually well conducted, and supported by the public. Congratulations, Mr. Appleby, on a smoothly running, well regulated house.

HENRY.

WASHINGTON, D. C.

Manager Bradley, of the Paramount Film Exchange, is making a canvassing journey through the South. The new exchange is busy every day, which demonstrates the necessity for such an office. He is doubling the number of reels he had previously contracted for. This alone shows what work he is doing, and the outlook is that when he returns from the South he will demand a trebling or quadrupling of reels. The offices of the Paramount Film Exchange are very attractive and the fact that Mr. Bradley is known as a hustler is ample cause for good business.

* * *

Tom Moore, of the Moore Film Exchange, is on a canvassing tour through the South, including Maryland, Virginia, West Virginia and the Carolinas in his circuit. He is making this in his big touring car with Mrs. Moore, and the reports indicate that he is mingling pleasure with business, for portions of the country he will travel through are beautiful at this season of the year. The business of the Moore Film Exchange has already taken its Fall impetus; houses that closed for the Summer months are opening and making even greater demands than last year. Mr. Mack is at the helm in Washington and he finds it necessary to work overtime to keep pace with calls

* * *

J. Boyd Dexter, of the Index Film Company, has had to take on a number of new hands recently. "I could make use of half a dozen more," he said to me, "if I could get the kind of men I want." Even while we talked, he had to jump up to attend to business every few minutes. The poster side of this company is an important feature. It is wonderful what an agreeable transformation he can make out of a homely lithograph with freehand touches of scrolls, words or figures in artistic designs.

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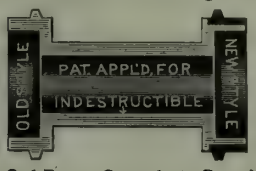

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FARRAGUT HALL, A POPULAR BROOKLYN THEATRE.

One of the ideal photoplay houses in Brooklyn is Farragut Hall, Rogers avenue and Farragut road, Flatbush, owned and operated by Oetjen Brothers, two prominent business men of the section and leading members of the local Board of Trade. Farragut Hall is one of the most beautiful, inside and out, as well as one of the most adequately equipped and best conducted places of amusement in that exclusive residential section of Brooklyn, where perfect moving picture theaters abound and where to excel it is necessary to reach the top notch. In fact, it seems as if Flatbush were trying to corner all the perfect ones in Brooklyn. The accompanying photographs give as good an idea as pictures can of the appearance of the place. One picture shows the extremely artistic exterior with its graceful lines and tasteful decorations. The color scheme is worked out in shades of green and the windows are of panels of stained glass. The two suspended lights are Adams & Bagnell flaming arc lights of 1,600 candle power each. Over the ticket booth is the rewinding room, the operator's booth being projected inside the main auditorium. At present the management are constructing a plate glass storm front directly under the large outside arch, thereby giving the place a kind of lobby or vestibule. To the right and left under the arch two large panels were specially constructed in the wall. Here on a black background, bright gold letters set forth the policy of the management. It is something like this in part:

"Newest and best American pictures. Special courtesies extended to ladies and children. No picture will offend the most fastidious taste. Pictures approved by the Board of Censors. No objectionable persons admitted. Latest illustrated songs, etc." This seems to be a pretty clear statement of facts.

The main hall is 110 feet long by 33 feet wide, giving a total floor space of 3,630 feet. The interior colorings are varying shades of light and dark green pleasingly harmonized, and one of the features is the lighting. There are eight handsome four-light side fixtures, four ceiling Tungsten lights, and in addition to these are four large dark green globes a foot in diameter mounted on tall brass pedestals on either side of the rear entrances to the aisles. These can be plainly seen in the picture, as well as the heavy brass rail which divides the seating space from the 825 square feet of standing room in the rear. The center section of seats is six rows wide, with five feet of aisle on either side and flanking sections of seats four rows wide. The seats are hardwood stained dark green and highly polished. The floor is hardwood polished smooth, sloping to the front, with heavily carpeted aisles. A $1,000 Fischer grand piano is the only musical instrument.

The ventilating system is perfect, consisting of six 16-inch oscillating electric fans, four ceiling ventilators, side wall ventilators, three windows on the right, one on the left and six in the rear. The place is steam heated throughout, special care having been taken to place a radiator in the ticket booth, which is unheated in so many places, leaving the ticket seller to shiver and often resulting in an illness with a fatal termination. Four steel beams do away with all center supports.

Last but not least is the operator's booth, which is one of the best features of Farragut Hall. As can be seen in the picture this projects out over the standing room space and is supported at the outer corners by steel braces. It extends eight feet and is six feet wide. It is entirely of steel, with a ventilator in the ceiling. The floor of the booth is eight feet above the floor of the auditorium and the booth itself is ten feet high. It is equipped with a Model B Edison, with a Fort Wayne Compensarc. Back of the operator's booth and directly over the ticket booth is the rewinding room. This is five feet by six feet, and eight feet high. The running staff of the place consists of seven.

For a long time the Messrs. Oetjen were at a loss as to what special attraction they could offer to boom their matinees. After trying many things, they have adopted the following scheme, which has proved a success for them and may be of value to others: Each patron of the matinee receives a coupon bearing a number. Every Wednesday afternoon the patron with the lucky number is presented with a piece of cut glass of really excellent quality. As most of the matinee patrons are ladies, the idea of a new piece of cut glass for the buffet is a strong attraction.

* * *

Essaying to visit a Brooklyn theater on Fifth avenue near Thirteenth street, a large poster at the door announcing: "Put Your Arm About Me Honey," as the chief attraction, acted as a danger signal; the writer was accompanied by his children so decided that this was not a suitable place to visit.

* * *

But a few months ago it was necessary to call attention to the backward state of moving picture work in Brooklyn. Things are changing so rapidly that before long New York will have to take great care or it will be outclassed. A. H. M.

NEW PHOTOPLAY HOUSE IN FLATBUSH.

Wm. R. Lusher, Dorchester road and Coney Island avenue, Flatbush, Brooklyn, N. Y., will in a few days open his new Dorchester Photoplay Theater, and people in that section of Brooklyn will have a theater in their midst equipped in every detail with the most up-to-date motion picture apparatus. Mr. Lusher has spared no expense to furnish his patrons with every comfort and convenience; his operating booth is equipped with two 1910 Model Motiographs with Hallberg Electric Automatic Economizers, and in front of the theater in place of incandescent or flame arc lights, Mr. Lusher has installed a large electric sign reading "Dorchester," each of the letters being 12 inches in height. This sign is something entirely new in this country. J. H. Hallberg, "The Economizer Man," is now importing them from England. The beautiful effect of this sign must be seen to be appreciated; besides its operation means a saving of 70 per cent. in current consumption over the ordinary incandescent lamp sign.

WHY?

By F. H. Richardson.

Within a radius of three blocks of the writer's home are three small houses where motion pictures are the nightly attraction, but in all of them the projection is so miserably poor he has not cared to pay more than one visit. He has lived in the hope that some of them, at least, would get a real operator, but, so far, in vain.

Three blocks away, however, on 145th street, near Eighth avenue, a new house has just been completed, known as the 145th Street Theater. Vaudeville and motion pictures is the legend on its front. The house seats 1,000 and is really a charming little theater, having an orchestra, boxes, balcony and gallery; prices, 5, 10 and 15 cents. The stage is of good size and the interior decorations pleasing.

Surely, I said to myself, here is a place to go where at least passable projection and probably good film will be seen. But alas! The films were junk and the projection absolutely rotten! To begin with: the films were literally rainstorms, in some instances without titles. The film titles and vaudeville acts were announced by the crudest kind of slides —glass blackened and the names scratched in with a pointed instrument. The light was poor and miserably handled. The pictures were full of shadows and full of misframes. The "operator" (?) at one time allowed the picture to stay out of frame (the dividing line right in the center of the screen) for approximately 40 feet of film. Fully half the time the picture was badly out of focus, sometimes **very** badly. The speed was most of the time so slow that the action was utterly ruined (when the light was good enough to judge by it). The curtain was badly light-struck on its lower half and the interior lights of the house, while ornamental, were calculated to badly injure even good projection. The curtain was sewn so that it was full of wrinkles. In short the whole thing, so far as the pictures were concerned, was simply vile.

The vaudeville was mediocre, except as to one act which was very good indeed, but still the acts were not to be criticised, considering the price charged.

Why? Why?? Why will men put thousands of dollars into a theater and then place at least half the bill in charge of utterly incompetent hands, still further hampering projection by apparently dense ignorance in the matter of house lighting and curtain? Such things are utterly past the writer's understanding. If that beautiful little house can be filled at 5, 10 and 15 cents, giving such an utterly disgusting projection performance as we witnessed last Sunday, it could be filled at 10, 20 and 30 cents with high class pictures and high class projection, plus the present vaudeville program.

* * *

And right here let me relieve my mind of something else: the Keith & Proctor Harlem Opera House has gone back to vaudeville and motion pictures, after a most successful Summer season with pictures only, with excellent projection. Many times on the very hottest nights last Summer I visited that house to find S. R. O.—nothing but pictures and songs, but **good pictures, well projected,** admission 10 cents.

The house has gone back to vaudeville and pictures, as I said, admission 10, 15 and 20 cents. It is Keith & Proctor's privilege to conduct their business as to them seems best, also it is the writer's privilege to comment. I believe, firmly, that had this house replaced its present antiquated projection machinery with up-to-date appliances, properly blocked in its curtain (which was partly done at the writer's suggestion last Summer), made certain needed changes in the house lighting, that Mr. Ritter, the operator, in conjunction with Mr. Holmes, the manager, could have filled that house during the Winter season, and with pictures only, **at its present scale of admission.**

POSTER DISPLAY.

Advertising has become so general that it is needless to dwell upon the necessity of publicity in any line of business. But while all agree in this estimate of its value, few know how to apply it to their particular requirements.

With the exception of a few of the larger theaters in every town, which have secured the services of professional letterers, the front of the average nickelodeon resembles a meat market or cheap grocery store.

Mr. Exhibitor, stop and think a moment. Your house may be beautifully decorated, your programme well selected, your help courteous, everything may be run in shipshape style, but it will avail you nothing if the public is not properly apprised of what is going on inside. You have to get the people inside by your exterior.

If any kind of signs will do, why do the larger houses hire permanent sign writers by the week when some porter or usher could scrawl the announcements? If a small house can save two or three dollars a week on signs, a larger concern of, say, ten times the size, can naturally save twenty or thirty dollars per week by using cheap signs. This is plain arithmetic. But the answer is simple. As soon as a man's interests increase, his scope broadens in the same ratio.

In emulating the methods of successful business men, do not neglect the minutest detail. The public appreciates art. The first impression the passer-by receives is from the signs. They should be clear, neat and artistic, but devoid of "gingerbread," so that he who runs may read. The main thing to remember is, that the general effect is what counts.

Take a walk through your streets and observe the signs of any moving picture theater. The color schemes are usually incongruous, the lettering amateurish and in many cases almost illegible.

If you cannot afford to hire a good letterer permanently, make some agreement with the best sign painter in your locality, whose reputation for artistic workmanship is without question. Arrange to have him do your work for a certain specified sum, and if he is fair minded and anxious to please, you will be the gainer. Don't haggle over a few dollars. Make it interesting for him to use his brains as well as his paints and brushes.

Above all take an interest in the work yourself and remember that a cheap man in any capacity is always the most expensive in the end.

We are in receipt of a very neatly printed brochure from the Industrial Moving Picture Company, of Chicago, in which the advantages of using moving pictures for general publicity purposes are convincingly explained. There is no doubt that this profitable method of advertising will soon come into universal use, and the Industrial Company, with such an able advertising man as W. R. Rothacker at its head, will soon be making the "picture ad." as popular as those of the daily newspapers. Who knows, the time may come when a home without moving pictures will be as lonesome as one without a piano.

THE THANHOUSER PHOTOFRAME,

consisting of portraits of the Thanhouser stock company, framed in solid oak, mission finish, 34 inches in width and 44 inches high. This handsome lobby display is furnished to exhibitors for $3.50, less than cost. Complete with glass and 6-foot easel.

BIOGRAPH.

A CHILD'S STRATAGEM.—Mrs. Walton is one of those jealous-natured women who misconstrues every act of civility on the part of her husband towards any one of the female sex. In truth, she has no grounds for such feelings, as Mr. Walton is the most devoted of husbands and the kindest of fathers. Every trivial matter that can be construed circumstantial is the food for a quarrel. These quarrels are always in the presence of their little ten year old daughter. So frequent are these dissensions that the child, though young, begins to fear for the future. The worst comes when one evening a party of lady friends call on Mrs. Walton; one of them deliberately tries to elicit Mr. Walton's attentions. He quite innocently and courteously acknowledges her, what he merely assumes cordiality. However, Mrs. Walton's eye is ever on the designing lady, and foolishly imagines her husband attracted. After the visitors have departed there is the worst storm yet, and a separation seems inevitable. All this transpires with the child as a witness. Next morning Mrs. Walton packs her trunk and leaves a note to her husband on the breakfast table to the effect that she is determined to begin divorce proceedings. The little one now intervenes, but with poor success. Young as she is, she appreciates the enormity of the affair and is at a loss to prevent it. While she is sitting pondering at the table, an article in the newspaper concerning a black hand kidnapping strikes her gaze. The very thing! Supposing something could happen to her, everybody would become alarmed and excited and mamma and papa would no doubt forget their own differences in their efforts to lift the veil of mystery from her. Fine! She at once puts the scheme into effect by writing a letter to her mamma and another to her papa ostensibly from the Black Hand to the effect that she has been kidnapped. Dispatching the letter, she goes to hide at her aunt's home. Arriving at her aunt's house, she finds the place vacant, the aunt having moved. There is nothing for her to do but to stroll about and kill time. This she does, but wandering so far she loses her way, and falls into the company of some poor but honest folk. Telling them her address, Jimmy, the newsboy, volunteers to escort her home. Meanwhile, Mr. and Mrs. Walton are thrown into a state of wild excitement and in their endeavors to locate their missing child forget all else. Hither, thither the search is made, but in vain, and they are both on the verge of mental collapse, when the little one, escorted by the gallant newsboy, enters. She then makes clear the reason for her escapade. The parents now realize how foolish they have been and what a lesson their little tot has taught them.

TURNING THE TABLES.—Mr. Peck has long had a weakness for going out with the boys. Though a married man, he has not been able to fully control the craving for a little game of pinochle. His wife grows tired of these regular sessions and puts her foot down hard. "No more." Peck, however, must get out so he resorts to that effective subterfuge "A sick friend." It goes, and he is allowed until ten to return. At ten o'clock the game is just getting warm and a breakaway is impossible. Mrs. Peck has begun to doubt the truth of the "sick friend" story, and starts out after the renegade Peck, making tracks towards the nearest cafe. Entering, she loudly insists that the manager present her husband. Peck, who is in the back room, hears her voice, and diving out the back way, beats it for home, while the Madam is searching for him. Getting into bed, after putting the clock on a couple of hours, he is apparently asleep when she returns. Aroused by her entrance, he with mock dignity, demands: "Woman, where have you been until this unseemly hour?" Well, he really makes her feel the incriminating evidence of her own apparently compromising position, and not being able to give convincing proof of her own innocence, she becomes abjectly contrite, promising never to deny Peck his little pastimes.

HAPPY JACK, A HERO.—It is the evening of a reception given by Mr. and Mrs. Stamford in honor of their daughter's birthday. The house is beautifully decorated and one of the features is the antique room. In this room stands a figure in a suit of armor of value. During a skylarking between the butler and maid this figure is knocked over and broken. In terror the butler, fearful of the consequences, rushes out to get someone to stand in the suit instead. Happy Jack, the rover, passing by at the time, takes the job on the promise of a good feed. There have been a couple of sneak thieves operating in society circles, and they learning of the affair, plan to attend. In evening suits, they present themselves and while the butler is engaged with one of them, the other pilfers two invitation cards, which gain them admittance. The daughter is presented by her father with a beautiful diamond and pearl necklace. During the evening the crooks nip it, and going to the antique room to examine their spoil, espy an onen safe. This is easy, and they at once begin to help themselves. This is done under the eye of Jack, whom they think a stand of armor. When their work at the safe is about complete, Jack discloses himself, holds them up and hands them into custody. You may imagine his reward now amounts to something more than a feed.

EDISON.

THROUGH THE CLOUDS.—Judge Grey is a candidate for the nomination for Governor. His opponent is a man named Roberts, a thorough politician, who realizes that Grey will easily defeat him in a fair fight, and therefore begins to deal in what some people call "good politics." In other words, he throws mud at his opponent by prompting a newspaper report to the effect that Judge Grey has tried to bribe a contractor named O'Brien in return for political influence by offering him a ten million dollar interstate water supply contract if elected Governor. This, of course, is false as far as Judge Grey is concerned, but not so with Roberts, himself. He has offered to throw this contract to O'Brien providing the latter will swear that the newspaper report is true. This O'Brien agrees to do, first forcing Roberts to sign an agreement as to the facts of the deal in order to hold Roberts to his part of the bargain.

Jack Stanley, a young aviator, who is in love with Judge Grey's daughter, does not learn of the existence of the incriminating newspaper report until late in the afternoon of the convention day. By a clever trick he succeeds in securing possession of it and starts for the nearest railway station. Here he learns that he will be unable to reach the convention hall in time, and so is forced to send a telegram to his sweetheart, telling her of his discovery and instructing her to meet him in her auto at such and such a field, as he is coming in his aeroplane. This fact is discovered by the opposing party, and here follows a real novelty in motion picture stories, introducing the latest and fastest mode of travel. Of course, all is not accomplished without obstacles, there being a fight and many other thrilling happenings, but at last the young aviator arrives at the great convention hall in the nick of time, the convention is stampeded, and Judge Grey is nominated for Governor. He eventually becomes Governor of the State, and the aviator, the hero of the hour, wins the girl of his heart.

A DAUGHTER OF THE MINES.—The heroine's name is Betty, and you can bet that Betty knew who had won her hand, for it was none other than the son of the mine superintendent. He was rich and she was poor, but that made no difference, nor did the fact that her old dad was just one of those dirty, black men who came pouring out of the mines at the mouth of the shaft, where she stood waiting for him, to meet him with a glad cry of joy just as if he had been the president of the company. In some mysterious way little Betty Bobbin also met handsome Harry North, the superintendent's son.

No one ever really knows how true lovers meet. Sometimes it's a smiling, shy look and the work is done; sometimes it's just an "excuse me, miss" and "thank you kindly, sir," and the world is new again, and sometimes a man and woman have known each other all their lives when suddenly eyes meet eyes and life is a glad, new thing. So what matters how or when or where Betty Bobbin met Harry North? They met and kept on meeting, as lovers always do, yet the stern, grand old father of the boy knew it not, nor did the gray-haired old man. But love is a hard thing to hide, and finally the truth came out, and the rich man stormed and the poor man cried, but to no avail. One father was hard at work a thousand feet under the earth, and the other father was at his books thinking of his wealth, while little Betty Bobbin and Harry North went running away on a switch engine to be married that very night, "and all the king's horses and all the king's men couldn't make Betty single again."

THE GREATER LOVE.—The story itself is laid in the provincial district of France, and reveals that stern law which gives the French parent command and control over the life and will of his child. The heart of a little French peasant girl has gone out to a young barrister, whom she worships and who worships her with all the holy loyalty of a noble love, but centuries of custom force their cruel way between them, and the girl is compelled to bow down to her father's will. At the signing of the marriage contract we are shown her heart in all its sufferings.

Time passes, and twenty years later we see the result of a father's law. Annette, the daughter, has married her father's choice, a coarse, cruel brute; her life is crushed; the only gleam of joy that lights up her face is when her eyes rest upon her son, her boy. She worships him, but ere the day closes the awful truth is revealed to her that her boy is a thief! Mlle. Morin at this point reaches the supreme climax of the art of "Silent Drama." A moment after the discovery and the gendarmes are in the room searching for the thief, and then the dumb terror seizes her. She sees her boy a prisoner. She sees him behind the iron bars—sees him suffering. Then the greater love comes forth and she takes the guilt upon herself. "I am the thief," she protests, but the law of a lie rarely finds a home in happiness and relief. It always reacts upon the offender, which is clearly shown in this picture when she is brought before the Justice, who proves to be her former sweetheart.

Here, before the man she loves, she condemns herself with a lie as a common thief, and he is forced to sentence her to one year at hard labor. We then catch a glimpse of her prison life and finally her release. We next see her wandering back to her native village, penniless, heartbroken and alone. Through the window of a village inn she beholds her boy, gambling and drinking. She sends word to him, but he turns from her. Can human being suffer more? At last she is found by the Judge and taken to his home, and through his love and care we realize that her life in future will be sweeter and that her boy will learn to bow down before that greater love which has given so much for him.

ESSANAY FILM CO.

LOVE'S AWAKENING.—The opening scenes of the picture show a number of young farm hands and their sweethearts seated on a load of hay entering the farmyard at the end of the day. Jewel Graham and David Allen are among the young people and when the others go romping from the scene David confesses his love for Jewel but she impatiently turns away and welcomes Jim Long, for whom she shows a strong preference. Jim and Jewel turn away leaving Dave in the deepest dejection.

Jim is the clerk in the small country drug store and the model young man of the village. Later, when he proposes to Jewel the two seek her father but the old man tells Jim he must go out into the world and make his fortune before he can have his bride.

The next day Jim, suitcase in hand, bids Jewel goodbye and takes the train to the city. Dave is discouraged but not without hope when he meets Jewel again and again pleads his suit. But Jewel refuses to listen and her father consoles the young man but offers him no encouragement as Jewel, he knows, will have her own way in her love affairs.

In the city Jim is established in a fashionable drug store behind the soda counter. Here he meets a great many young ladies and one of whom in particular is fascinated by Jim's good looks. Not long after, having met the city girl on several occasions, Jim finds that his love for Jewel is cooling and in despair for fear of losing her he wires her to meet him at the station in Hopkinsville.

Shortly after Violet, the city girl, enters the store and coaxes a confession from Jim concerning the little country girl. Violet works, her most subtle wiles and finally wins Jim over, persuading him to again wire Jewel that he cannot meet her.

In the meantime Jewel has received Jim's first message and at 10 o'clock that night steals away from home and goes to the station but Jim is not on the train and as she turns to leave the station agent hands her Jim's second telegram. The girl is brokenhearted when she reads it and sobbing as though her heart would burst wanders aimlessly back toward home.

It is Dave who finds her and to whom she confesses Jim's faithlessness and the big fellow's heart goes out to her as he helps her into his buggy and they drive home.

The next day Jewel has recovered from the shock and we find her and Dave seated on the Graham porch, when a letter is handed her from Jim, who has been thrown over by the city girl and who now begs forgiveness and asks to be taken back.

Dave thinks it is all up with him and turns to go when Jewel puts her hand in his and tells him she has had a change of heart and that it is not Jim, but he whom she loves. Her father comes upon them when they are in embrace and gives his blessing as the picture closes.

A COWBOY'S VINDICATION.—Will and Frank Morrison, brothers, are working their mother's extensive ranch and while Frank is manly and upright, Will is a dissipated gambler and drunkard. The first scene opens showing Frank, Will and their mother at breakfast. Frank rises hurriedly and goes out to the barn to saddle his horse, while Will lingers over his meal, then slips out of the house.

We find him next meeting with a little crowd of roystering cowboys, who drag him into the saloon and make him buy the drinks. Here Faro Nan, a dissolute habitue of the place, persuades Will to also buy her a drink. A little flirtation follows which is interrupted by Jesse Gibbs, gambler and fancier of Nan, which ends in a fight, interrupted by the entrance of Frank who drags Will from the place, makes him mount and rides hime with him.

With a sound lecture for his dissolute ways Frank orders Will into the house and to stay there. Will enters but finds his mother's purse, slips out a few dollars and is about to leave when his mother enters. She begs him to return the money but fails to reach the hardened heart of her son, who brushes her rudely aside and stalks out of the room.

A few minutes later Frank enters and again finding his mother in tears demands an explanation. She tells him what Will has done and begs him to go find the boy and bring him home.

In the meantime Gibbs, who is suffering in acute jealousy slinks from the saloon with the intention of finding Will and putting an end to

him, thus making a clear road to the heart of Nan.

Frank finds Will at the stables, about to saddle his horse, and after a short altercation the two are locked in a struggle, Frank endeavoring to wrench the gun from his brother's hand. In the struggle for the weapon it is accidentally discharged but neither are hurt. Just then Gibbs, who has heard the shot, appears in the doorway, takes in the situation and, while the backs of the two are turned, shoots Will in the back and turns running from the scene.

Frank is horror-stricken when the lifeless body of his brother slips through his arms to the floor. Yet he is confident that it was not he who fired the fatal shot. Gibbs is out of sight and Frank is alone with a smoking revolver, one of the barrels of which point convincingly to him as the murderer.

Realizing that he must act quickly he hastily writes a note and places it on his brother's body. It reads: "Circumstances look against me. I am not running away but am going to hunt down my brother's slayer."

Gibbs, in the meantime, has returned to the saloon, where the sheriff and several cowboys are together and tells of hearing a shot in the Morrison stables and having seen Frank Morrison running away.

In a moment the sheriff is on the trail, finds the body of Will and the note left by Frank. Frank, however, is convinced that Gibbs is his brother's slayer and carefully steals up to the saloon and enters. Gibbs and he struggle, Frank finally forcing the desperate man to his knees just as the sheriff enters.

Proof sufficient is obtained when Frank seizes Gibbs' revolver and shows the empty cartridge barrel, while the cowed murderer breaks down and confesses himself guilty.

GAUMONT.

G. Kleine.

LURED BY A PHANTOM, OR THE KING OF THULE.—The hero of this story was king of that legendary country of Thule which is mentioned by several of the old historians and probably is the Orkney or Shetland Islands of to-day. It tells briefly of his disappointment and how in spite of the fact that he was surrounded by many good friends and was much loved of his subjects he divided his kingdom and keeping only the cup which had been given to him by his sweetheart started on a pilgrimage to find her soul.

URBAN-ECLIPSE.

G. Kleine.

THE DEATH OF ADMIRAL COLIGNY.—The story deals with the plans of the wicked Queen-Mother, Catherine de Medici, aimed at the political influence of Admiral Coligny, leader of the opposition party. She first arranges an attempt on the life of Coligny. The crime goes unavenged, and the Huguenots murmur at the death of their beloved leader. Catherine makes this the excuse for persuading her wretched son, Charles IX. to sign the order for their massacre. A wonderful scene shows the Queen-Mother obtaining the reluctant consent of the unhappy Charles. After the dreadful day is done, and the streets of Paris are deluged in blood, the king is haunted by the ghosts of the men, women and children who have fallen victims to a woman's thirst for vengeance.

KALEM CO.

RACHEL.—Rachel is the daughter of an old shepherd who lives on the estate of Prince Fredrovna, a Russian aristocrat. By chance Rachel meets the young son of the prince who has concealed his identity and the two fall in love. Then Rachel's father has the misfortune to offend the prince and is horsewhipped and driven from the estate. Rachel goes with him and the young prince is in ignorance of her whereabouts. Later on, Rachel's father joins the extremist section of the nihilists. The death of Prince Fredrovna is decreed and Rachel is chosen to carry out the plot being still in ignorance the prince is her lover's father. Being well supplied with money she gains access into the prince's household and when a favorable opportunity occurs, is about to shoot him when she is confronted by her lover. The young man, torn by conflicting emotions allows her to leave the house unmolested and she goes back to the nihilists, there to acknowledge that she has failed. As she approaches the door she realizes the fate that is likely to await her when she tells her story, she makes up her mind to end her own life, and as the scene transfers into the room where the nihilists are meeting a shot is heard and as the door opens the lifeless body of the girl falls in. On the door is written her final message, "I Have Failed."

THE RESCUE OF MOLLY FINNEY.—Molly Finney was captured by some supposedly friendly Indians and taken to Quebec and there sold at auction. She was bought by a French Grandee as a servant and companion for his daughter. On the way from her native village on a long canoe trip, Molly managed to drop into the water a message written on birch bark. This message was found by Captain McLellan, who, in his sloop, The Rose, went to Quebec and succeeded in locating the Puritan girl where she was being held in slavery. His rescue of the girl forms the dramatic climax of the film and is an exceptional strong and thrilling situation.

LUBIN.

REGGIE'S ENGAGEMENT.—Reggie loved Celestina and he did not love her any the less because she had a rich papa, though that was not the reason Reggie loved. Papa had not seen Reggie and so Celestina wrote him to come out to Cliffwood Sunday and let father look him over. That was joyous news for Reggie and he pressed his other trousers and packed them in a suitcase along with the engagement ring and other things and started for the suburban town. Celestina had to go to church with papa but she left a note for Reggie to come straight to the house and Reggie started out. It was a long walk and when Reggie sat himself down to rest he did not known that he was sitting on fresh paint until a constable arrested him because there was a murderer roaming about the country in a pair of white trousers with blood stains on them and Reggie's white ducks fitted the bill except that red paint does not smell like blood. That is what let Reggie out and he retired into the bushes to change to his other pair. All the trouble made Reggie thirsty and he headed for a saloon. Mike Regan was there too, with a growler in a suit case and a Sunday morning thirst. Reggie picked up the wrong suitcase and so did Mike. He found it out when he offered to treat a policeman to a drink. Reggie's white ducks with the red stains looked bad and the policeman told Mike to keep his explanations for the judge and dragged him to jail. Meanwhile Reggie had reached Celestina's home and to his great joy papa said Reggie wasn't much to look at, but he might do as a son-in-law. That was Reggie's cue to dig the ring out of the suitcase and there was a mighty upheaval when the case was opened and the growler was disclosed. Reggie's papa-in-law to be was the reformer most active in making Cliffwood saloons close up on Sunday and he had Reggie arrested for buying beer on Sunday. They took him to court where Mike was being arraigned and the tangle was partly straighten out. Then the real murderer was found. Mike and Reggie were freed and the ring was still in his own suitcase and papa let him put it on Celestina's hand and everyone was happy except the murderer and he had no right to be.

ON THE MEXICAN BORDER.—It all started when the transcontinental railroad decided to run a branch line up through the wild country right to the Mexican border. Phil Scott had charge of the survey and he met and fell in love with Bessie Davis, whose father was a small rancher. Bessie and her sister, Nell, often came to the survey line to watch the young engineer and they came under the notice of Pedro Ramairex, a Mexican whose reputation was decidedly evil. To Ramairez's admiration for Bessie was added a desire to be revenged upon Phil who has resented the Mexican's insolence on more than one occasion. By abducting Bessie a double purpose would be served and Pedro sent his sister to tell Bessie that her sweetheart had been hurt and was calling for her. All unsuspecting, Bessie follows the girl and unhesitatingly enters the abandoned shack where Pedro is waiting for her. Bound, gagged and lashed to a beam Bessie is left alone to brack her spirit while the plotters take themselves off. Meanwhile she had been missed and Nell finds Manuelita's gaudy scarf that the girl in her haste forgot. This gives the clue and she and her father, together with Phil, start out in search. Nell goes in search of the sheriff and the father to the round up camp of Bar-B-Bar Ranch while Phil follows Bessie's tracks. He reaches the old cabin and his eye is attracted by a bit of white fluttering from a stove pipe hole. Bound as she was Bess was able to push the short length of pipe from the hole and, tearing a ruffle from her skirt she waves it as a signal. In a moment Phil is inside the hut releasing his sweetheart and a moment later the boys come up and capture Pedro as he is returning to his victim. There is promise of short shrift but the sheriff and his posse ride up in time to rescue the Mexican and lead him away to stand trial for his offense and the cowboys turn their attention to congratulating Bess and Phil.

G. MELIES.

WHAT GREAT BEAR LEARNED.—All is fair in love and war but when we go into it we must take our chances.

A Mexican beauty, fascinating and venturous, is in love with a young Mexican, willing to do and act for him regardless of her own safety and reputation.

The Mexican is playing cards with a party of cowboys, is aided by his inamorata in passing an extra card into his hand in order to cheat his opponents. The trick is detected by an on-looker who snatches the card and exposes the tricksters. The boys seize the Mexican, but through the cajoling entreaties of the woman they decide to let them go provided they will leave the territory and make themselves scarce.

Out in the wilds the two schemers have to shift as best they can. Going to the river for water the Mexican bravado comes across some Indians who are panning gold dirt in the stream. He goes back to his sweetheart and tells her and she says she will get the secret of the source of the gold-dust from Great Bear with whom she has become acquainted and weedle the knowledge from him.

She makes advances to the Indian, pretends she is in love with him and he tells her where the pay dirt is located. Great Bear ignores his squaw and casts her aside when she discovers him embracing the Spanish deceiver. The wife tells the braves of the rascality of the woman and the treason of her husband.

The braves find that the Mexicans have robbed them of their treasures and that they are about to flee the country. The Indians seize the woman, she furiously resists them. While she is struggling her lover comes upon the scene and fights for her.

Great Bear learns the truth, throws off his mantle and challenges the Mexicans. They draw their knives and "fight to the knife." The chief strikes his antagonist and he falls wounded upon the ground.

The Indians lift him to his feet and throw him on his horse, put the woman on her horse and tell them to go or they will suffer the consequences. They leave. Great Bear's wife stands before him; he hangs his head in shame and says he has learned a lesson. She promises to forgive and forget.

PATHE.

THE CLEVER DOMESTIC.—Jack Fairbanks, who is blessed with poor relations, consents to take the protege of a young cousin from the country into his service as a valet. Tommy, the cousin, who has all the freshness of the rube, duly arrives, with his belongings in an enormous basket. He is forthwith furnished with an apron and a big feather brush, and is told to go and learn how to do things under the supervision of a stalwart housemaid. But, alas, Tommy is not one of those to whom orthodox methods come easy, and the innumerable blunders he commits are the despair of his master. Ultimately, after having seen practically the whole of his home wrecked, the latter sends him back to his country surroundings, where, perhaps, he thinks Tommy's greenness will be less apparent than in the midst of a civilized community.

AN ANIMATED ARMCHAIR.—Harry Stevens, fresh from college, aspires to the hand of rich Mrs. Thompson's daughter Alice. She is also very youthful and is fascinated by the handsome Harry. Mrs. Thompson, however, will not hear of her daughter marrying yet, and in order to break her infatuation is preparing to take her to Europe. After seeing the covers placed on her furniture Mrs. Thompson goes out to spend the day bidding farewell to her friends. Alice sends a note to Harry that the coast is clear, and tells him to come around. Harry dons his glad rags in a hurry, and leaving his room like a bear garden is soon around chatting in the parlor with Alice. Time flies, and the maid rushes in to tell them that Mrs. Thompson is entering the home. Escape being impossible, Alice slips over him the cover of an armchair and Harry shapes himself to it. Mrs. Thompson has brought a lady friend with her and it is with difficulty that Alice gently prevails on her to sit in some other chair than this presumed armchair. Another stouter and heavier friend arriving, however, Alice is not so fortunate and this mass of avoirdupois plumps into it. With difficulty Harry supports the weight, but cannot keep steady. This attracts the attention of all, and frightened, they rush from the room thinking it is something supernatural. No men are around and they are at a loss what to do. With Alice's assistance Harry climbs out of the window, and strolls up past the front of the house. His services are enlisted, and bidding them not to be afraid, he draws out his gun and enters the parlor, leaving the others at the door fearful for his safety. Once inside he hands his revolver to Alice, who fires shot after shot, while at each report he smashes some articles of furniture. Mrs. Thompson and her friends are then summoned in and Harry explains that he has laid the spirit. Delighted, Mrs. Thompson considers him her savior, and now on her knees implores him to marry Alice.

SAVED IN THE NICK OF TIME.—Stella has gone to stay at a watering place with her father, a retired mill owner, who has the misfortune to be paralyzed in the lower part of his body. She is introduced by one of her acquaintances to Albert, a gentleman adventurer, who would like to secure Stella's dowry. Stella is fascinated by his polished manner and good looks, and listens to him seriously. There is also staying at the same hotel another suitor for Stella's hand, Henry Cresp. He has known her and her father for some time, and nothing would please the old man better than to have him as a son-in-law. Henry presses his suit, but Stella refuses him, as she is won over by Albert. She introduced the latter to her father, but he is less guileless than she, and perceives that beneath the surface Albert is little better than a rogue, and he tells him in unmistakable terms that he will not consent to his daughter's marriage to him, and that the acquaintance between him and Stella had better end. Albert is furious and writes a note to Stella to meet him at the Gull Rock, threatening to end his life unless he can be sure of her love. Stella keeps the appointment, leaving her father asleep in his bath chair on the sands. She suddenly remembers this,

and, wresting herself from her lover's arms, sees the incoming tide mounting to her father's knees. The old gentleman is awakened, but, stir, can only shout in feeble voice. Fortunately, his cries are heard by Henry, who happens to be near enough to clamber down the rocks and dash through the water and rescue him. Stella, who has witnessed the whole scene, yields to impulse and rewards him with her hand and heart.

HER FIRST HUSBAND'S RETURN.—Helen Thurston is happily married and she lovingly bids her husband George farewell as he starts out on business. Accompanying him to the doorstep, she is seen by a seedy-looking individual, who gives a start of surprise and recognition unnoticed by Helen. She returns to her parlor, and gazing at her husband's photo, is dreaming of happiness when this individual enters. She starts as if stung. She recognizes him as Tom Warren, her first husband. He had years ago been reported killed in a railroad accident. Warren shows her a clipping from a newspaper that corrects this report as erroneous. She is stunned for a moment and then rushes to the telephone. Warren intercepts her and she becomes hysterical. He seems to enjoy her misery, and finally makes a demand for money. She gives him all she has, and fearing to lose George Thurston's love, promises to send more in the morning if only he will go. He agrees to leave on these conditions, and Helen, lowering the light, retires to another room. It is night. A burglar enters by the window, and rummages around the room. He sees the door opening and hides behind a screen. Helen enters and turns up the light. At this moment Warren, suspicious that Helen will not keep her word, also returns and renews his demands for an immediate payment. He shows her their marriage certificate. She struggles to obtain it and the screen is upset and the burglar brought to view. Warren draws his revolver, and in a struggle with the burglar it falls to the ground. Helen seizes the weapon and in a flash has covered both Warren and the other man. She bids the burglar strike a match and burn the certificate in Warren's uplifted hand. He does so. She continues to keep them both covered and orders the burglar to leave by the window. He gladly accepts this ready means of escape. Helen then telephones to the police. Two officers are soon at the house, and pointing to the kit left by the real culprit, she hands over Warren as the burglar. At this moment George Thurston enters. Helen explains that she had been disturbed by a burglar and while the police lead Warren off in custody she falls into George's arms.

SELIG.

THE WIDOW OF MILL CREEK FLAT.—To be married or not to be, that is the question—or is there more real happiness in connubial bliss than single blessedness? This remains for you to judge after seeing how Sandy, a miner in a Western placer camp, allows the ship of state to founder on the rocks of domestic unrest.

The widow of Mill Creek Flats maintains a boarding house and among her stalwarts was Sandy Doolin, who has an eye on the charming widow and takes the first opportunity of popping the question and much to his surprise she not only accepts—but takes no chance in his escaping and almost kidnaps poor Sandy. He is led back to the house and she presents him to his fellow sufferers as her fiance.

The widow has visions of a life of sunshine and roses and Sandy is to be her gardener—his first duty was to get in the wood and other exercises practiced around the home—the boarding house is to cease to exist and Sandy's pals are out in the cold for home, while he is relegated to the back yard to peel potatoes—he has the sympathy of all the boys. Casey has an idea and imparts it to Sandy as an avenue for his escape—the widow discovers the clandestine meeting and promptly returns the prodigal to the peaceful flats. Watching his chance, he escaped from the window—he has decided upon deception as the only means of regaining happiness and indites the following touching note to the public:

"Good bye all:

"Married life ain't what I thot it was. I am going to try to cross the river and I can't swim a stroke. If my remainders are ever found don't plant me near Sally; she aint at all peaceful.

"SANDY."

It is delivered to Sally and she is almost on the verge of nervous prostration. The river is being dragged and the future looks gloomier—the boys are all invited back to board—in the meantime Sandy is in hiding. He ventures out and by chance his fair Sally meets him unexpectedly and the chase is on—completing a picture of unique and interesting incidentals.

IN THE WILDERNESS.—Simon Girty, an unsuccessful suitor for the hand of Mary Odel, visits the Indian camp and uses his efforts to bring about an uprising among the Indians as revenge and to further his own ends. In the little cabin of the trapper Daniel assures them there are no fears of the Indian outbreak, again, however, he has his own fears and determines to keep a watchful eye on the fearful redskins.

By accident, the old trapper, who has won the confidence of the Indians, overhears Girty plot the uprising and hastens to give warning. In the meantime the two sisters have left the stockade and gone for a ride in the mountains—Daniel having joined the logging camp is ignorant of the impending danger. Mary and her sister enjoying a delightful ride on their favorite mounts, unmindful that Girty, the unwelcome suitor, has already kindled the flame of revolt and carnage. Girty stations his spies in the riders' path and Mary, who is less fortunate than her younger sister, is taken captive.

Daniel learns of the uprising and enlists the wood men, who prepare for their defense and the recovery of the girl. Warning is sent broadcast and the faithful ones of the cause of humanity—together with their stock, seek refuge in the stockade and prepare to defend themselves against the Indians. Daniel, finding the trail of the scheming Girty, is in hot pursuit when about to be discovered conceals himself in a large tree to which Mary is afterwards tied and left under guard of the Indians. While they sleep Daniel effects a miraculous and perilous escape by swinging from the limbs of the tree and releasing Mary, after which he draws her up into the tree for safety.

The Indians awaking find their prey is gone and rush from the scene enraged because of the girl's escape. Daniel and Mary take this opportunity to seek safety in the stockade. Finding a stray unsaddled horse they mount it and ride for their lives, pursued by Girty and his followers. They reach the stockade in the nick of time and its loyal defenders repulse the desperate Girty and his redskins, completing one of the best Indian pictures ever produced by the master builder of Western picture subjects.

VITAGRAPH.

LOVE, LUCK AND GASOLINE.—A young man and girl; the girl has a father. The young man, "Bob" by name, is in love with the girl, and her father objects to him as a suitor and very much favors another man as a future son-in-law, whom we designate as the villain. The scenes surrounding this state of affairs are at the seashore and a beautiful harbor containing motor boats and yachts that are incidentally and dramatically part of the play.

"Bob" is elected Commodore of the local yacht club, defeating the villain as a candidate for the same office. The villain, who wants the girl, never fails to show his dislike for "Bob," and, furthermore, he is naturally disagreeable, as shown in his refusal to subscribe to the building fund of the local church, entirely snubbing the Rev. Jones, who is the pastor, soliciting donations for the good work among the members of the club, all of whom, and even the skipper of the "Vita," a small speed motor boat, contribute to the purpose and at the same time take considerable pleasure in satisfying Mr. Jones' curiosity in the workings of his craft.

The villain becomes impatient and sore at the aversion "Mollie" displays to his attentions and proposals to her; she refuses him. He tells her father. The old gentleman is very angry, and, to separate her from "Bob," threatens to send her abroad.

"Mollie" sends word to "Bob" of her father's decision and suggests that they be married at once. "Bob" gets his motor boat, "Esmeralda," ready, meets "Mollie," and they make for Newport, where they will be married. The villain sees them going and informs "Mollie's" father, who follows, but they are too late to reach her—she and "Bob" are well on their way and far out to sea.

The villain and the father jump aboard the "Ethel," and they follow the lovers. The "Esmeralda's" machinery goes wrong and the "Ethel" is fast gaining on them. "Bob" rushes to the wireless with which the "Esmeralda" is equipped and tells the operator to wire Rev. Jones to hire the "Vita," instruct the skipper to catch the "Esmeralda" before the "Ethel" reaches them and marry him and "Mollie" at once.

The preacher runs to the dock, tells the skipper, and they get in the little speed boat and are off like a flash, cutting the waves like a knife, throwing the spray in showers of foam. Reaching the "Esmeralda" in less time than it takes to tell it, "Mollie" and "Bob" are taken into the "Vita" and the race is resumed. Rev. Jones performs the ceremony while the boat is ploughing and skimming through the water, and the two lovers are married; the father is defeated and the villain vanquished.

A WOMAN'S LOVE.—A young Italian artist, in love with and loved by a sweet country girl, is "discovered" by a gentleman, visiting the home of the young people, to be a genius of great ability and future. He induces the young fellow to go to the city with him to take up the study of art and make a name for himself.

The young fellow goes and becomes a great painter, courted and feted by a large following of admirers. He forgets his country sweetheart, although she keeps a constant watch for his letters and anxiously awaits news of his success or whereabouts.

After a year or more news eventually reaches the poor girl through a newspaper, and then she learns that he has become blind and must lay aside his paint and palette forever. In his blindness he is deserted by his so-called friends and admirers and becomes very poor, but there is one who still loves him and goes to him in his hour of need. The sweetheart of his younger days comes to the city and does not give up her search for him until she finds him, comforts him and takes him back to her home.

A woman's love is unmeasurable and is generally staunchest when a man is weakest; it gives all and never speculates on recompense; her love is its own reward.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 5.

Biograph—A Child's Stratagem (Dr.) 998
Lubin—On the Mexican Border (Dr.) .....
Pathe—The Clever Domestic (Com.) 485
Pathe—The Mexican Tumblers 476
Selig—The Widow of Mill Creek Flat (Dr.) ..1000

Tuesday, December 6.

Edison—The Winning of Miss Langdon (Dr.) ..995
Essanay—Love's Awakening (Dr.) 1000
Gaumont—A Man of Honor (Dr.) 834
Gaumont—Professor's Hat (Com.) 171

Wednesday, December 7.

Edison—The Life of a Salmon (Ind.) 440
Edison—Amateur Night (Com.) 550
Kalem—Rachel (Dr.) 1000
Pathe—An Animated Armchair (Com.) 650
Pathe—Cocoanut Plantation (Sc.) 348
Urban—Death of Admiral Coligny (Dr.) 992

Thursday, December 8.

Biograph—Turning the Tables 416
Biograph—Happy Jack, a Hero (Com.) 576
Lubin—Reggie's Engagement (Dr.) .....
Melies—What Great Bear Learned (Dr.) .....
Selig—In the Wilderness (Dr.) 1000

Friday, December 9.

Edison—The Captain's Bride (Dr.) 1000
Pathe—Saved in the Nick of Time (Dr.) 800
Pathe—Soap in His Eyes (Com.) 184
Kalem—The Rescue of Molly Finney (Dr.) 1007
Vitagraph—He Who Laughs Last (Com.) 927

Saturday, December 10.

Essanay—A Cowboy's Vindication (Dr.) 950
Gaumont—The Revolt (Dr.) 942
Pathe—Her First Husband's Return (Dr.) 990
Vitagraph—The Color Sergeant's Horse (Dr.)...978

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Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.).....563
Nov. 24—Not So Bad as It Seemed (Com.).....432
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997
Dec. 5—A Child's Stratagem (Dr.).....998
Dec. 8—Turning the Tables 416
Dec. 8—Happy Jack, a Hero (Com.) 576

EDISON.

Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic) 450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975
Dec. 2—The Cowpuncher's Glove (Dr.) 1000
Dec. 6—The Winning of Miss Langdon (Dr.)...995
Dec. 7—The Life of a Salmon (Ind.) 440
Dec. 7—Amateur Night (Com.) 550
Dec. 9—The Captain's Bride (Dr.) 1000

ESSANAY FILM CO.

Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.) 428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.) .....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch Wedding.....
Dec. 3—Present (Com.) .....
Dec. 3—"Circle C" Ranch's Wedding Present (Com.) 1000
Dec. 6—Love's Awakening (Dr.) 1000
Dec. 10—A Cowboy's Vindication (Dr.) 950

KALEM CO.

Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1009
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.) 1000
Dec. 9—The Rescue of Molly Finney (Dr.)..1007

LUBIN.

Oct. 26—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....980
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.).
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Spoony Sam (Com.) .....

GAUMONT.

G. Kleine.

Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Faithful Unto Death (Dr.) 693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 309
Nov. 15—Both Were Stung (Com.) 696
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Nov. 26—Samson's Betrayal (Dr.).....519
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Dec. 13—Closed Gate (Dr.) 676

URBAN-ECLIPSE.

G. Kleine.

Oct. 5—City of a Hundred Mosques, Brousa, Asia Minor (Sc.) 206
Oct. 12—Foiled by a Cigarette (Dr.).....991
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Dec. 5—On the Mexican Border (Dr.) .....
Dec. 8—Reggie's Engagement (Dr.) .....

G. MELIES.

Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....980
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....
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Dec. 8—What Great Bear Learned (Dr.) .....
Dec. 15—Old Norris' Gal (Dr.) .....

PATHE.

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Dec. 9—Soap in His Eyes (Com.) 184
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SELIG.

Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bachelor (Com.) .....
Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Four Flush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Dull Razor (Com.) .....
Nov. 24—The Merry Wives of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.).....1000
Dec. 1—The Stepmother (Dr.).....1000
Dec. 5—The Widow of Mill Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000
Dec. 12—A Tale of the Sea (Dr.) 1000

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Nov. 18—A Modern Courtship (Com.) .....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.) .....
Nov. 22—Suspicion (Dr.) .....
Nov. 25—A Four-Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.) 951
Dec. 3—The Poacher's Wife (Dr.) 1001
Dec. 6—A Tin-Type Romance (Com.) 996
Dec. 9—He Who Laughs Last (Com.).....927
Dec. 10—The Color Sergeant's Horse (Dr.) ...978

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AMERICAN.

THE REGENERATION.—A young couple in a country town were piecing out an existence. The husband was upright and honorable. The town respected him for his manly virtues. The wife was pretty and dissatisfied. Unable longer to bear the limitations of town life, the wife deserted with a rich lover. The young husband, distracted by the wife's desertion, lost his grip and gradually sank through the stages of degeneracy until he was driven from the town, a thing despised.

In desperation, and in a half-drunken frenzy, the degenerate decided upon suicide as apparently the easiest way out of his difficulties. He is seen on the edge of a desolate pier extending into the sea and swept by the gigantic waves of a storm that is rending heaven and earth, apparently as an expostulation against this unwonted sacrifice of human life. The wild and terrible appearance of his surroundings does not deter him from his desperate purpose, and with a wild shriek he launches himself into the grasping sea.

On the far-off tower of a life-saving station the ever watchful eye of one of our lifeguards notices with consternation the action of the young husband. He immediately raises an alarm and with his comrades launches the life-boat. They struggle manfully towards the place where the would-be suicide has disappeared and eventually reaching his side, manage to rescue him from a watery grave. The unlucky and weak-minded young fellow then wanders away from the town where he has seen so much happiness.

Grovelling along the country roads, begging his food from the farmers, he came upon the vineyard home of a girl and her mother. The women were in a despondent state, because of the dissolute condition of their vines. Poverty was haunting them and they were powerless to avert it. The degenerate found a great solace in the presence of the girl and offered his services in the vineyard for his board. He was taken in and the regeneration of the vines and the man began.

A year passed and the vineyard prospered under the hand of the man and the girl. The crop was heavy, and love and happiness were in the vineyard home. The man, forgetting his past in the joy of his present, declared his love for the girl, and she gave herself to him in the purest of love.

At this point fate accidentally brought the unfaithful wife and her lover upon the scene. She was unhappy in her sinful life, and endeavored to rush into her husband's arms, but he repulsed her. The jealous wife attempted to abuse the little vineyard girl, and the husband drove her and her lover from the scene. The awakening to his strained position and the idea of his unworthiness in the life of the little girl crushed his spirit, and he bowed in anguish before the contemplation of another love lost. The soothing touch of the little girl revived him, and in the depths of her innocent eyes he found the consolation he needed. Her sweetness and purity through the agency of love had regenerated the vines and the man.

GREAT NORTHERN.

THE POACHER.—An inveterate poacher and his sons are engaged in their unlawful occupation when a gamekeeper interferes. By shooting one of the young men in the leg, he succeeds in capturing him, and takes him to his house. Here the young fellow is looked after kindly enough, and he falls in love with the gamekeeper's daughter. One evening his father and brother enter the gamekeeper's cottage and rescue the prisoner, who, however, realizes that if he is to win the object of his affections, he must give up his old pursuits. He goes to the gamekeeper and tells him of his intentions, and the older man finds him work. One day the young lover observes his father and brother shooting a deer. To save them from imprisonment, he hides the quarry, but is discovered by the gamekeeper. Desirous of saving his father, the young man says he shot the deer, but the old man will not accept his son's well-intentioned explanation, and admits that he is the culprit. On his also resolving to give up poaching, the gamekeeper forgives the father and approves of the son's addresses to his daughter.

POWERS PICTURE PLAYS.

WHEN THE WORLD SLEEPS. James Madison has lost heavily in the stock market. His friend Wesley visits him and leaves in his care a wallet containing five thousand dollars. The wallet is placed in Madison's safe, and in the morning Madison hands the wallet to Wesley but the money is gone. Wesley charges Madison with having stolen his money. A detective is called in, and humorous situations arise from his suspicions of everybody in the household. The mystery is solved when the three men lying in wait see Madison's wife enter in her nightrobe, open the safe and place the missing money inside. Then they realize that Mrs. Madison is a somnambulist and has taken and replaced the money in her sleep. Your audiences will sit up and take notice during every minute of this film.

THE MEDICINE MAN. Sam Lane is a Western medicine faker. Some Indians chase him, capture his wagon and proceed to drink the contents of his medicine bottles. The antics of these Indians after the medicine has taken effect are too funny for words. Sam is rescued by Bill Smith, who takes him to the home of his sweetheart, "Kit" Thomas. Sam's smooth manners make a hit with "Kit," who throws poor Bill over. "Old Man" Thomas catches Sam kissing "Kit," and at the point of a pistol makes him promise to marry the girl as soon as he brings the sheriff. Sam explains that he is already a married man and persuades "Kit" to accept Bill. When the old man arrives with the sheriff he is surprised to find the girl in the arms of Bill.

THE REHEARSAL.—Mrs. Van Allen, a society amateur actress, engages Robert Harlowe to "coach" her in private rehearsal for an amateur performance. She is fascinated by the actor, who is equally smitten with her charms. Harlowe's wife learns of her husband's infatuation and follows him to the society woman's home, where she finds the pair in a love scene not in the play book. In a powerful dramatic scene the actor's wife denounces the woman, whose husband enters in the midst of the scene and demands to know what it all means. With great magnanimity the actor's wife says: "We were only rehearsing a scene," and all ends happily for both couples.

THANHOUSER.

RIP VAN WINKLE.—Rip Van Winkle, although a loving father to his little girl Meenie, and a hale-fellow-well-met with all his fellow townsmen, is being constantly scolded by his wife for leading an idle and profitless existence. Rip is also fond of the bottle, and spends the greater part of his time and money at the village tavern.

Catching him entering the house late one night after a day's carouse, his wife Gretchen becomes thoroughly angry with him and drives him from the house. In the face of a terrible storm and with only his dog Schneider and his faithful rifle to protect him, Rip wanders toward the mountains.

Here he comes across a band of Gnomes who are supposed to be the spirits of Heinrich Hudson and his merry men who disappeared near the Catskill Mountains, hundreds of years before, and had never been heard of since. The Gnomes give Rip some magic schnapps to drink, and under its influence he goes to sleep for twenty years.

When he wakes, he is an old man and in ragged clothes, his dog is dead, and his rifle has rusted away. He makes his way as best he can back to the village, and his old home. But there on one knows him. He finds his wife married to another man, his daughter grown to womanhood, and most of his old friends dead and gone.

Rip, however, finally manages to prove his identity, and also to lay claim to his property, which has greatly increased in value during his sleep, and which he is just in time to save from being unlawfully confiscated by his old time enemy. Happily reunited to his family, Rip looks forward to his declining years with a spirit born of peace and solace.

THE GIRLS HE LEFT BEHIND HIM.—Jack Redfern is a young bachelor who has finally succumbed to the charms of the other sex and arranged for a dive into matrimony. At this momentous stage of his life he receives the following note in feminine handwriting:

> Dear Jack: Ever so glad to hear of your approaching marriage. It's the best thing you ever did in your life. I know. I've tried it twice. An Old Sweetheart of Yours.

Gazing into the fire, Jack dreamily contemplates the letter and tries to think which "old sweetheart" it could be.

Could it be Betty, his schoolgirl sweetheart? He conjures up a vision of her as she looked in the old days, walking slowly down the country road swinging her books on their strap. She is startled to see a fight going on further down the road. She runs to the scene of the combat and finds that the participants are Jack and another schoolboy. Betty rushes between them and stops the fight. Jack explains to her that the other fellow says she loves him best. Betty makes the boys shake hands, and then kisses Jack. The other boy goes off feeling blue. Betty and Jack and then seen holding hands and Jack carrying Betty's books.

The vision fades and next he dreams of Kate, his football mascot. Could she have written that startling note? He sees a corner of the grandstand at a football game, with Kate in the front row vigorously waving a college flag. Jack, a player in the game, hurts his wrist, to Kate's great grief. Heroic Kate bandages his wrist with her lace handkerchief.

Could Tootsie of the Gayety have been the writer? As Kate's vision fades, a picture of Tootsie comes before him as he saw her on the stage. He sees himself throwing her a huge bunch of violets which she fervently kisses, while he looks supremely happy.

Then a vision of Elizabeth, his fair co-ed, arises. Elizabeth and he, both in cap and gown, walk slowly along the college campus, reading from the same book. As they cross a road, an auto containing a party of visitors comes swiftly upon them, and so engrossed are they in their book that they do not see their danger until too late. Elizabeth, who is nearest the auto, is knocked down, despite Jack's efforts to save her. Jack and the autoists revive her; opening her eyes, she smiles up into Jack's face and assures him that she's all right. He assists her to her feet and gently leads her to the auto.

Then in turn he calls up visions of Clara, the Summer girl, as he suddenly left her when her father chased him off the premises; of Jeannette, the fascinating young widow who tricked him; of Helen, whom he could have married had he not met Mary, the sweetest sweetheart of them all, whom he awakes to wed! His final vision is at the wedding, where, as the ceremony is being performed, he sees the group of old sweethearts waving good luck to him.

THE IRON-CLAD LOVER.—Dick makes love to Bessie while Tom plays a game of chess with her father. Tom, naturally nervous, plays such a poor game that he and the old man quarrel and Tom is ordered from the house.

Next day is Bessie's birthday. Tom brings a bouquet and a box of candy. But he is turned away from the house and has the gifts thrown at his head by Bessie's father.

Dick arrives and is welcomed. Tom, in desperation, buys a suit of armor, puts it on and has himself delivered to the house as a present to Bessie. Dick finds out that Tom is inside the armor and makes life miserable for him, blowing cigar smoke through the visor and making love to Bessie. Tom, unable to stand this, tries to announce himself, but only succeeds in tumbling over and breaking a valuable vase. Bessie's pa has the "armor" thrown out.

Dick's conscience makes him tell Bessie that Tom was in the armor and they start to the rescue. They are horrified to learn that the old man has sold the armor to a junk dealer; and Dick and Bessie have an exciting chase before the junkman is rounded up, when it takes the combined efforts of a policeman, locksmith and plumber to release Tom from his iron suit.

LUX.

THE POOR STUDENT.—John Shay, the son of a widow in very moderate circumstances, decides to go to college and work his way through. Arriving in the college town, he is directed to a boarding house, but when he enters and learns from the landlady her rates, which are quite high, he explains to her his scarcity of money and starts to go away. She, however, liking his manners and appearance, proposes that he remain and act as waiter for her at meal time, in exchange for his board and lodging, and he, not being proud, accepts.

The college is a co-educational institution and at the boarding house are a number of young lady students. Among this number are Hazel Jones and Isabelle Smith, the latter, a very popular girl, but one possessing a very haughty disposition.

John imagines himself in love with Isabelle, and in order to give vent to his feelings, purchases for her out of his slim savings a bunch of violets. This he fondly lays at her place at the table. When meal time arrives and all gather at the table, Isabelle discovers the violets and, very greatly pleased, inquires of the various boys if they know who left them for her. One of the young men happened to see John place the violets at her plate and informs her of that fact. This so incenses her that she leaps to her feet, and throwing the flowers angrily to the floor, proudly leaves the room, giving John a contemptuous look as she passes him.

Hazel, who has closely observed the affair, feeling a deep sympathy for John, rises and picking up the violets asks his permission to keep them. This, of course, he gratefully grants her. He then, realizing the vast difference in the character of the two girls, lets his heart go out to the one who showed him such delicately expressed sympathy.

He also realizes most fully the humiliating position he occupies at the school and decides to go away and seek his fortune elsewhere. Expressing this determination to his best man friend in the college, the friend decides to join forces with him and the two leave for the mining fields.

After great discouragement, they finally strike a rich placer, and selling it advantageously, they return once more to the haunts of men. John, now being a rich man, at once seeks out the little girl who proved a true friend. He arrives at the college in his automobile, and going to the front of the boarding house, gets out. Hazel and Isabelle happen to be sitting together on the front steps, going over their lessons. They both see John, but as he advances Hazel shrinks back, but Isabelle runs forward to greet him, having observed the style in which he has arrived. Going politely past Isabelle's outstretched hand, which he coolly ignores, he goes up to Hazel and takes timid little hand in both of his. Of course Hazel loves him—how could she help it? And how proud John's mother is of his little "co-ed" wife.

A CLEVER RUSE.—Miles Darragh and Matthew Daly are two old cronies who have reached that stage of life where, having plenty of money, they decide to take things easy and enjoy themselves. Darragh has a daughter named Maud and Daly has a son called King. King and Maud are engaged to be married, much to the joy of the who see in the union of the two families the culmination of their fondest dreams.

One day, while the two old gentlemen are peacefully playing cards in the Darragh library, King and Maud have a violent lovers' quarrel in the drawing room, over King's refusal to give up cig-

arettes. The quarrel finally reaches such proportions as to attract the attention of the two fathers, who stop playing and rush to the door of the room just in time to see King leaving the house "forever."

The two old friends, fearing the end of all their dreams, hold a brief conference and decide upon a ruse to draw the young lovers together again. Hastily drinking a glass of wine apiece, they pretend they have been poisoned and soon arouse the house by their pitiful cries and groans. Maud frightened out of her fit of anger by the noise rushes into the room, and learning the cause of the trouble, becomes terribly alarmed and dashes for the telephone for aid, and to whom should she call in her hour of need but to her faithful King? Learning the dreadful news, he runs for a doctor.

In the meantime, the old gentlemen have enjoyed listening to Maud's end of the telephone conversation, but when she returns to the library with a maid, the old schemers are again writhing about in apparently mortal agony. Taken to a bedroom by the two girls, they fall helplessly on the bed and continue to call madly for help. King soon arrives with a physician, who is escorted to the bedside of the sufferers and after a brief glance at the old men he orders the young couple from the room and begins his examination.

Being soon convinced that his patients are merely "faking," he proceeds to frighten the truth from them by a liberal display of deadly looking surgical instruments. His artifice proves entirely successful, for they immediately leap from the bed and confess their duplicity and the cause of it, but, nothing daunted, secure his assistance by presenting him with a liberal fee.

The doctor then visits the young folks, whom he finds clinging lovingly and sorrowfully to each other, their recent quarrel completely forgotten. Telling them that they may have one last look at their fathers before the end comes, the two follow him, and entering the room, gather sadly about the seeming deathbed. The two old reprobates then ask the children to promise they will never quarrel again. As the young people fondly embrace and solemnly promise to love and cherish each other as long as life shall last, the old gentlemen leap from their bed of suffering and boisterously disclose their clever ruse.

FAITHFUL MAX.—A post-rider of the old Colonial days owns a large, handsome dog, called "Max," that accompanies him upon all of his trips, running alongside of his horse and acting as his bodyguard.

One day the post-rider is given some valuable jewelry by a wealthy country gentleman, with instructions to deliver it most carefully at the other end of his route. On the way, as was his custom, the post-rider stops to refresh his horse and eat his noon meal, which he shares with his dog. Feeling sleepy, he decides to indulge himself to the extent of a brief nap, and lying down, endeavors to stretch out and feel comfortable. But his post-bag, which he wears slung across his shoulders, annoys him and he takes it off, and laying it beside him, orders Max to watch it. He oversleeps, but Max soon realizes this fact and proceeds to waken him. Starting up in great haste, he mounts his horse and rapidly rides away, forgetting his post-bag entirely. Max does not forget it, however, but runs swiftly after him, and circling about him, springs at his horse's head, barking and growling in his endeavors to get him to return. The dog's actions finally become so extravagant that his master regretfully decides that he has gone mad, and pulling his pistol from his belt, shoots him and rides away to make up the time lost through his delay.

Poor, faithful Max, wounded and dying, rises weakly and crawling painfully back to their recent bivouac, lies down beside the treasure he had been told to guard, and here he is later discovered by his deeply sorrowing master, who has been made aware of the loss of his post-bag and returns to recover it.

YANKEE.

A FIGHT FOR MILLIONS. The estate of James Van Sant declared to be worth upwards of seven millions. When his will was read it was found he appointed his nephew, Herbert, executor, giving him power to settle the estate and divide his wealth according to the stipulations contained therein. To his wife, one half of his fortune was to set aside for her own use and to his only son the remaining half. Upon the death of the latter, his portion would become the property of Herbert, the boy's cousin.

There was a vast difference in the make-up and temperament of the two cousins. Herbert was shrewd, crafty and scheming. Secretly he participated in nightly orgies with denizens of the underworld and developed a fondness for wine and women.

Harry was the soul of honor, clean-cut and a lover of home, but sadly lacking in business experience as his time had been spent in college and among his mother's social set.

Therefore, it was but natural Herbert should covet Harry's good fortune and curse his own condition.

Men of his type rarely consider the means necessary to the acquirement of a fortune, nor did Herbert hesitate when he found he could become suddenly wealthy by simply removing from earth a single individual.

He knew of a man, Luigi Lombardo, who would readily undertake such a task for money, so he called on the Italian and opened negotiations.

Luigi was the unconvicted head of the Camorists in America and was surrounded by the scum of Sicily, Calabria and Naples, whom he controlled absolutely. He would stop at nothing to make money.

The bargain made, Herbert arranged to have Luigi receive Harry when he arrived at a given point, lured there by a false message which he would send.

Harry was at home with his mother when the message arrived and he hurriedly left the house to aid, as he thought, a friend in need. Luigi's men were lurking in the shadow and suddenly pounced upon him as he approached and carried off, bound and gagged, to the lair of the gang. Then Luigi was struck with an idea. Why kill this man for a paltry few thousand when he could be kept alive, a prisoner, and used to blackmail the man who wanted him out of the way. So when Herbert appeared the Italian told him it would be far better to tie the prisoner in a sack, attached to heavy weights and consign him to the river than to attempt to dispose of his body in any other way, to which the cousin assented. He was told to meet the Italians at an abandoned dock, at twelve o'clock that night and there he would see the job done to his entire satisfaction.

When Herbert saw the huge bag and its contents dropped with a splash in the river, he turned away with a smile of exultation, satisfied with the night's work.

Meanwhile, Harry had been taken to the ruins of an old mill where a hiding place, under the ground, had been previously arranged by Luigi and there he was left under guard.

After a lapse of time, Harry is mourned as dead and the scheming cousin goes to the family lawyer to arrange with him the further execution of the will. The attorney becomes suspicious at his eagerness and decides to employ a detective to try and find his old client's son. The famous Petrosio, the

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Italian Sherlock Holmes, is engaged and quietly he begins the work of investigation.

While collecting evidence on another case, Petrosino happens to visit the Italian quarter and there overhears a drunken Sicilian speak of a prisoner in the old ruins. He follows the fellow and discovers him to be one of Lugi Lombardo's toods. Subsequently, Petrosio reaches the old ruins where Harry is incarcerated and succeeds in releasing him at the risk of his life, and, with the aid of a squad of police also arrests Lugi and his band of cut-throats.

By means of the harrowing, nerve-racking torture of the "Third Degree" a confession is forced from the weaker of the gang which is used later on to convict Lugi and send him up the river for a long term.

Petrosio does not allow Harry to return home as yet but keeps him in seclusion until the night of a reception which Herbert gives to his freinds in the Van Sant mansion, in spite of the widow's protest. There he declares himself the rightful heir to Harry's share of the Van Sant millions and just as his friends are about to drink his health the family attorney introduces Petrosio who tells the villain he will bring to him a man to whom he dare not repeat the declaration he has just made. Herbert's face blanches but his nerve does not forsake him until Harry is brought in and he realizes his danger. His attempt to escape is frustrated by Petrosio who turns him over to the proper authorities.

Mother and son are again united and joy reigns in the Van Sant household where a few hours before only gloom and dispair existed for her.

WESTERN JUSTICE.—Excitement ran rampant around the Willouby's ranch house. Mrs. Willouby had just rushed up to the dozen or more cowboys and told them she could not find her little daughter, Hazel, and that she feared she had been stolen by the Indians. Naturally, the boys got busy because everyone loved "The Kid." A searching party was hurriedly organized and the surrounding country scoured but without success.

Meanwhile, little Hazel, clasping tightly her rag doll, had wandered away, just out of sight of the ranch house, when suddenly an Indian on horseback dashed by and snatched up the child, rushing madly on without slackening speed.

Soon they arrived at an Indian camp in the foothills and Hazel was roughly thrust inside a teepee where she cried herself to sleep.

Dancing Water, beautiful daughter of the old chief, determined she would rescue the pale face child and endeavor to take her back to her parents. That night, after all the braves and squaws had gone to sleep and the camp was bathed in moonlight, Dancing Water noiselessly drew aside the canvas walls of Hazel's prison and crept inside where she found the child slumbering peacefully, her doll clasped tightly to her breast. Shaking her gently the Indian girl succeeded in awakening Hazel without being overheard by the guard outside and then quietly led the child outside and away while the camp slept on. They ran until Dancing Water realized her little companion could not keep up the pace longer then she bravely carried her until she, too, became exhausted and they stopped to rest. But one of the Indians from the camp was on their trail and soon overtook them. Dodging from tree to tree he was almost upon them when a trapper appeared from another direction, followed by a number of cowboys from the ranch, who were still searching for Hazel, when the redskin decided to retreat.

Meanwhile, the happy Mother Willouby was alternately laughing and crying over the child in her arms. When the excitement had abated sufficiently for intelligent conversation, little Hazel was asked to tell the story of her capture. Soon the assembled group awoke to a realization of the great wrong they had done Dancing Water as the child told how she had rescued and protected her and was about to bring her home.

Mounting their horses, the cowboys dashed off for the Indian camp hoping to reach there in time to prevent the torture they knew too well would be inflicted on the squaw who had thwarted their plan of revenge on the whites.

They arrived just in time, for Dancing Water, who had been brought in by the Indian who had trailed her, had been sentenced to death by fire and a swarthy redskin was just about to apply the torch. After a sharp and decisive battle the girl was rescued and taken back to the ranch house where she was given a home by the Willoubys.

ATLAS.

BROTHERS.—The last wish of a dying mother to her fatherless boys, both of tender years, was that they always treasure her memory and try to live as she had taught them, to be honest, truthful and manly. She bade them take a photo of herself, the only one she had ever owned, and cut it in two, each of the boys to retain one half. Then she passed away and the boys began their struggle with the world, friendless and alone.

Years come and go until we take up the thread of the story again. Here we have a picture of plenty and prosperity on one side, enjoyed by the younger brother who forged ahead and made for himself a fortune and fame, and the dregs of degradation, the depths of sin on the other, in which the elder brother played a prominent part.

In a low gambling den, reeking with vice and filth, a game was in progress. In stalked a roughly dressed, drink besoddened wreck of humanity and staked his last dollar on a card, and lost. Then, from an inner pocket he drew a gold watch and chain and presented it for a loan. Through the door at his back stepped a policeman accompanied by a man who identified the man at the table as the one who stole his watch. Well, he was caught with the goods—and sent up for a year, which was reduced three months by good behavior, and he was released to again prey on society. And this was the elder brother.

The younger brother had just closed a successful business deal, netting him many thousands and he was returning from the office in a happy mood. Passing a beggar on the corner he stopped long enough to take a ten-dollar note from a well-filled wallet and dropped it in the outstretched hand and then hurried home to a warm fire and the loving wife and child who awaited him.

The beggar looked in amazement at the crisp, new greenback in his hand. Surely, a man who carelessly gives away large sums to beggars on the street must be very wealthy, he thought. Why should he have plenty and another suffer poverty, was the trend of his thoughts. So the beggar followed the other man and learned where he lived. That night, the younger brother's butler came into the library where he sat, after the family retired, and excitedly told him there was a burglar in the house. Cautioning him to remain silent, the man of the house secured his revolver and secreted himself behind a screen to await developments. Soon the folding, glass doors were pried open from without and a man stepped in to face a drawn revolver and hear the command: "Hands up!"

While they were waiting for the police to come, the burglar sat by a center table cursing his fate. Suddenly his eyes rested on a half-picture leaning against the reading lamp. Reaching in his pocket he brought to light a piece of dirty newspaper wrapped around some object within. Unwrapping it carefully he produced something which he held beside the half-picture on the table and then burst into tears. Two brothers had met again.

Outside the police were coming. It was but the work of a moment to send the butler for a lounging robe and to place the burglar in a comfortable chair with a lighted cigar in his mouth. When the police came they were told the burglar had escaped.

Anyway, the bad brother changed his ways and the good brother placed him on his feet. On the first anniversary of his marriage the bad brother, now good, held a little reception but he refused to join in the toast drank to his health.

ECLAIR.

THE BOWLING CRAZE. Jack becomes extremely interested in a game of bowling, and after watching for a considerable length of time, feels a strong desire to participate in the game creeping over him. He begs to be allowed to join the contest, but he is so wonderfully awkward, and makes such fearful blunders that they speedily turn him out. However, our valiant friend is not discouraged, and he immediately sets to work to train himself. Before very long he becomes a first-class bowler the craze has seized him, and has accomplished its work. The proud Jack then presents himself once more to the players who so mercilessly threw him out of their game a short time before, and astonishes them by beating them all to smithereines! Thus Jack becomes a victim of the bowling craze, and won for himself the illustrious title of "Napoleon of the Bowling Alley!"

OUR DEAR UNCLE FROM AMERICA. Uncle Durand from Cincinnati, an eccentric old fellow, is expected by his nephews. As they are called away from home very unexpectedly, they instruct their servant, Baptist, to look after the comfort of their uncle in every possible way until they return, in case he should arrive in the meantime. Shortly after the young men have departed there is a ring at the bell: Baptist immediately concludes that it must be Uncle Durand, and hastens to the door. There he finds a very delapidated looking tramp—"Ah, yes," muses the anxious Baptist; "this must be he, for they told me he was a queer old fellow!" Accordingly, the old servant ushers the Beggar in and shows him every attention. The nephews return, and notwithstanding their surprise at the unusual attire of their millionaire uncle, they put it down to his eccentricity, and treat the imposter with all kindness and consideration, and make all as pleasant as possible.

In the midst of the merry-making, however, the real Uncle Durand makes his appearance, and is astonished to find another receiving his honors. At first he becomes furious, and gives chase to the now frightened tramp. In the end, however, as old Uncle is at heart one of the kindest and noblest of men, he forgives the imposter, and sends him away with a present of such goodly proportions that the tramp can scarcely believe his eyes! And then, when all the complications have been explained, Uncle and nephews settle down to a real jollification.

LUX FILMS.

WHAT WILL IT BE?—Little Jim is miraculously born, and even in his early days walking is considered out of date, and Jim is provided with a tiny cycle. At school our hero is undoubtedly the worst boy, and his pranks are at once the despair of his teacher and the delight of his school mates. When he arrives at man's estate, Jim becomes a soldier, where his hustling propensities are not appreciated. He tries the more prosaic occupation of a house decorator, and in double-quick time the walls of a house were repapered, furniture moved in, and a cozy home provided. Jim at last falls in love, and discarding the old-fashioned, if more romantic methods, proposes by telephone. He is accepted, the happy day arrives, and Jim, with breathless haste, is married. Naturally enough the family are even more precocious than himself, and Jim looks on at their peculiar antics with a benignant smile. Age comes rapidly, and we see Jim developing beard and whiskers at seventy, while at the age of 100 his hirsute appendage becomes quite patriarchal. Finally we see him carried out of the house, and keeping up his reputation as a hustler to the last, Jim departs in an aeroplane.

CHAMPION.

THE SHERIFF AND THE DETECTIVE.—A continuous series of robberies were baffling the population and the sheriff of Elk Lick, in that they were perpetrated by a bold masked bandit upon travelers on every highway.

Coincident with this situation, the arrival into town of Howard Beechwood is viewed with suspicion by the sheriff and with ill favor by the townfolk. Sheriff Smith and Beechwood are antagonistic from the start and the constant sleuthing of the former is regarded as discreditable and accusing to Beechwood, the Easterner.

Incidentally the lone sympathizer with the Easterner is the sheriff's daughter, and her interest becomes so apparent as to cause uneasiness to Arthur Simpson, a young ranchman, who will not brook interference from an outsider. Determined to nip the probable attachment in the bud, he proposes to her and is surprised at her refusal, even when his suit is favorably countenanced by her father, the sheriff. Simpson angrily denounces the Easterner as being the masked outlaw, and his sentiments are upheld by the sheriff, but the girl is adamant and in turn shows him the door.

After interviewing the banker, the sheriff engages the services of his daughter as an aide in the capture of the alleged bandit. Beechwood, with the instructions to casually acquaint the Easterner of the fact that money is to be sent from the bank in a buckboard accompanied by one man instead of the usual escort. At the deliverance of this remark, she notes with failing heart the sudden pallor depicted on his face.

The next morning the buckboard leaves the bank whereupon Beechwood stealthily usurps the driver's place, and escorted by two deputies—for he is a secret detective with orders to bring the desperado to justice—drives furiously off.

At the same instant the sheriff, heading a posse is lying in wait for the suspected bandit, who suddenly appears at the approach of the buckboard and fires a halting shot. He misses his mark and is himself caught by the return fire of the detective.

Meanwhile, Ruth regretting her share in the entrapment, is riding toward the buckboard with the object of warning young Beechwood, and is just in time to see the Easterner shoot the bandit. Realizing that their suspicions were unfounded she hastens to uncover the masked bandit, only to be stopped by the detective who believes that it is no other than her own father—the sheriff.

But the sheriff and posse, having heard the exchange of shots hurriedly arrive, and the situation being cleared, both men make up with a hearty handshake.

But who is the masked robber? With one accord they approach the prone figure in the roadway and turning him over, tear the mask from his fetaures and discover—Arthur Simpson.

The next day she found herself locked in. However, her coronet braid on the bureau gave the girl an idea. With her clothes she quickly made a dummy for the bed, arranged the hair to peep from under the coverlet and got behind the door—then, as her father entered carrying her breakfast, she slipped out, ran through the cellar and made for the hollow tree, where she found Lee awaiting her. Laura would not consent to be married at once, but agreed to write her father a note declaring she would commit suicide. Lee, note in hand, hurried off to the house.

Here he found Nathan and Roger discussing the young woman's disappearance. Breathlessly they ran to the tree and cut the rope already fastened around her neck; then, while Roger hastened away for water to revive the fainting girl, Lee pierced his heart with a pasteboard knife. But his shout of laughter, as Laura innocently turned the bucket of water over his rival, opened the old man's eyes, and in a twinkling he was chasing the merry rascal.

Nothing daunted, however, Lee set about engaging the toughest looking men in the vicinity to waylay Laura, her father and Roger as they started for prayer-meeting. In the midst of the disturbance, Lee, the conquering hero, would rush up, knock each ruffian down (for which they were to get an extra fee), and receive the old man's congratulations with his consent and blessing to their marriage.

This scheme worked better than even Lee had planned for just as the father was humbly offering his apology and blessing the happy couple,

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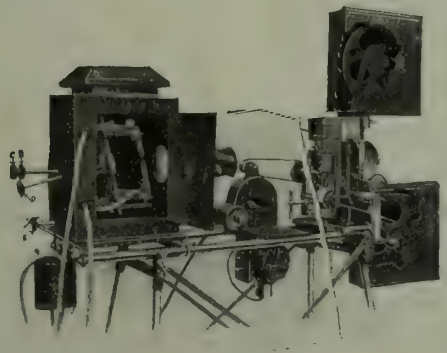

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AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET :: :: NEW YORK

Bill Allen's dog took a hand, sending Roger up a tree, where he was forced to remain until Bill came home several hours later.

SOLAX COMPANY.

LADY BETTY'S STRATAGEM. This story opens with a minuet in progress in one of the old Colonial mansions. Gallant gentlemen and fair maids dance to the slow musical strains with enjoyment and grace.

Lady Bettie, a bright and charming maiden with a will of her own and courage to do and dare, is beset by two suitors—gentlemen of equal rank and eligibility. My lady flirts with both, but seems unable to make up her mind as to whom she shall finally choose.

The morning after the dance, Lady Bettie is in her boudoir. Their little niece comes running in, bringing with her a gypsy, whom she has encountered while at play. The two girls eagerly offer their hands to the gypsy to learn what the future has in store for them. Lady Constance is well pleased with what she hears. Lady Bettie is told that one of her two lovers seeks her gold alone. Angrily dismissing the gypsy, Bettie broods over what she regards as a slight to her charms, and finally conceives the idea of disguising herself as a man and find out for herself. Her sister tries to dissuade her, but in vain? The self-willed young lady, disguised as a Continental officer, starts out on her mad escapade.

Boldly entering the tavern of the Blue Hen, where the nobles were wont to assemble, she quickly finds herself in a whirlwind of action which takes her through a succession of astonishingly amusing adventures, culminating in her discovery that one of her lovers is a villain. In angry resentment of a remark made by him, reflecting upon herself, Lady Bettie slaps his face and finds herself involved in a duel.

The result of the encounter, how Lady Bettie is extricated from the perilous position in which she finds herself—how true love finally triumphs—how villany is overcome—is charmingly set forth by a succession of charmingly interesting comedy

NESTOR.

THE CONQUERING HERO.—Why his daughter, Laura, should so stubbornly prefer Lee Howard to wealthy Roger Elkins, Nathan Bradford was totally at a loss to understand. He had forbidden Lee the house and threatened to disinherit his daughter, yet he feared they might elope at any moment.

This, however, Roger Elkins volunteered to prevent by appointing himself body-guard to the young lady whenever she left the house. Indeed it was in this manner that he found their improvised post office in the hollow of a tree, and, from their letters, discovered that the elopement they had feared, was actually planned for that night.

At the appointed hour, Nathan and Roger secreted themselves in the bushes near the girl's window. Nor did they move until Lee had the ladder in place and Laura was half way down; then they crept out safely while the old gentleman brought his cane down upon what he supposed to be Lee's head. It proved, nevertheless, to be Roger's, for the other had observed the angry father in time to get out of the way and call Laura to hasten up the ladder to her room.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, December 5.

American—Vera, the Gypsy Girl (Dr.) 930
Eclair—The Price of a Sacrifice (Dr.) 833
Eclair—The Laundry Girl's Good Night (Com.) . 82
Imp—Aspirations of Gerald and Percy (Dr.)..995
Yankee—In the Czar's Name (Dr.) . . . . . .

Tuesday, December 6.

Bison—A Sioux's Reward (Dr.) . . . . . .
Powers—The Medicine Man (Com.) . . . . . .
Powers—The Rehearsal (Dr.) . . . . . .
Thanhouser—Rip Van Winkle (Dr.) 1000

Wednesday, December 7.

Ambrosio—The Tell Tale Portrait . . . . . .
Ambrosio—Tweedledum Learns a Tragical Part (Com.) . . . . . .
Atlas—Nature's Nobleman (Dr.) . . . . . .
Champion—Hearts of the West (Dr.) 950
Nestor—The Conquering Hero (Dr.) . . . . . .

Thursday, December 8.

American—Two Lucky Jims (Com.) 955
Imp—Twixt Loyalty and Love (Dr.) 990
Itala—A Soldier of the Cross (Dr.) . . . . . .

Friday, December 9.

Bison—A Brave Western Girl (Dr.) . . . . . .
Lux—What It Will Be (Com.) 491
Lux—And She Came Back (Com.) 452
Solax—Lady Betty's Strategy (Dr.) . . . . . .
Thanhouser—The Girls He Left Behind Him. . . .
Thanhouser—The Iron Clad Lover . . . . . .

Saturday, December 10.

Columbia—(Title Not Given.)
Great Northern—The Poacher (Dr.) . . . . . .
Itala—Foolshead Knows How to Take Precautions (Com.) . . . . . .
Powers—The Ride to Death (Dr.) . . . . . .
Reliance—A Dispensation (Dr.) . . . . . .

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 21—Starlight's Devotion (Dr.) 960
Nov. 24—Nothing But Money (Com.) 740
Nov. 24—A Big Joke (Com.) 220
Nov. 28—Regeneration (Dr.) . . . . . .
Dec. 1—A Touching Affair (Com.) . . . . . .
Dec. 5—Vera, the Gypsy Girl (Dr.) 930
Dec. 8—Two Lucky Jims (Com.) 955

ATLAS.

Nov. 2—Turning of the Worm (Dr.) . . . . . .
Nov. 2—That Dog Gone Dog (Com.) . . . . . .
Nov. 2—That Doggone Dog (Com.) . . . . . .
Nov. 16—The Hand of Providence (Dr.) . . . . . .
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.) . . . . . .
Dec. 7—Nature's Nobleman (Dr.) . . . . . .
Dec. 14—Brothers (Dec.) . . . . . .

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.) . . . . . .
Sept. 24—Bill Mason's Ride (Dr.) 700
Oct. 8—All's Fair in Love and War (Dr.) . . . .
Oct. 15—A Shot in the Night (Dr.) . . . . . .
Oct. 22—The Locket (Dr.) . . . . . .

CHAMPION.

Sept. 28—A Western Girl's Sacrifice (Dr.) 900
Oct. 5—The Cowboys to the Rescue (Dr.) 900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.) 950
Oct. 26—Doings at the Ranch (Dr.) 950
Nov. 2—Caught by Cowboys (Dr.) 950
Nov. 9—The Ranchman and the Miser (Dr.) . . .950
Nov. 16—The Way of the West (Dr.) 950
Nov. 23—Let Us Give Thanks (Dr.) 950
Nov. 30—The Indian Land Grab (Dr.) 950
Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.) . .950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.) . . . . . .
Oct. 22—Breaking Home Ties (Dr.) . . . . . .
Oct. 29—In the Web (Dr.) . . . . . .
Nov.12—The Heroine of 101 Ranch (Dr.) . . . . . .
Nov. 19—Oklahoma Bill (Dr.) 1000
Nov. 26—Stage Coach Tom (Dr.) 1000
Dec. 3—The Cattlemen's Feud (Dr.) . . . . . .

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.) . . . . .
Oct. 20—The Heart of a Cowboy (Dr.) . . . . . .
Oct. 27—A Clause in the Will (Dr.) . . . . . .
Nov. 3—Cohen's Generosity (Com.) . . . . . .
Nov. 10—The Last Straw (Dr.) . . . . . .
Nov. 17—The Education of Mary Jane (Dr.) . .
Nov. 24—Forgiven (Dr.) . . . . . .

ECLAIR.

Oct. 31—Little Mother (Dr.) 635
Nov. 7—The Resurrection of Lazarus (Sc.) 645
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.) 270
Nov. 21—The Exiled Mother (Dr.) 920
Nov. 28—The Wreck (Dr.) 565
Nov. 28—A Difficult Capture (Com.) 380
Dec. 5—The Price of a Sacrifice (Dr.) 833
Dec. 5—The Laundry Girl's Good-Night (C.) 82
Dec. 12—The Bowling Craze (Com.) 445
Dec. 12—Our Dear Uncle From America (Com.) 470

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.) 1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.) 965
Oct. 21—The Last of the Savelli (Dr.) 800
Oct. 28—Tontolini Is in Love (Com.) 480
Oct. 28—The Pretty Dairy Maid (Dr.) 480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 29—Who Is She? (Dr.) . . . . . .
Nov. 5—The Jewel Case (Dr.) . . . . . .
Nov. 5—A Fatal Picnic (Com.) . . . . . .
Nov. 12—World's Wrestling Champions. . . . . .
Nov. 12—Mother-in-Law Arrives (Com.) . . . . . .
Nov. 19—The Diamond Swindler (Dr.) . . . . . .
Nov. 26—Kean, or the Prince and the Actor. . . .
Dec. 3—The Birthday Present (Dr.) . . . . . .
Dec. 3—The Ohami Troupe of Acrobats (Sc.) . .
Dec. 10—The Poacher (Dr.) . . . . . .

IMP.

Nov. 17—Fortune's Wheel (Dr.) 990
Nov. 21—Their Day of Thanks (Dr.) . . . . . .
Nov. 24—The Country Boarder (Com.) . . . . . .
Nov. 28—The Revolving Door. . . . . .
Dec. 1—A Child's Judgment (Dr.) . . . . . .
Dec. 5—Aspirations of Gerald and Percy (Dr.).995
Dec. 8—Twixt Loyalty and Love (Dr.) 990
Dec. 12—Faithful Max (Dr.) 500
Dec. 12—A Clever Ruse 500
Dec. 15—The Poor Student (Dr.) 1000

LUX.

Nov. 18—Bill as a Lover (Com.) 462
Nov. 18—Bloppa In Search of the Black Hand (Com.) 468
Nov. 25—In Friendship's Name (Dr.) 901
Dec. 2—Bill as an Operator (Com.) 485
Dec. 2—Necessity Is the Mother of Invention (Dr.) 449
Dec. 9—What It Will Be (Com.) 491
Dec. 9—And She Came Back (Com.) 452

NEW YORK MOTION PICTURE CO. ("Bison.")

Nov. 11—Bud's Triumph (Com.) . . . . . .
Nov. 15—Flight of Red Wing (Dr.) . . . . . .
Nov. 18—An Indian Maiden's Choice (Dr.) . . . . . .
Nov. 22—True Western Honor (Dr.) . . . . . .
Nov. 25—Cheyenne Love for a Sioux (Dr.) . . . .
Nov. 29—The Ranchman's Personal (Dr.) . . . . . .
Dec. 2—A Child of the West (Dr.) . . . . . .
Dec. 6—A Sioux's Reward (Dr.) . . . . . .
Dec. 9—A Brave Western Girl (Dr.) . . . . . .

ITALA.
(By N. Y. M. P. Co.)

Nov. 19—An Original Palette . . . . . .
Nov. 24—Sacrificed (Dr.) . . . . . .
Nov. 26—A Chosen Marksman. . . . . .
Nov. 26—A Windy Day (Com.) . . . . . .
Dec. 1—A Painful Debt (Dr.) . . . . . .
Dec. 3—The Big Drum. . . . . .
Dec. 3—The Dog Keeper . . . . . .
Dec. 8—A Soldier of the Cross . . . . . .
Dec. 10—Foolshead Knows How to Take Precautions (Com.) . . . . . .

AMBROSIO.
(By N. Y. M. P. Co.)

Nov. 2—The Slave of Carthage (Dr.) . . . . . .
Nov. 9—A Floating Message. . . . . .
Nov. 16—Mermaid . . . . . .
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.) . . . . . .
Nov. 30—The Jeuda's Money (Dr.) . . . . . .
Dec. 7—The Tell Tale Portrait . . . . . .
Dec. 7—Tweedledum Learns a Tragical Part. .

NESTOR.

Nov. 2—The Girl From The West (Dr.) . . . . . .
Nov. 9—The Woodsman (Dr.) 960
Nov. 16—The Ranchman's Bride (Dr.) . . . . . .
Nov. 23—A Deal in Indians. 1000
Nov. 30—Valley Folks (Dr.) . . . . . .
Dec. 7—The Conquering Hero (Dr.) . . . . . .

POWERS PICTURE PLAYS.

Dec. 3—When the World Sleeps (Dr.) . . . . . .
Dec. 6—The Medicine Man (Com.) . . . . . .
Dec. 6—The Rehearsal (Dr.) . . . . . .
Dec. 10—The Ride to Death (Dr.) . . . . . .
Dec. 13—A Plucky Western Kid (Dr.) . . . . . .
Dec. 13—The Tramp Bicyclist (Com.) . . . . . .
Dec. 17—His Gypsy Sweetheart (Dr.) . . . . . .

RELIANCE

Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) . . . . . .
Nov. 19—Moulders of Souls (Dr.) . . . . . .
Nov. 26—So Runs the Wat (Dr.) . . . . . .
Dec. 3—When Woman Wills (Dr.) . . . . . .
Dec. 10—A Dispensation (Dr.) . . . . . .

REVIER.

Dec 14—Love's Sorrow (Dr.) 950

SOLAX COMPANY.

Nov. 11—A Widow and Her Child (Dr.) . . . . . .
Nov. 18—Her Father's Sin (Dr.) 900
Nov. 25—One Touch of Nature (Dr.) . . . . . .
Dec. 2—What Is to Be, Will Be (Dr.) . . . . . .
Dec. 9—Lady Betty's Strategy (Dr.) . . . . . .
Dec. 16—Two Suits . . . . . .

THANHOUSER.

Nov. 18—The City of Her Dreams (Dr.) 1000
Nov. 22—A Thanksgiving Surprise (Dr.) 1000
Nov. 25—The Wild Flower and the Rose (Dr.).1000
Nov. 29—Value Beyond Price (Dr.) 1000
Dec. 2—John Halifax, Gentleman (Dr.) 1000
Dec. 6—Rip Van Winkle (Dr.) 1000
Dec. 9—The Girls He Left Behind Him . . . . . .
Dec. 9—The Iron Clad Lover . . . . . .

YANKEE.

Oct. 31—Italian Sherlock Holmes (Dr.) . . . . . .
Nov. 7—Spirit of the West (Dr.) . . . . . .
Nov. 14—The Case of the Missing Heir (Dr.) . . .
Nov. 21—Lone Wolf's Trust (Dr.) . . . . . .
Nov. 28—The Heart of an Actress (Dr.) . . . . . .
Dec. 2—Queen of the Nihilists (Dr.) . . . . . .
Dec. 5—In the Czar's Name (Dr.) . . . . . .
Dec. 9—Western Justice (Dr.) . . . . . .
Dec. 12—A Fight for Millions (Dr.) . . . . . .

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For the Following Songs—JUST OUT

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You Are the Light of My Life.
Where the Desert Meets the Nile.
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Take Me Back To Dear Old Dixie
You Are The Light Of My Life
Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck On You.
Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.

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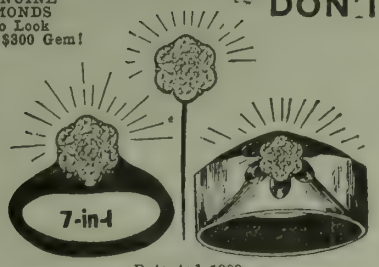

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Among the Exhibitors.

St. Anne, Ill. Hugh Ross is making arrangements to open a new moving picture theater here.

Columbus, Ohio.—Architect Bryan is preparing plans for the erection of a new moving picture theater on West Broad street, for Al Taylor.

Woonsocket, S. D.—Geo. Ryckman & Son are making arrangements to start a new moving picture theater here.

Omaha, Neb.—Harry Beaumont, manager of the Pantages Theater, St. Joseph, Mo., is contemplating the erection of a new moving picture theater here.

New York, N. Y.—Coleman Brothers have decided to open a new theater at Third avenue and 145th street. It is known as the Avenue Theater.

Columbus Junction, Iowa. Al and Ed. Westcott have sold the Majestic theater here to Mr. Knight of Muscatine, Ia.

New Orleans, La.—Ed. Tyler has decided to start a new moving picture show in the French Union Hall.

Reading, Pa. Fred. C. Newhard, of Pottstown, Pa., has leased the Pennsburg Opera House here, and will operate it as a moving picture show.

Reading, Pa.—Wm. K. Goldenberg has purchased the Palace Theater at 734 Penn street.

Springfield, Mass. W. H. Lyons will open a new moving picture theater at the corner of Oak and Main streets, Indiana Orchard.

Windsor, Vt.—The Lemieux Moving Picture Company is erecting a new theater at Canning street.

Lamar, Colo.—R. Z. Goodwin has purchased the family theater and took possession.

Florence, Mass.—E. B. Starks and John Day have purchased the Lilly Theater here, and took possession.

Cairo, Ill. Mrs. C. Banks has purchased the Garrick Moving Picture Theater here from Moore & Jackson.

Independence, Mo.—Charles Nagel is making arrangements to start a new moving picture theater in the Brown building.

Bartlesville, Okla. H. W. Pemberton will open a new moving picture theater in his building on Johnstone avenue.

Los Angeles, Cal. Architect Frank L. Stiff is preparing plans for the erection of a new moving picture theater at East Fifth street and Central avenue for R. C. Guidade.

West Haven, Conn. N. Luppi and F. Danesi are preparing to open a new moving picture theater at 405 Campbell avenue.

Frazeysburg, Ohio. Mrs. Sarah Coffman will open a new moving picture theater here.

Northfield, Minn. A. K. Ware is making arrangements to open a new theater here which will give moving picture entertainments.

Neligh, Neb. Riley & Weygens have opened a new moving picture theater here which will be known as the Elite.

Aberdeen, S. Dak.—C. W. Gates and J. C. Jamison have opened a new moving picture theater here.

Utica, N. Y. Thomas H. Williams is preparing plans for the erection of a new vaudeville and moving picture theater on Mary street.

Continental, Ohio. F. V. Fender has leased the Diehl building, and is making arrangements to open a new moving picture theater.

Defarge, N. D.—M. T. Weum is planning the opening of a new moving picture theater here.

Cleveland, Ohio. The Atlas Amusement Company is planning the erection of a new moving picture theater at the corner of Euclid avenue and Eighty-third street.

New London, Wis.—R. Kuehehne and Joseph Decker have purchased a moving picture show at DePere.

Waterloo, Iowa.—H. J. Schmitz has sold the Jewell Theater here to C. J. Rugg.

Charleroi, Pa. The National Theater Corporation has been organized here, and will operate a string of moving picture theaters.

Rahway, N. J.—Plans are under way for the erection of a new moving picture theater here by Irving Street.

Monogahela, Pa.—The Ideal Theater here reports good business, due to the running of all of the latest and best moving pictures.

Chicago, Ill.—The moving picture theater at 3255 North Clark street, formerly under the proprietorship of L. R. Remus, has been sold to H. J. and R. E. Richer, who will continue to run it in the same successful way as its former proprietor did.

Washburn, Wis. W. T. Meaden, manager of the Orpheum Theaterium, has rented the building now occupied by the bowling alley and will have same fitted up so that the surrounding neighbors will have a moving picture show.

Lincoln, Ill. A new moving picture theater is being fitted up in the Prorer building, on East Broadway, for Eiler Jones.

Haverhill, Mass.—A hotel in this town is being torn down and a moving picture and vaudeville theater built in its place for Louis B. Mayer, president of the Mayer Amusement Company.

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Powers Cameragraph, $75. Edison Kinetoscope, $65. Motiograph, as new, $100.
Pathe's Passion Play, low price.
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Electric Stereopticon, $15. Davis Stereopticon, $18.
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FOR SALE—Moving Picture and Vaudeville Theater in a live town of 50,000 in Eastern Penna. Seating capacity 500. Best location in town. Could be changed to 10c. house. Good reason for selling. I. X. L., care of Moving Picture World.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 147, Washington, D. C.

FOR SALE—Attractive modern Moving Picture Theater. Best location in city of 100,000, good lease, best of equipment, 250 upholstered seats. Half interest for $1,600 or the whole for $3,500, half cash. Reason for selling, other business out of city. This is a positive snap. Address F. W., care of Moving Picture World.

FOR SALE—Modern, thoroughly equipped theater, in city of 25,000; seats 250. Everything new. Full information upon request, with reasons for selling. Address, CROUSE & KUNZ, Mansfield, Ohio.

EQUIPMENT FOR SALE.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

FOR SALE—Power's No. 5 with spiral gear, magazine, complete, used 4 months, cost $190.00 for $115.00; Economy coil $15.00; 10 reels film at $10.00 per reel. Edison's Great Train Robbery, , bargain. E. U. McFARLAND, Warren, Ohio.

FOR SALE—Cheap, 200 Opera Chairs, 120 Wood and 80 upholstered. Also portable asbestos booth. Box 817, Middletown, Conn.

SITUATIONS WANTED.

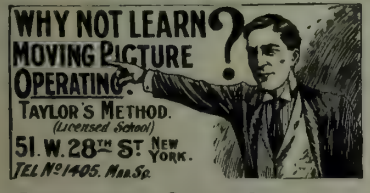
AT LIBERTY—First-class reliable Operator, twelve years' experience. Can furnish two best Powers machines and 30 reels good film. Low salary. Address, MOVING PICTURE CO., 37 Fairmont avenue, New Haven, Conn.

AT LIBERTY—German operator wants position outside New York State. Seven years' experience with different machines. Address, ARTHUR STIELE, 205 Garden street, Hoboken, N. J.

MISCELLANEOUS.

WANTED—Colored films of all kinds in good repair. Also want Cinephone talking machine and pictures. Will pay cash. IRA FENTON, Watsonville, Cal.

WANTED—First-class pianist, singer and trap drummer for up-to-date moving picture theater in Calgary, Alta., Canada. Generous salaries to right parties with good references. Address, CANADIAN FILM EXCHANGE, Calgary, Alta., Canada.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street - Chicago, Ills.

E. O. Prince T. P. Bible
Imperial Film Exchange
144 N 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.

OUR
Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

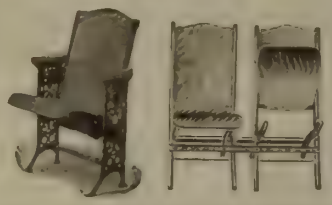
Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 130 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO. Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Film
$8 to $16 per Reel
Second-hand one pin Edison machine, $100 00
MAYER SILVERMAN, 105 Fourth Ave., PITTSBURG, PA

IT IS EASY TO DECIDE

Which machine to buy when there is no other anywhere near the equal of the **Motiograph**

When our patented double cone shutter saves about 25% of the illumination, projects a 25% brighter picture than other machines, eliminates flicker, is more convenient, and will last longer with less attention, there is but one thing to do, and that is

INSTALL THE MOTIOGRAPH

The improved mechanism and arc lamp are wonders for simplicity, accessibility and general convenience. Send for our catalogue giving **Reasons Why.**

Manufactured and Jobbed by **ENTERPRISE OPTICAL MFG. CO.,** 564-572 WEST RANDOLPH ST. CHICAGO, U. S. A.

J. H. HALLBERG, Agt. 36 E. 23d Street, New York City
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Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

The Longer We're Together, The Harder it is to Part

DeWitt C. Wheeler Release, Oct. 24th, 1910

That's what they all say after using our exclusive song slide service.

25 CENTS A SET PER WEEK

Our method of forwarding your weekly supply in one consignment should appeal to you for various reasons. Write and find out.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange
Sixth Floor, Portland Block
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EVERY OPERATOR

wants the Bio Arc Screen as soon as he sees it. It enables him to get a better light, and get it easier than ever before. Send along a dollar and see for yourself. Your money back if you want it. That's fair, isn't it?

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York — 421 Frick Building, Pittsburg — 58 Plymouth Court, Chicago
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SILVO KURTAIN KOAT IS NO INFRINGEMENT

ON ANY PATENT

We guarantee to protect anyone using SILVO against prosecution.

FOR $6.00 YOU CAN HAVE A PERFECT SILVERED SCREEN

which enables you to cut down on juice, and show a better picture than any other screen,

ONE CAN OF SILVO WILL COVER 350 SQUARE FEET AT $6.00.

Order from your Exchange or direct from us, C.O.D,

Kurtain Koat Co., : : 2107 W. Lake Street, CHICAGO, ILL.

EXHIBITORS

BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition.

We have equipped a special plant where all our films are renovated as soon as scratched, and our customers are guaranteed to get their films as good as new.

We have opening for one first run customer, also for very late service.

If you are interested in this write or wire at once.
We have the following feature films:

Original Wolgast-Nelson and Nelson-Gans Fights
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction of the Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE

Chicago, Ill. Omaha, Neb. Denver, Col.
Salt Lake City, Utah

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

TITLES **SLIDES**

WRITE us for samples of our plain and tinted, also NATURAL COLORED TITLES. The latter is something new and will interest every up-to-the minute motion picture man. COST NO MORE. All orders shipped same day as received. NO DELAY.

We also make all kinds of SPECIAL ANNOUNCEMENT and ADVERTISEMENT SLIDES. Write for our list and prices.

EXCELSIOR FILM COMPANY
3225 E. RAVENSWOOD PARK — CHICAGO ILL.

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	8.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
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SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

Champion Films

The Sheriff and the Detective

Released Dec. 14th

A real Western detective story, containing 950 feet of hair raising happenings, in which the culprit finally gets his deserts.

The detective, though not loosing track of his man, has time to fall in love with the sheriff's daughter, who proposes to aid him in his work.

Acted and photographed perfectly, and should be ORDERED EARLY.

Wednesday is **CHAMP** day.
Demand **CHAMP** every week.

SPECIAL:—Through new arrangements at our factory, we are now able to absolutely guarantee every CHAMP to be as steady as a wall painting and our new stock will stand wear like cowhide. INVESTIGATE!

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City
Live Men Are On Our Mailing List—Are You?

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Co., CANTON OHIO

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO

309-321 Arcade Building DAYTON, OHIO

I want a rattling, good correspondent. Must know the film game thoroughly. A1 reference required. Write quick.

"GEN. FLIMCO"

Before **After**

Taking a Dose of Dr. Laemmle's Plain-Truth-Trust-Killer

When I started to administer Public Doses of Plain Truth to old Gen. Flimco, he was the healthiest specimen of Trust in America. He had the cutest little scheme up his sleeve you ever saw. If he had been permitted to put it into effect without exposure, he would have had the moving picture business tied in a neat little knot by this time. But conditions are changed. As soon as moving picture exhibitors were told exactly what old Gen. Flimco was up to and how to spoil his little plans, they jumped on his calloused hide with both feet and with much earnestness. Old Gen. Flimco began to lose flesh and prestige and cash. He is now a sorry shadow of his former self. All this merely goes to show what you exhibitors can do when YOU WORK IN UNISON AND HARMONY! You have the power to control this business. Use your power. Drive out every rascal now in the game. Clean up! If you feel that some of the credit for the killing of Gen. Flimco is due to me, then show how you feel by coming to me with your patronage. If I don't make good, nobody on God's green earth can!

MACHINES IN TERRIFIC DEMAND. DO YOU WANT ONE?

In the past six weeks the demand for Power, Motiograph, Edison and other machines has been something terrific. It surpasses anything I have seen in five years. I always carry a big stock of machines ready to ship. If you want one—or any accessories of any sort—place your order now.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renters in the world

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

German Savings Bank Building

147 Fourth Avenue NEW YORK CITY

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.
Hand Colored Trick Film.....$2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White)..... 1.00

We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White)..... 2.00

Next Show in Five Minutes—10ft.
Hand Colored 1.50
(Same Black and White) 1.00

All that have not seen the entire Performance may remain for the next—20ft.
Hand Colored 3.00
(Same Black and White) 2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO

ADMISSION TICKETS

Reading—5c.--10c. and ADMIT ONE
Correctly Numbered. Good Paper

Per Roll of 2,000. . . . . $ .20
10 Rolls. 1.90
20 Rolls 3.75

Dissolving Stereopticons and Moving Picture Machines, repair parts for all Machines, Carbons, etc.

ERKER BROS. OPTICAL CO.
604 OLIVE STREET :: ST. LOUIS, MO.

The Moving Picture Theatre Supply House of the West

The Mirror Screen Has Revolutionized The Moving Picture Industry

Don't take our word for it—Read what those who know say about it.

Mr. J. Austin Fynes of Riverside Drive, New York, Pioneer Moving Picture man of America, for 15 years General Manager B. F. Keith's enterprises writes: "I regard the Mirror Screen as absolutely the most important invention that has yet come forth in our business, because it will kill present criticism of dark houses. Over here in New York, an ordinance has just been put forward, making lighted theaters a requisite for license. The Mirror Screen will comply with this regulation, and I don't know anything else that will or can."

Mr. J. A. Berst, of New York City, Vice-President Gen. Film Co. and also Vice-President of Pathe Freres, writes: "I unhesitatingly endorse the Wonderful Qualities of the Mirror Screen."

Mr. Charles A. Calehuff, of Philadelphia, Pa., the Leader Film Man, says: "I consider the Mirror Screen the MOST WONDERFUL INVENTION of the MOTION PICTURE WORLD."

Mr. Wm. E. Smith, Prop. The Bijou, Fond du Lac, Wis., says: "It has increased my business easily 25 per cent. It has done all that is claimed for it and more—it has put the picture business on a higher plane. People are visiting our theater that were never inside of a picture house before.

A FEW RECENT PURCHASERS OF THE MIRROR SCREEN

T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa.
Chas. Namur, Colonial Theater, Des Moines, Iowa.
M. Angel, Feature Theater, Clinton, Iowa.
Harding & Goldberg, Princess Theater, Omaha, Neb.
W. W. Smith, Grand Theater, Springfield, Mo.
Kunz Bros., Grand Theater, Springfield, Ill.
Moline Amusement Co., Moline, Ill.
Hoof & Johnson, Lyric Theater, Rockford, Ill.
Mystic Star Theater, York, Pa.
Circle Theater, Washington, D. C.
Dreamland Theater, Dubuque, Iowa.
Otto Miller, Chester, Pa.
Sabolsky Bros., Wilmington, Del.
Harry E. Davis, Milton, Pa.
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TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

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MUNCIE, IND.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

New Power's No. 6 Heads $82.50

(Guaranteed for One Year)

Write us about this offer and for anything else you may need in the Motion Picture Line.

GEO. M. HOKE SUPPLY CO.
81 Clark St., CHICAGO, ILL.

COMPENSARC

This Machine cuts 2/3 from your Light Bills

Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any; makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS
1402 Broadway
Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY
LAFAYETTE, IND.

Drummers—Wait!

Before you buy a drum, until you let us tell you about our new Solid Shell Aluminum Hoop Orchestra Drum. IT'S THE BEST EVER. Our Drum and Trap Catalog in return for a postal card addressed to

The J. G. Richards Co.
Dept. D. Cleveland, O.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

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Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

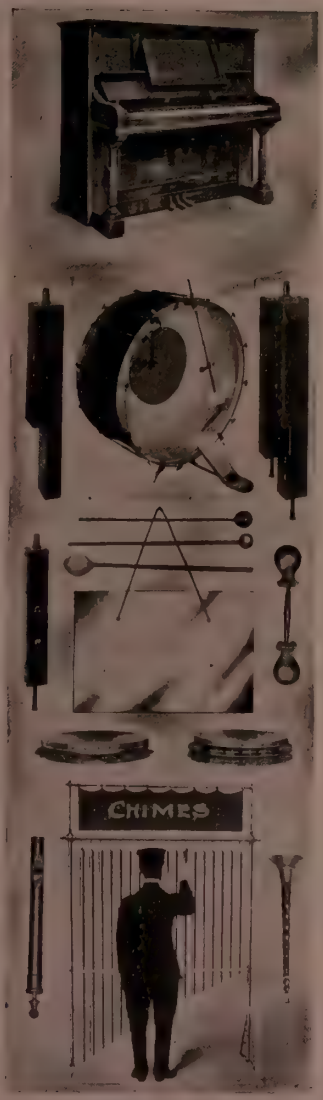
They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



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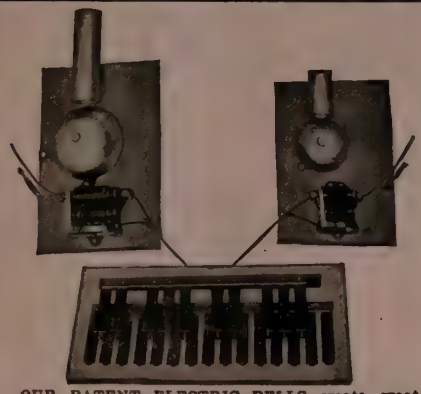


OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

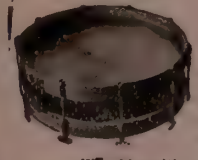
PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn
1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS



A Limited Time Offer

Special Offer { Size Shell 8 x 14
$10.00 { Size Shell 8 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 WABASH AVENUE, CHICAGO.

NOW READY

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD
125 E. 23rd Street, NEW YORK

TO LIVE OPERATORS!

100 Free Copies

OF

Richardson's Motion Picture Handbook

This is the most practical and authoritative work ever published on the subject. It is written by a leading expert with years of **practical** experience. It solves the **every day** problems that are met in actual experience. It deals with every aspect of the moving picture business from the Street to the Screen.

We offer 100 of these books as prizes to the 100 operators sending us the best 100 letters on handling the M. P. arc lamps.

One of the foremost experts on moving picture production has told us that during a recent trip over the country, he found that less than one-fifth of the lamps were handled to the very best advantage.

We believe that all operators will welcome the opportunity of obtaining the views of other successful operators.

To promote this interchange of useful knowledge we have secured the services of an impartial expert who will comment on the best points in the best 100 letters, and these comments will be printed and distributed **free of charge to ALL** who compete in this contest.

The award will be made by a competent, disinterested person and will be based largely upon the thought and study displayed in the letters.

Competition Closes December 31st, 1910

Complete information regarding the terms of this competition will be furnished by

CHARLES L. KIEWERT CO.

39 CORTLANDT STREET - - - NEW YORK

Vol. 7, No. 25. December 17, 1910 Price, 10 Cents

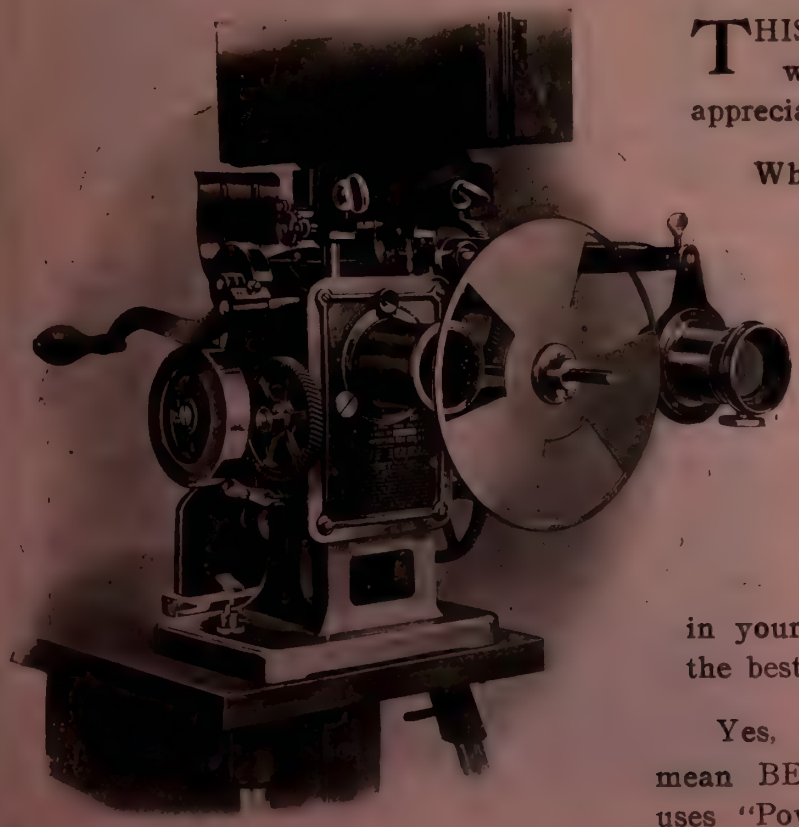
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Make Your Patrons a Christmas Present

AND YOUR PATRONS WILL MAKE YOU PRESENTS ALL THE YEAR



THIS is the season of good-will when we show our friends our appreciation of their friendship.

Why not show your patrons that you value their patronage and want it to continue?

How can you do this?

Nothing easier; install a

"Power's No. 6 Cameragraph"

in your operating room and present the best moving pictures in the world.

Yes, when we SAY "best," we mean BEST, and any exhibitor who uses "Power's No. 6" will back us up.

LET US SEND YOU OUR CATALOGUE G. DESCRIBING ALL OUR PRODUCTS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

2 4 U

AND GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

RELEASE OF TUESDAY, DECEMBER 20

N-o-v-e-l-t-y Spells THANHOUSER!

LOOKING FORWARD

is a film TO LOOK FORWARD TO, and to clamor long and loud for. Why? Because it's such an out and out success that REAL novelties ALWAYS have. It's a COMEDY NOVELTY, too; which makes it all the more desirable. It carries some unbeatable laughs, as, for instance, when the hero finds a suffrage war raging even in the future—but it's the women who have the vote and the men who aspire to it, and parade about with "Votes for Men" banners; and when the Lady Mayor gives her hand in marriage—by dropping to her knees and pleading with the hero to accept it. No. 169. Code Word, Forward.

Scene from "LOOKING FORWARD"

Scene from "THE CHILDHOOD OF JACK HARKAWAY"

RELEASE OF FRIDAY, DECEMBER 23

HOLIDAY SPECIAL!

The Childhood of Jack Harkaway

is a Thanhouser Holiday feature and as such you can count on a reel full of tip-top adventure, comedy and pathos. The ludicrous school experiences of the Harkaway boy appeal to your fancy as effectively as do his serious efforts, like the one he makes to head off the housebreakers, for instance. Jack Harkaway was just a real boy, with his share of a real boy's weaknesses and a share of his good points. As such, he attracts the many who like the humor and youth in their Holiday entertainment and who care for nothing so much in the film way as an old-fashioned story, well done. No. 170. Code Word, Hark.

Have you put in your request for

The Vicar of Wakefield

the great Thanhouser Masterpiece, released Tuesday, December 27th? Remember, this will be the prize drawing card of the month and there is a tremendous demand for it. First come first served! Get at your Exchange NOW!

Scene from "THE VICAR OF WAKEFIELD"

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 33 inches in width and 43 in depth complete with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. For System's sake address: ART DEPT.

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AND GOOD ONES, TOO!

ITS DAYS ARE NUMBERED

With the continued and increasing co-operation of exhibitors the trust will soon cease to cast its devastating blight upon the moving picture industry. One by one its teeth are being pulled and its roars of intimidation are changing to howls of terror as its tail is twisted. Are you going to lend it your moral and financial support, or will you be satisfied with the FINEST MOVING PICTURES IN THE WORLD, selected from the following

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 10th, 1910

All others offering these brands for rent can supply only dupes or worn out subjects.

ALABAMA.

Dixie Film Co., 503 Chember of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 70 So. Clark St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 N. Illinois St., Indianapolis.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 89 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

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The "Imp" Christmas Release

Is entitled "The Crippled Teddy Bear" and will be released Monday, December 19th. It is a daisy! One of the prettiest stories you ever saw in moving pictures. The kind that brings a lump to the throat and then turns out happily. Watch the little girl in this playlet. You'll love her from the very start! She's a daisy!

Another "Imp" Daisy

Is our release of Thursday, December 22nd, entitled "Little Nell's Tobacco." There's a step-mother in this picture whose neck you would like to twist, but Little Nell teaches her a simple lesson she'll never forget.

First-class Camera Man Wanted at Once! Scenarios for Comedies, Love Stories Dramas, etc., Wanted at Once. Highest Prices Paid for the Right Kind of Scripts.

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Take up the cry for "CHAMPS"

The stories are the same as ever—good, rattling, invigorating Westerns, the photography a la Champion

That Means the Best

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"HIS MOTHER"

is a sermon in pictures, a beautiful pastoral of surpassing delicate execution

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Columbia Film Co.

INDEPENDENT

We have withdrawn from the Motion Picture Distributing and Sales Co., and will therefore sell direct to the Exchanges.

THE CATTLEMEN'S FEUD

OUR RELEASE OF DEC. 24th

is a Romance of the broad prairies of the West—of herds of countless cattle, of man's greed for pastured fields, ripening to resentment until the border is flamed to feud fury. After thrilling conflict between the Ranchers, peace finally triumphs through a union of loving hearts.

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RELEASED DEC. 31st, 1910

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This is a picture of class and should be in the service of every Exchange. Notify us if your exchange cannot supply you with our Feature Releases.

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"The Best Film Made"

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Lady Betty's Strategy

The hand of Lady Betty is sought by two admirers. A gypsy tells Betty that one of her lovers is false. Disguised as a Continental Officer, she becomes involved in a duel with the fortune hunting lover, but finally succeeds in extricating herself and winning her true lover's heart.

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TWO SUITS

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FRIDAY, DECEMBER 23D.

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Tony, an honest organ grinder, becomes instilled with the gambling spirit. He tries to pawn his organ and his monk "Joco" (who, by the way, takes a leading part in this story). This security being refused, his sweetheart, Marietta, offers herself as security.

How Tony frustrates a proposed burglary, and receives the wherewith to procure his sweetheart's release, is depicted in a masterly and interesting manner.

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Are Some of the Reasons

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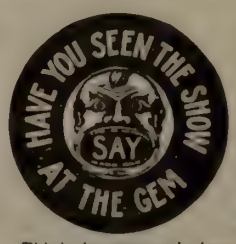

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The Poacher

A Feature Film with beautiful tinted scenes and splendid action throughout

Release for Saturday, December 17th

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"A FATHER'S LOVE"

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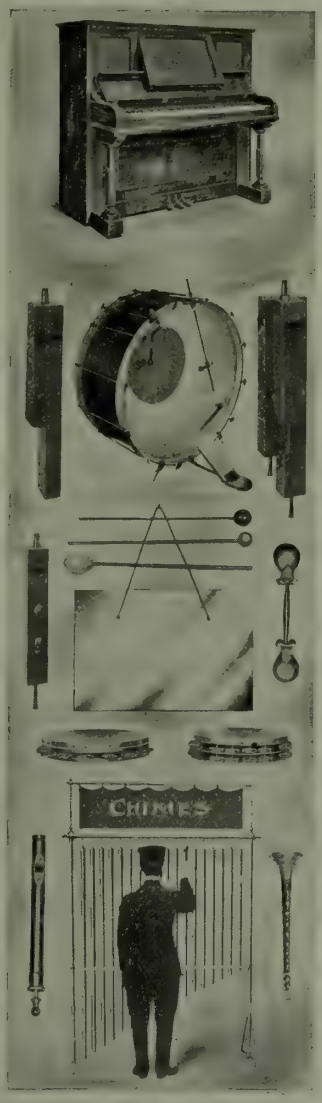

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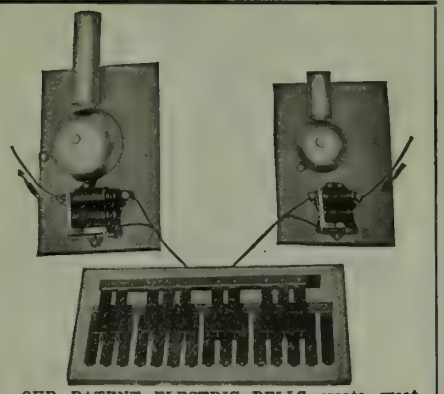

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A Western story beautifully portrayed; beautiful, steady photography. The stage coach used in this film is the original old bullet and arrow scarred one used between Cheyenne and Salt Lake in early days and in which Brigham Young and other notables frequently rode.

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The Old Miner's Doll

With little Helen Anderson, the wonderful child actress in one of her strongest roles.

A Film for Every Day—and Xmas.

MONDAY, DEC. 19th. Another Great Russian Drama

A Ward of Uncle Sam

The story of an American's fight for freedom in far-off Russia, backed by Uncle Sam's fighting ships.

A Big Story Full of Real Action

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Moving Picture World

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

HANDBOOK OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

The Picture of the Future.

ORTHOCHROMATISM AND WHAT IT MEANS.

On former occasions when discussing the necessary qualities which the moving picture should have, we have pointed out the importance of orthochromatism for securing those qualities. An ordinary film exposed and developed in the usual way is incapable of correctly rendering the tone values of an original, whether it be an interior or an exterior scene, simply in virtue of the fact that the silver salts which form the emulsion are not equally sensitive to all the spectrum rays. The result is falsity of tone rendering. You have yellow represented darker than it appears to the eye, and blue represented lighter in the picture than it exists in nature. In other words, to put the matter more simply, the lights and shadows of an original are not correctly represented in their true depths or monochrome renderings in the positive. The picture, then, is untrue to nature.

Orthochromatism would change all this. It would represent the yellow as comparatively light instead of comparatively dark. It would represent blue comparatively dark instead of comparatively light. In other words, the monochrome values, absolute and comparative, of the picture would be true to nature. You would not have such a thing as a white sky, as no such thing exists in nature. The golden hair of a woman would not be represented as dark, and so on, through the various scales or tones of the original picture.

When we first pointed out the value of orthochromatic films for moving picture work, the ignorant, of course, smiled at us. And it is a curious thing that the minds in charge of every moving picture publication outside the MOVING PICTURE WORLD are absolutely ignorant of the technique of the subject! Not one of them either knows what orthochromatism means, or could define it. Yet, we have the sorry spectacle of these people, both in the theatrical press and the moving picture press, posing as authorities on the subject.

We are moved to write this article because we perceive that in the well-edited pages of our English contemporary, "The Kinematograph and Lantern Weekly," one or two expert writers and experimentalists have pointed out the value of orthochromatic celluloid films for getting accuracy of tone rendering in pictures, or rather of making the photograph true to nature or the original. Orthochromatizing a film simply means bathing it in a weak solution of one of the well-known aniline dyes such as eosin or erythrosin. Expose the film behind a yellow

screen, develop it somewhat carefully, and the result will be that your negative will give you a photograph truer to the tones of the original, than a plain or non-orthochromatic film gives. That is all that is to it.

Orthochromatism, that is, correct tone rendering, is, therefore, the basis or should be the basis of the picture of the future—the pictorial moving picture, not the merely photographic moving picture—the black and white or soot and whitewash, that every American manufacturer, almost without exception, is content to put on the market. As we said in former articles on this subject, the only really pictorial moving picture proceeds from the Paris firm of Gaumont. Mr. Kleine, their agent, is very lucky in this respect. We believe that these pictures are made by means of orthochromatic films—they are so very true to nature. Eclair, too, makes pictorial moving pictures, so that the Independent side has its prize product.

We hope that before long all the manufacturers in this country will be using orthochromatic films in the making of their pictures. This is a secret which we are giving away, free, gratis and for nothing. It is, or should be, we think, to any intelligent manufacturer worth many thousands of dollars. We are presenting it to him for ten cents, that is the price of a single copy of this paper.

An Appeal to the Exhibitor and to the Public.

The appearance of the advertisements of certain prominent film manufacturers in the daily newspapers would seem to indicate a desire on their part to favor the open market. On page 1412 we print a reduced fac-simile of an 8-inch double column advertisement which is appearing in several Western newspapers. What is to prevent any or all of the score of manufacturers in this country from advertising their particular brands in the same way? What would be the logic of this form of publicity if the exhibitor is not free to demand and obtain the picture asked for by his patrons? But the exhibitor is tied down to what his exchange chooses to furnish and the exchange is tied down to standing orders, *i.e.*, they must take all the output, good or bad, or lose the standing order discount.

How long is this stupid state of affairs to last? How much longer will the exhibitors of the United States be content to place themselves in a false position with the public, whose five and ten cents support their theaters, upon whom they live, upon whom the renters live, upon whom the manufacturers live? How much longer will the exhibitor occupy the humiliating position of being unable to buy pictures where he chooses, to show what pictures he likes, when he likes, and as he likes? How much longer will he make the degrading admission to his patrons that he cannot give them as good a show as he likes, because somebody else won't let him? How much longer will he allow his business to be conducted for him by somebody else?—to jeopardize the very existence of that business, to stand in an apologetic attitude towards the public, that great public which is willing and anxious always to support the picture shows, and which if it cannot get them is liable to ruin the exhibitor by severely staying away from his house?

For the good of the business, in the interests of the public, and in his own interest, it is time that he should exercise his birthright of independence. We call upon every exhibitor in the United States who reads this article to assert his right to conduct his moving picture theater himself; his right to buy in an open market; to buy where he likes, show what he likes, as often as likes, and as long as he likes; to pick and choose his own exchanges; to pick and choose his own pictures. We call upon him to be absolutely, finally and irrevocably independent; to be master in his own house; master of his own business; and, for the first time in the history of the business, to constitute himself a friend of the public, instead of a mere apologist for what somebody else wants him to do.

We make this appeal with a full sense of our responsibility. The *future* of the business rests with the public, but reposes *immediately* in the hands of the exhibitor. There are a variety of manufacturers to choose from. There are twenty or thirty of them already in the business, and others are waiting to come into it, with unlimited capital at command. So, too, with the exchanges.

The moving picture business should be free. The public want it free. The man to make it free is the Exhibitor. Let him insist upon freedom! The public will support him. We are for independence in the best sense of the word, but we are for independence with a small "i". No matter what has been said or done to the contrary, the MOVING PICTURE WORLD has always stood for the benefit of the business as a whole. The exhibitor in his fight for freedom shall have the undivided and hearty support of the MOVING PICTURE WORLD, which is the only paper in touch with exhibitors all over the country. We should like to hear from our exhibiting friends on this question of freedom of choice in their programs. Meanwhile, strange as it may seem, we have before us a couple of letters from exhibitors expressing their entire satisfaction with the service they are obtaining from the General Film Company. As one puts it: "I have no trouble in obtaining from the General Film Company branch with whom I deal any special subject asked for, no matter how old." And this is as it should be.

The Moving Picture Convention.

ATLANTIC CITY MEETING, JULY, 1911.

The first Moving Picture Convention of the United States will be held next July at Atlantic City. We repeat, for the edification of all and sundry: The first Moving Picture Convention of the United States will be held next July at Atlantic City. Since we started to write about this subject several months ago, our ideas have won commendation from all branches of the moving picture business: manufacturers, renters, exhibitors and others have personally assured us of their sympathy in the matter, have acknowledged the need of such a gathering representing the whole of the industry, and have promised to be present. So we ask every manufacturer, every renter, every exhibitor to keep the date and place of the first Moving Picture Convention in mind, namely Atlantic City, July, 1911.

We may say that, in collaboration with several of the most powerful people in the American moving picture trade, we are busy drawing up the constitution of the Moving Picture Convention with suggested list of officers, their duties, together with a program of the first meeting. This work will be completed in due course, and when it is completed we will announce it to our readers.

It is unnecessary to dilate any more upon the needs of the Moving Picture Convention. This we have already done in former issues. Our present object is to redeem the promise made at the conclusion of our third article on the subject, namely that we should revert to it time and again as opportunity offered. Opportunity offers now.

The Indian and the Cowboy.

(By One Who Does Not Like Them.)

The only cowboys I have ever seen, scooted across the ranch of Fourth avenue, New York City. They belonged to the Buffalo Bill show. They loafed about the entrance of the Madison Square Garden, and varied this uninteresting performance by absorbing drinks at the saloon opposite. "If you ask me I will tell you" that I became aware of the latter circumstance because I casually went into said saloon for a little light refreshment myself. There it was that I saw the only cowboys I have ever seen, or, for that matter, ever want to see.

It must be nearly two years since I incurred obloquy by referring to Indian and Cowboy pictures photographed in "the peaceful wilds of New Jersey." When this classic phrase was first printed, I got myself disliked for voicing a feeling that is common in the film world and amongst the general public that there are too many of these Indian and Cowboy pictures. Even if Indian life were all we are asked to believe it is; even if Cowboy life were the ideal state of things that the pictures seem to show them to be, then we should have too many of these subjects. But as Indian life neither to-day nor yesterday is or was what Longfellow would have us believe it to be, and as Cowboy life is not, cannot and never will be at all romantic or picturesque, I again submit that there are far, far too many of these pictures. I am writing, of course, in the interests of the manufacturers whom I want to see sell many more pictures. Also, in the interests of the public, who are tired of this plethora of Indian and Cowboy subjects. Don't tell me that these things are made for small people. Don't tell me that small people like them. Don't make any excuses. The subjects are put out in sheer ignorance of the condition of things with the general public. The public, amongst whom I have made as many inquiries as any other man in my position can possibly make, looks upon these Indian and Cowboy subjects with a mixture of amusement and toleration. They are weary of them although they endure them.

By "the public" I mean educated, intelligent people—adults and juvenile. To-day the small boy of ten or twelve is infinitely the mental superior of the small boy of ten or twelve of twenty or thirty years ago. You are not going to fool him with these Deadwood Dick, Red Eagle, Cowboy themes! He knows better. He can read the newspapers. He is obliged to go to school. The swift progress of modern life leaves him with few illusions. The "West" has no glamor for him. So, while he may laugh at and appear interested in their Indian-Cowboy themes, you don't fool him. He tolerates them. In his eye there is neither glamor nor heroism in Indian or Cowboy life. Indeed, if he could express his young mind as freely as I am expressing mine, he would probably say that Indians and Cowboys are nasty, dirty, uncomfortable, unpleasant people of whose society he is not particularly anxious to take advantage.

What the intelligent small boy of ten or twelve thinks, but cannot say, is thought and said by millions of adults, who frequent these moving picture theaters. I have not heard millions talk, but I have heard scores of people who are staunch patrons of the moving picture theater, object to the pictures of Indian and Cowboy themes which are still shown on the screen. I am *not* American, as the editors of certain house organs are fond of telling their limited circle of readers (I never said I was by the way) but I am happy in the friendship of many educated American-born people all over the country, and I am quoting them when I say that the persistence and insistence of the manufacturers in these Indian and Cowboy themes is a serious danger to the business. People could do with less of them. There is little or no variety in Indian life as Fenimore Cooper depicted it, as Mayne Reid depicted it, and as it is shown on the screen. As Longfellow showed it in his poem of "Hiawatha," it probably never existed. Hiawatha is pure poetry, if not poesy. At any rate it is highly imaginative.

So with the gentle Cowboy. Even as he is shown in the very best moving picture, there is nothing particularly attractive about this gentleman. Certainly he rides a horse very well, masters the bucking broncho, chases cattle and all the rest of it, but for the life of me, I cannot and never could make out what there is particularly pleasant, agreeable or heroic in the life of these children of the ranch. But, then, I am city bred. So for that matter are most of us nowadays, and that is why I suppose I and we do not appreciate these crude picture presentments of the ugly life of the Indian and the Cowboy. I say ugly and I repeat ugly. Even at its best, according to modern ideas, Cowboy and Indian life must have been very unpleasant. Myself I would rather live in an apartment on Riverside Drive, any day, in preference to existing amongst the Cowboys. I like comfort, cleanliness, elegance and refinement; so do most people. But none of these things are shown in these Indian or Cowboy films. They are just ugly, dull, stupid, unpleasant and not at all ennobling themes.

To the plea that exchanges call for these subjects, there is the obvious retort that exchanges must be very unintelligent or stupid people. The like remark applies to the exhibitor. We are without evidence that the public insist upon these things. Of course, if children demand them, it is very difficult to resist supplying that demand, but surely a business such as this, cannot expect to indefinitely prosper by simply satisfying the demands of children. We want to attract and retain the support of educated adults. We are, I think, rather repelling that support by these stupid Indian and Cowboy themes. That is why I am writing this article; to suggest to the makers of these pictures the wisdom, if not of cutting them out altogether, of diminishing their output. There is such a wealth of more suitable, much more dignified, much more agreeable subjects than these Indian and Cowboy nonsense that I am astonished at the apathy of the film makers in this matter.

BUILDING CONTRACTORS.

F. G. Spencer, amusement promoter, St. John, N. B., Canada, wants to hear from architects or firms who will undertake the building of theaters costing from $20,000 to $25,000 each. Other inquiries of a similar nature have reached us and we would like to have the names and addresses of reliable building contractors in this line.

BALTIMORE OPERATORS MAKE MERRY.

The first grand ball of the Moving Picture Operators' Protective Union, No. 181, I. A. T. S. E., takes place at Maennorchor Hall, 410 West Lombard street, Baltimore, at 8.30 P. M. Tickets, 25 cents. The secretary, Arthur Stewart, 858 Columbia avenue, will be pleased to hear from friends of the Union.

Waverly, N. Y.—C. B. Cowles, proprietor of the theatorium, has leased the storeroom at 422 Fulton street for a term of years, and is remodeling same into a high-class moving picture theater which will be known as the Lyric. It will be completed about December 15. After that time the Theatorium will be closed.

Managerial Stupidity.

By Louis Reeves Harrison.

Theatrical managers are notoriously behind the times. This is an age of swift evolution. The country is filled with fine schools, it supports more colleges than all the rest of the civilized world combined, the circulation of superior magazines runs up into the millions, the news stands are piled high with periodicals appealing to cultivated taste, the popular demand in all arts is for productions of merit, but the average theatrical manager refuses to read the signs of the times and continues to wallow in the mire of past ignorance and prejudice. He is the only wise guy, and the audience is an unthinking mass. He still smiles and nods his head significantly, as much as to say "I told you so," when a few of the noisy uncombed and unwashed in the audience clap their hands and stamp their feet, unaware that those who go seldom are the easiest amused, while the great solid patronage, those who go often, escape notice because they enjoy in an inconspicuous way. The boisterous element in every audience is really only a small per cent. of it, and anyone but a theatrical bonehead knows that the noise-boxes do not furnish enough support to pay the rent.

In illustration, take the case of one of the most experienced managers in New York City.

His theater is admirably located, it is well suited to the purposes of a mixed entertainment, it is quite as comfortable as it is convenient, the attendants are handsomely uniformed, and the selection of vaudeville acts is so good that his place should be one of the most popular resorts in the city, but he has vacant seats when other, similar theaters are filled at the same price to their utmost capacity. One-half of his bill is presented as though he realized that his patrons would be among the best of their kind in the metropolis.

All goes well while the lights are turned up.

The moment the lights are turned down, no "cheap and nasty" on Manhattan isle presents a worse bill. The regular pianist is relieved by a nice little girl who smiled at you when she took your ticket stub. This nice little girl can play four pieces on the piano in one key with the right hand and another with the left. She can and she does. She plays her four pieces for four pictures, four times a day, six days in the week, and manages to get through them correctly about as often as you pick up money in the street. No one blames the little girl any more than we would blame a hand organ grinder substituted by a manager for the regular orchestra of a theater, and, for that matter, her discordant strumming is on a par with the rest of the picture exhibition. In the rear of the auditorium, an operator of some kind struggles with a projector of much the same kind and treats us to the novelty of a floor and ceiling meeting in the middle of a picture. At other times, we get a few blank pages in the middle of the book, while the characters in the pictured play jump from R. I. to L. U. E. with marvelous agility. The films are streaked punk of the rainstorm kind and are thrown on a screen hung like a wet sheet on a clothesline.

I suppose that the manager thinks the light of human intelligence goes out with that of the hall, but most of us feel like the little boy whose mother took him out under the lure of going to the circus and landed him in a dentist's chair.

The manager of that show is not fooling anybody but himself.

He may think he is cutting expenses, when he is cutting out what draws dollars into the box office. The steady patrons know the difference between early releases and the junk he is showing and go where the manager gives careful study to both parts of his performance. This particular theater could easily draw a high class of patronage under intelligent management, and no good reason exists why the best class of people should not attend well-handled picture shows all over the country.

In the course of time, the photoplay will be the little opera of the people, but prime requisite will be good and appropriate music.

It is very generally recognized that most of the music provided is as out of place the wrong accompaniment to a song would be in a variety entertainment, but the patrons of picture shows are patient and hopeful. The change will come when exhibitors do some good, hard thinking.

By way of a start in intellectual exercise, give some consideration to the fact that grand opera is not much more than a grand pantomime with the story told so clearly by action that the sense of it can be caught by the eye while the ear is charmed. The words of grand opera can seldom be heard distinctly and still less understood. Most of us pay small attention to the printed libretto, although it is the supporting structure of the musical drama and should be read before the opera is seen and heard. The emotion conveyed is not exactly that set forth in the music, that method of expression is too vague and comprehensive, but it stimulates emotions aroused by the situation, by the series of events, by gestural and facial expression, just as in moving pictures. In both cases, words are not absolutely essential, but the right sort of music is essential to complete enjoyment of the drama. The music of the opera is not sacrificed to the drama, but is supported by it. The pictured drama is not sacrificed to the music, but is so powerfully influenced by it as to become wonderfully effective or absolutely repelling according to the accompanying tone picture.

No doubt exists that managers want to fill their theaters with the best sort of patrons, but the wonder is that they seem to act as though they wanted to repel rather than attract the best patronage, for the surest way to drive away those who can well afford to go elsewhere is to jar them with music that no living being would pay a cent to hear on its own account. The pictural drama can be made more realistic than the one in which we are treated to the spectacle of a healthy prima donna singing her very best when dying from exhaustion. In the photoplay, she dies to rag-time.

If you want to make a success of the picture exhibition, insist on getting fresh reels of the best class of plays produced, show them in flickerless presentation on a suitable screen and serve with them the most appropriate if not the most delightful music you can procure, and charge accordingly.

Appeal to the highest, not the lowest, class in your community, and the others will give almost the same support they do at present.

Frank Winch, for several years New York manager of the Billboard Publishing Company, has resigned. Mr. Winch leaves for San Francisco December 9, to attend to the settling up of a personal estate. After that he will return to New York, where he will be identified with a well-known enterprise.

Richardson: His Life and Intentions.*

A Review by Thomas Bedding, F.R.P.S.

* Motion Picture Handbook. A Guide for Managers and Operators of Motion Picture Theaters. By F. H. Richardson. Published by The Moving Picture World, 125 East Twenty-third street, New York City. Illustrated, 186 pages. Price, $1.50.

In the Moving Picture World of November 26 and December 3, I reviewed a book in two volumes, and of many hundreds of pages, which professed to deal with the life of the alleged "inventor" of the moving picture, the "founder" of the nickelodeon and the "master impresario of his age"! It was conclusively shown that Mr. Edison, upon whom these distinctions were cast by the authors of the book, was not entitled to them, and that beyond being the owner, by judicial courtesy, of some moving picture patents, Mr. Thomas Alva Edison has had practically nothing at all to do with moving picture progress, whatever his other claims to fame or notoriety may be. In this connection Mr. Edison has been clearly proved to be *tres petites pommes des terres,* indeed. [If he so wishes, I will translate this phrase for the benefit of the editor of the house organ of the Edison licensees.]

To my mind Mr. Richardson, the author of the book now under review, has done vastly more, and is doing vastly more, for moving picture progress than his coworker, Mr. Edison. I regard Richardson as nothing less than a martyr. Edison is pocketing huge royalties, the proceeds of an alleged patent. Richardson, both in these pages, in his handbook, and by his tongue, is doing his level best to promote the cause of moving picture progress by going to the root of matters. And the root of matters in the moving picture field is the moving picture operator.

It is a truism to say that the moving picture business of the world rests for its success upon the shoulders of the operator, individually and collectively. The finest pictures, the finest theaters, the finest machinery—the finest everything that can be provided in the outfit are useless, if the man behind the gun is not up to the work. Unfortunately, in far too many cases, the man behind the gun is inefficient, due either to congenital stupidity, carelessness, ignorance or some other cause. Anyhow, it comes to this: when the operator is not the man for the job, the picture suffers, the public is disgusted, the moving picture manager or exhibitor loses money, and the business is harmed.

Mr. Thomas Alva Edison might possibly be deserving of some part of the sickly laudation which has been heaped upon him if he had done half what Richardson has attempted to do, namely, to put moving picture operating upon a practical, scientific, workable basis—to convert a heterogeneous body of empirics into men who understand their work and take an interest in it. This is the gravest problem in the moving picture field to-day. The paltry squabbles between trust and Independent manufacturers, exchanges and exhibitors, and picture men and the public, sink into insignificance when compared with the importance of ensuring decent operating in the theater. To ensure decent operating in the theater is the object of the Motion Picture Handbook. This, as the preface states, is written in matter of fact style, so that even the meanest of intelligences can understand it. The book naturally divides itself into three sections: the electrical, the mechanical, the manipulative. Its scope will be sufficiently clear from the headings of some of the chapters—"The Source of Light;" "Wiring;" "Resistance Devices;" "The Operating Room;" "Lenses," etc., etc. The information with regard to the management of the current is singularly full and lucid, and is alone worth the money asked for the book. The practical details are practical. By this I mean that, unlike far too many textbooks that are foisted upon the public, the Motion Picture Handbook comes from the hands of a man accustomed to handling the things he writes about. It is unnecessary to say that Richardson, besides being a teacher and preceptor, is also a practitioner, for he daily handles the machines and tools of which he writes in his book.

The best thing that every theater owner, every manager, every operator in the United States, if not the world, can do, is to get a copy of this book and read it carefully through and profit by it. If this be done, then the moving picture business will be given a huge fillip. We shall have better projection, or rather, we will have intelligent projection, which is the same thing. I look to this little book to diffuse much needed knowledge amongst operators and managers. That is the point: it will help these people show better pictures and thus present the picture in a better aspect to the public. That being done, as I have said before, the business generally will be advantaged.

Richardson's intentions certainly entitle him to as much praise as Edison's alleged inventions. In a year from now I shall expect this little handbook to have had such a beneficial effect on the business that licensed and Independent manufacturers, renters, exhibitors and others will invite Richardson to a banquet at the Plaza, just as they did Mr. Edison about a year ago, and present Richardson with a massive silver cup, the same as they did Mr. Edison. The only difference between the two men is that Edison did little or nothing to warrant the presentation, while Richardson is doing his level best to qualify himself for any number of pieces of gold or silver plate.

"LIGHT HOUSE" FILMS ARE SHOWN.

Moving pictures in a lighted auditorium have been brought to a high degree of perfection in some of the Keith houses, by S. L. Rothapfel, who has lately been placed in general charge of projection in all of the Keith & Proctor houses. Mr. Rothapfel is known to our readers as a contributor to the Moving Picture World. He hails from Forest City, Pa., where he has a theater of his own, in which he worked out his theories of "light house" projection, and put them into practice before bringing them to the attention of Keith & Proctor in particular, and the trade in general.

Speaking recently to an interviewer in Cleveland, where he was installing his system in the Keith Hippodrome, Mr. Rothapfel is quoted as saying: "I hold no patents on this device, for what I have done is simply to apply certain laws regulating the projection of the light's rays in a way of my own. What I have accomplished is by means of very powerful lenses, a new way of directing them on the screen, and then a chemical application to the screen that absorbs the light so that instead of the light hitting the screen as a ball would a brick wall it is absorbed and all the rays like those you see around a street light at night are brought to the center. But each room requires a different treatment of all these elements. My protection lies in knowing how to do that. You can't patent an idea, you know. You have to patent an article. But Mr. Edison says patents are no protection, so I am not worrying on that score."

It may be of interest to our readers to learn that in connection with their new system of "Lighted House Picture Projection," which Keith & Proctor are installing in all their theaters, a Motiograph, 1910 Model, has been installed in the Fifth Avenue Theater, New York. This has been in operation for the past two weeks and in connection with the "new system" has aroused the most favorable comment. Mr. Hallberg, the Motiograph Eastern agent, also reports that he has received orders for the equipment of seven other Keith houses with similar apparatus.

Picture Personalities.

Mr. Maurice Costello. (Vitagraph Company.)

In an article in the Moving Picture World a few weeks ago, we referred to the interest which the public is taking in the personalities of the leading moving picture actors and actresses seen on the screen. *Place aux dames.* As our pages have evidenced for many months past, the leading ladies of the various moving picture plants, alike in respect of their personal charm and their acting abilities, have created great interest amongst our own readers, as well as amongst the general public. Of course, the actor, as we admitted a few weeks ago, was bound to come into his own. He is coming into his own. He is sharing popularity with the actress. Just as much interest attaches to the leading man of a moving picture company amongst the fair sex, as attaches to the personality of an actress amongst men. Of the popular leading moving picture man, Mr. Maurice Costello is a type. A native of Pittsburg, Pa., his early stage experiences were gained in vaudeville. Vaudeville is a good training ground for the future actor or actress. So it has been in Mr. Costello's case, for, subsequently he filled leads in a number of well-known stock theatrical companies in various parts of the country, including New York City. He was so successful on the ordinary stage that his work attracted the attention of the Vitagraph Company, who secured him for stock. He now plays moving picture leading parts in the Vitagraph Life Portrayals, and is popular with those with whom he is associated as well as with those who see his counterfeit presentment on the moving picture screen. People call him "Dimples" in recognition of his good nature. Mr. Costello is still fortunately a very young man, and as he has a handsome stage presence, and is a finished and experienced actor, he probably has before him, and we at any rate hope and believe that he has, many years of successful work in the picture drama.

It is a matter of no little surprise to me that the parcel post question now receiving so much attention in many different quarters is barely thought of by the moving picture people. They apparently do not realize that they have any interest in the matter at all. Excepting the mail order, general store, newspaper, printing, advertising and a few other lines of business none could be more favorably affected by the enactment of a parcel post regulation than those engaged in the moving picture business, and if they give the question thought for a few minutes they will soon be devoting hours to exert their own influence, as well as soliciting that of their friends, to induce the Congressmen and other representatives at Washington to take steps towards providing a parcel post service in the States.

* * *

I asked an exchange manager yesterday what he thought of the issue. He replied he was too busy to think of political issues; that it took all the time he could give when not eating or taking a few hours sleep to frame up a service that would stop his customers' kicking. He declared that life was almost unbearable and what people call sleep was in reality, to him, an intermittent nightmare. As soon as he closes his eyes, he said, the exhibitor appears before him like some fierce-looking gnome, gesticulating wildly, throwing reels of films out of boxes and behaving in a most threatening manner.

* * *

With the sincerest sympathy I proceeded to assure the exchange man that my observations had convinced me that his state of mind was fully warranted, but I secured his consent to momentarily forget his troubles and allow me to point out to him where he and all other men in his line of the moving picture business, as well as the exhibitors, especially those located at distances from the exchanges, are very much concerned, or ought to be, in the parcel post question. The amounts paid out by these people for expressage on films, posters, parts of machinery and other accessories of the business is enormous. It is proposed to enact a law similar to that now in existence in the foreign department of the post-office, where parcels up to eleven pounds in weight may be sent through the mails from one point to another in the United States. It is not necessary for me to delve into statistics or make comparisons. The brief statement of what is proposed should be sufficient to impress upon the minds of the people I have referred to the importance of prompt and decisive action.

* * *

Some people have said that if a domestic parcel post would be such a good thing it should go through without any concerted action. They do not seem to think that any campaigning is necessary—but it is, and very much so. All the express, railroad and other carrying companies of the country are in united opposition to the proposed law, always have been and always will be. They see plainly that if Uncle Sam undertakes to carry parcels there will be a big drop in their receipts. The issue can therefore be boiled down to this: Is the welfare of the people at large to be subservient to the financial interests of the carrying companies? And those engaged in the moving picture business are very much in evidence. Let the managers of film exchanges in Pittsburg, St. Louis and San Francisco sit down for a few moments and figure the amount of expressage they pay each week on films received from the manufacturers and on films returned to them by out-of-town exhibitors. Then let them compare the figures with what it costs to get the same amount of film by parcel post from foreign countries into the United States. Try it once and you will be confronted by a genuine thriller.

* * *

A colored woman figured in a somewhat sensational moving picture episode on one of the main thoroughfares in New York City one night last week. She presented herself at the box office of a nickelodeon about fifteen minutes before the show was to close for the night and demanded a ticket of admission, offering, of course, to pay for it. The rather solicitous ticket seller declined to comply, stating that the show would be over in a few minutes and she would practically be wasting her money. The lady of color did not see the matter in that light and insisted on seeing what she could of the pictures. The ticket seller unwisely persisted in his refusal and the woman assumed that he was drawing a color line, whereupon she wielded her parasol with damaging effect, smashing the plate-glass of the ticket office windows and the hat of the ticket seller. When a policeman seized her she dropped the parasol and substituted a hatpin as a weapon. It took several men to hold the woman while she was being disarmed. She eventually landed in the workhouse.

* * *

The incident can be looked upon from many points of view. Some may consider it humorous, others may take it quite seriously. One point will bear serious consideration. A diplomatic ticket seller is as essential to a theater as anything else required in a well-regulated place. The woman referred to was evidently under the influence of drink and the ticket seller did not deem it wise to allow her to enter the place. In this respect his judgment was good and it was equally so when he did not give her the advantage of a ticket of admission and leave the matter to the man at the door. But he did not follow it up with a proper exercise of diplomacy. He had many ways for avoiding argument such as must have been indulged in to provoke the attack. Colored people are very sensitive on matters bearing upon the color line and doubtless this particular woman, being in an intoxicated condition, looked upon the ticket seller's statement as a subterfuge. The fact that a show has but a few more minutes to run is no excuse for refusing to sell a ticket of admission when the box office remains open, the ticket taker is at his post, and admissions have not been cut off on account of no more accommodations, or some other good reason. This colored woman no doubt felt, as any white person would feel under similar circumstances, that while the theater and box office were open and she tendered the price of admission she was entitled to a ticket. After being informed that the show was about to close it was her privilege to decide whether she should go in, or hold the ticket for some other time.

* * *

A foreign newspaper man who is visiting in this country and doing special work for some of the newspapers has come forward as a champion of the moving picture houses, combating the theories and allegations so frequently made of late by some exceedingly sensitive people regarding the moral aspect of the places and pictures. His article in a recent issue of the New York "Sunday World" is so much to the point that it will bear space here. The writer stated: "In my walks about town—and I have been in several sections of your wonderful New York—I have visited places of amusement. The small shows where pictures are made to play living scenes on trembling linen appeal to me as showing the national character. What a difference between New York, Paris and Berlin in these shows! It makes a man whose nerves are not spoiled glad to see how decent your pictures are. The visitors were of the better class and the amusement clean and humorous." That's a homer, isn't it?

Hartshorne, Okla.—The Bell Amusement Company have bought the moving picture theater at Hartshorne, Okla., and are running pictures and vaudeville. This company will buy or install several theaters in this district. L. L. Mumaw is manager.

Among the Christmas holiday pictures will be the Champion Film Company's "Golden Gates," a 950-foot melodrama, released Wednesday, December 28. It will portray the reunion of a family on the eve of Christmas, after a separation of twenty years. We have the assurance of Mr. Dittenfass that this will be a feature something out of the ordinary and likely to be in great demand. If your exchange will take a tip from the manufacturer he will get his orders in early. Full synopsis in next issue of this paper.

CONSTRUCTION DECORATIONS

"Artstone," Its Possibilities and Advantages.

My attention was directed to the Artstone as a building material offering some advantages to the builder of a moving picture theater wishing to erect a lasting building.

Artstone is a manufactured stone composed of the best weather-impervious materials, put together under strong pressure and left to harden under natural conditions. It is a stone which will stand the test of time and weather and upon which fire has but little effect.

As to durability, the manufacturers of Artstone can show a building erected in the year 1874, in which the Artstone trimmings, after an exposure of thirty years to all sorts of weather, have been found in perfect condition.

This proof of durability should not surprise us, as the buildings of the ancients fully demonstrate the superiority of concrete over natural stone for lasting qualities. Concrete stone, which was used in their buildings in connection with natural stone, is to-day in a better state of preservation.

The uses and necessities of concrete have been thoroughly demonstrated in the building work, and the rapidly increasing demand for this class of material shows that what was formerly considered an experiment and heartily condemned by those less progressive, promises to be the greatest factor in building construction for the coming decade.

With Artstone on the market, a material of merit, equal in every way to the natural stone, why pay the high price of cut stone work? Artstone fills a much needed want, saving from 30 to 50 per cent. of the actual cost of natural cut stone.

Perfect and artistic ornaments can be obtained from Artstone, and this at a smaller cost and more durable than plastic decorations; as Artstone will not absorb the rain and dirt, the ornaments and the trimmings will remain clean and not require a new coat of paint every season.

The few following cuts loaned us by the manufacturers of Artstone will show in a certain measure what decorations can be obtained by this new process.

PLASTIC ORNAMENTS.

When, in a former article, I condemned the too free use of gingerbread decorations for moving picture theaters, especially for the exterior work, as being too easy nests for the dirt flying from the street, some decorators had an idea that I was opposed to plastic relief ornaments.

I am far from injuring the decorators, as, if the exhibitors want to follow the advice given them in these columns, they will build more artistic theaters and the decorators themselves will find more profit, furnishing higher class ornaments than a lot of cheap stuff, made by the yard, if we can use such an expression.

The following photograph of the Lyceum Theater, Cottage Grove, Chicago, is a good illustration of my argument. This front has not the amount of cheap gingerbread decoration making the average moving picture theater hideous, but, if the quantity lacks, the quality is far above the general run, and the exterior of a four-story building, covered with cheap plastic ornaments, would not pay the decorating bill of the Lyceum Theater. There is more money for the decorators in the heavy cornices of the Lyceum, in the capitals and bases of the columns, in the figures standing between the said columns, in the figures of the arch, etc., than there would be if the building was covered with what is generally termed "gingerbread decorations." If the columns, cornices, figures, etc., gather the dirt of the street, they are not such bad dirt nests as the small plastic relief ornaments of the gingerbread style and if even they gather the dirt, they can be more easily washed as they offer larger surfaces and not a multitude of small delicate ornaments to break like glass, under the hand of the cleaner.

A theater like the Lyceum is costly, but cheaper in the long run than a theater that has to be retouched every few months, and is a far better investment, as it improves the locality and is a real attraction. The gingerbread decorations are as vulgar as the words "Bijou Dream" or "Dreamland." In every town you find a moving picture theater called either the "Dreamland" or the "Bijou Dream," and in every town you find a building covered with cheap decorations, devoted to motion pictures.

As Mr. Geo. K. Spoor, of the Essanay Company, had a contest to find a new name to designate a moving picture theater and to replace the abused names "Dreamland" or "Bijou Dream," is it not time that we would discard the cheap plastic relief ornaments for something more artistic?

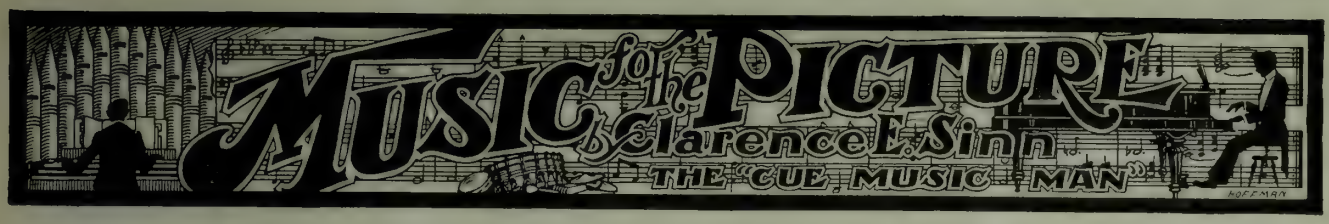
We have exceptions, as Baltimore is full of new original names and decorations: "The Blue Mouse," "The Red Feathers," "The Black Cat," "The Red Moon," etc. Baltimore has also some very original decorations and the Monumental City is nearly free of the cheap, gingerbread class. The Blue Mouse has a very rich exterior and lobby of a particular design and, with its dark colors, has the appearance of rich ornaments carved in solid blocks of hard wood. The Grand is another theater departing from the general rules of too much cheap plastic relief ornaments painted in light colors.

Still there are men who have no taste for anything artistic; they will enjoy a cheap chromo picture with flashy colors, as well as they would a Rubens. We find such men in the moving picture field. Some of them are satisfied to display a couple of posters in neat frames on easels, while others cannot get enough posters to nail on the walls, against the ticket office, etc.

I had a striking illustration of it in Cincinnati, Ohio, where I found four theaters, side by side, on West Fifth street. While three of them made a good appearance, one was a discordant note. The Sun, the Colonial and the Alhambra have their posters neatly framed and make no abuse of them, while the Lubin Theater was so covered with posters, nailed everywhere, that the decorations of the lobby and of the ticket box were hidden from view.

There is no excuse for the manager of the Lubin, except poor taste, as Cincinnati is the home town of the Newman Manufacturing Company, the manufacturers of very tasteful brass frames and brass easels.

What has been said on posters, can be repeated on decorations. The Lubin is the only theater on Fifth street, of the gingerbread style, and has lots of it, from the sidewalk to the roof. Although the house has just received a new coat of paint, it compared very unfavorably with its neighbors, the Alhambra and the Colonial. The Alhambra has less plastic relief ornaments, but I warrant to say that the decoration of the Alhambra is more expensive than the cheap decorations of the Lubin and yielded a better profit to the decorators. Every detail in the decoration of the Alhambra is artistic and had to be made specially for the house, while the cheap ornaments of the Lubin are to be found in any shop at so much a yard. The Alhambra is pure Moorish style, involved a good deal of work, and it is in this kind of work that the decorators can make money and a name—and the exhibitor or owner of such a tasteful house is sure to reap good profits. The Colonial has an extra wide lobby and, while marble figures much in the decoration, the friezes, cornices and other such plastic relief ornaments are of an artistic character.



Manager Ernest Buchwald, Ballinger, Tex., writes: "Dear Sir—Your article, 'Music for the pictures,' in the Moving Picture World is very interesting and of great value to piano players as well as to managers and I wish to congratulate you on same and hope you will keep up the good work. For the past seven years I have made a special study of playing for moving pictures, and my experience is this: it is nearly impossible to use an orchestra for moving pictures, as I experimented in my own house, and the nearest and best results was with piano and traps . . . Whenever it comes to the point where managers realize the value and necessity of good music, it will mean more money to all parties interested—musicians, managers and manufacturers. I have more than trebled the receipts of a moving picture theater with big opposition, one house playing vaudeville for the same price of admission, the other being an airdome with the best location in the town. How was it done? Just simply showing good pictures and playing the proper music for them."

Thanks, Brother Buchwald, for your kindly appreciation of my humble efforts. I have quoted your letter at some length because it backs up by actual experience what the World has always advocated, viz.: that good and appropriate music for the picture is of financial value to the house employing it. Why not? It means a better show, and, other things being equal, the best show gets the money. As to the relative value between the orchestra and piano, that is a matter of opinion. Yours is based on your own experience and you are certainly entitled to it; but my experience (in both lines) compels me to believe otherwise. I had intended taking up this matter of orchestra work in a later article, and shall probably do so anyway, but a few words now won't come amiss.

In the first place, there are more ways than one of fitting music to the picture. I presume you refer to "impromptu" playing, improvising—"making it up as you go along." It's a good method, too, providing you have a good pianist with a talent in that direction, but many of us are not so endowed. I have nothing but praise for the genius who can at sight improvise music to fit the picture, to an extent he (or she) is a composer, and I agree that it would be difficult (though not impossible) for an orchestra to work along these lines. Now, so far as I have observed, the impromptu pianist starts his picture with something non-commital—a waltz, possibly—and watches the picture until there is "something doing;" then he changes his music to suit the action—abruptly, if necessary. This is correct, of course. When the action changes, he changes with it; when the action subsides and the story runs quietly, the pianist drops back to his waltz or whatever it was, or plays something else of a similar neutral character, until the action again calls for a change. Correct again. That's all there is to the proper working up of a picture so far as the music goes. (The sound effects supply the balance.)

As an illustration, let us suppose his first change of music is to a pathetic number, and on the spur of the moment he improvises a beautiful theme. Well and good; I've often heard it done. But the best of impromptu players may repeat themselves occasionally. Why not? If the number is attractive and he happens to remember it, why shouldn't he apply it to a similar scene next week or next month? And if he shouldn't happen to feel in the humor to improvise a fitting number on the spur of the moment, but happened to think of a little theme that somebody else wrote, why not play it if appropriate? If a storm scene is shown he can improvise if he wants to, or he can play the storm from "William Tell," if he knows it. That is pretty good descriptive "storm music" and there are other numbers which will also answer the purpose—often better than you can improvise on the spur of the moment. Do you see what I am getting at? The best of improvisors may call occasionally on other works than their own, and the more credit to them for doing it. No good moving picture pianist will despise a good library whether he carries it in his memory or keeps it on a convenient shelf. And if he doesn't improvise at all, he can depend altogether on such a library, and do good work, too. I have heard it done. The difference lies here: if he hasn't a sufficient story in his memory he must reinforce it from the shelf at the first opportunity—and that should be at the end of the first show. I know there are a few managers who insist on the piano being heard incessantly, through the intermission as well as through the pictures, but this is thoughtlessness on their part sometimes. Those who look on the music as a "ballyhoo" don't care to have their pictures worked up, anyway. Music in the intermission doesn't interest the average audience particularly, and some consideration should be given the tired fingers and brain of the musician if he is to do good work. Pardon the digression. We will say that during the first show the pianist has decided on the most appropriate music in his stock for the subjects to hand—of course he must know his library, but a little practice cultivates a good memory—and selects the proper numbers during the intermission. He must keep it in such systematic order as to be able to find it readily. After that it is mostly a matter of turning over the leaves. I grant you he will not read difficult music at sight and keep both eyes on the pictures, but even with a passing knowledge of his music he can give sufficient attention to both and he don't need to repeat himself oftener than the average impromptu worker—and I say this with all due respect to the latter. Now you see what I am driving at.

There are more ways than one of fitting a picture musically and I have mentioned two. The latter is a practical way for an orchestra to work. Each has its advantages. Each has something which the other has not. The impromptu pianist progresses from one theme to another by means of modulating chords and connecting phrases, thus forming a pleasing continuity which is difficult for an orchestra to simulate, though again I assert this is not altogether impossible. On the other hand, the orchestra has the advantage of instrumental coloring which is so valuable in descriptive music and sound effects.

But after all, your final results depend entirely upon the musician. He must take a lively interest in the work (which is fascinating once you get an insight of it) and try, try, try. And this, as you know, applies to the piano player as well as the orchestra leader.

Another thing: Not all pictures call for a musical setting of constantly changing themes; this applies mostly to dramatic pictures, and often of these one or two long numbers will suffice through the entire picture, maybe broken with a melodramatic number or two. Here standard music is certainly as satisfactory as the most gifted improvisation, and the orchestra can interpret that as well as the pianist. Scenic pictures demand music suggesting the countries represented—plenty of that on the market. Many industrial as well as other pictures do not admit of special treatment and are usually filled by a concert number of some sort—all the way from a "rag" to an overture. A varied musical program helps the show when it does not detract from it, and I believe interesting musical numbers should be included where they do not hurt the picture. In this, again, a good orchestra is more satisfactory than a good pianist. I append a suggestion for working up a recent release, "The Lad from Ireland" (Kalem). It includes all standard stuff which can be handled equally well by either orchestra or piano.

"Killarney" till he meets sweetheart, then—
"Believe Me if All Those Endearing Young Charms" till sub-title ("Out of my heart forever") then—
"Come Back to Erin" till arrives in America, then—
"Girl I Left Behind Me" till election scene, then—
Lively music, soft, increase to loud till change, then—
"Kathleen" till change, then—
Waltz till he shows letter, then—
"Come Back to Erin" till train is seen, then—
"Killarney" till interior of cottage (eviction scene), then—
"Believe Me if All, etc." till he enters cottage, then—
"The Harp that Once Through Tara's Hall" softly, swell at finish.
(Or can play "Believe Me if All, etc." until flag staff appears, then "Wearing of the Green" for finish.)

At another time I want to go into this matter in more detail.

The Handbook.—San Antonio, Tex.; Battle Creek, Mich.; Portland, Me.; New Orleans, La.; Jacksonville, Fla.; St. Louis, Mo., Chicago, Ill.; Dubuque, Ia., and others requesting information as to contents of the Motion Picture Handbook. Replying, I cannot do better than to quote the Table of Contents. Bear in mind, this is not the Index. The Index covers three full pages. The Table of Contents is as follows:

THE SOURCE OF THE LIGHT.—The Current, Direct and Alternating. Definition of Electrical Terms. How to Make Calculations. Rule of Thumb.
WIRING.—Insulation. Permanent Wiring. Wire Gauge Table. Lamp Consumption Tables. Switches. Switchboards. Exit Light Circuits. Stage Switchboards. Fuses. Wire Systems. Series Multiple. High Potential Alternating System Meters.
RESISTANCE DEVICES.—Rheostats. Transformers. Mercury Arc Rectifier. Motor Generator Sets.
THE OPERATING ROOM.—Fittings for Operating Room. Tools. Operating Room Switches. The Lamp. The Lamp House.
LENSES.—Finding the Focal Length of Lenses and Finding the Size Lens Required to Project a Given Picture at a Given Throw. The Spot. The Principles of Optical Projection. The Selection of a Lens. Adjustment of Light. Condenser Breakage.
CARBONS.—How Carbons Are Made. Setting the Carbons.
The FILM.—Proper Care of Film. Patching Film. Wet Film. Removing Emulsion. Leaders, Inspecting. Film Jumping. How Film Is Made. Speed. The Throw.
MACHINE HEADS.—Cleaning and Oiling. Repairing. Adjusting Intermittent Gear. Setting the Shutter, etc.
The Edengraph. Edison. Lubin. Motiograph. Pathe. Power's. Standard.
MISCELLANEOUS.—The Stereopticon. Song Slides. Slide Carriers. Pedal Fire Shutter. Electric Meters. How to Read Meters.
The Curtain. Effect of Daylight and House Lights on the Picture. Illuminating the Auditorium. Ventilation. Seating. Music. Bell Wiring.
LOCATION AND MANAGEMENT.—Selecting a Theater Location. Selecting a Small Town Location. Employees. Advertising. Film Service. Changes. Tickets. Vaudeville. Travelogues and Other Lectures.

* * *

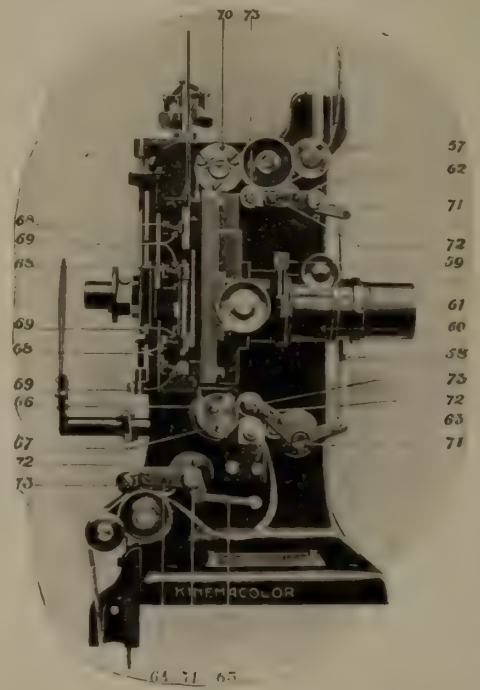
The Kinemacolor Machine.—Chicago, Ill., writes as follows: "I would like to have such information as you are able to give concerning the Kinemacolor machine. I believe that is the correct name. Anyhow, the machine I mean is the one which projects pictures in natural color—the Urban-Smith patent. I have a suspicion that our manager will put natural color pictures in, in the near future, and I want to become posted."

Your request, Chicago, is quite reasonable, although a full compliance with same would require more space than can well be devoted to this particular subject at this time. The Kinemacolor machine is quite similar, in a general way, to other projecting machines, though much more heavily built, so heavily, in fact that it is practically necessary to run it with a motor. The intermittent movement is effected by what is known as the "beater" movement, the same as is used on the Gaumont machine, a few of which have been used in this country. I present herewith a cut of the operating side of the Kinemacolor machine, together with an explanatory index:

Figs. 66 and 67 are the rollers constituting the intermittent movement (beater movement) and performing precisely the same work done by the ordinary star and cam. Fig. 67 is the large or main beater roller (dog, it is called,) while Fig. 66 is the small or secondary beater roller, the office of which is to start the film an instant before the main beater impacts, thus lessening the shock, since the speed of the intermittent action of the Kinemacolor machine is exactly double that of the ordinary projector. In other words, it moves film at twice the ordinary speed, this by reason of the fact that it requires the exposure of two pictures to make one complete exposure, one of these being shown through the red color screen and the other through the green, the two blending together forming the complete reproduction of natural colors. On top of the machine you will notice the governor, which is very heavy and massive. You will also note the great size of the various sprockets and the fact that each one has two idler rollers in addition to which the top and lower sprockets have a third or guide roller. I believe a close examination of the picture herewith submitted will give you a very fair idea of the machine. The whole machine has been built with a view to the demands of high speed (necessary on Kinemacolor work) though by the removal of the color screen the machine may be used as an ordinary projector for regular black and white film. The wing that sticks out on the left hand side is the automatic fire shutter which protects both the gelatine color screens and the film. The shutter for black and white work, —that is to say, for ordinary projection—is placed on the same shaft and occupies the same position as the color screen which latter is removed for that kind of work. Before threading the Kinemacolor machine, see that the magazine spindle carrying the upper reel is lubricated with a little vaseline. It is necessary that this reel revolve freely, else the hard pull of the top sprocket, as the diameter of the reel decreases, will cause injury to the sprocket holes of the film. The tension springs and gate must be kept scrupulously free from the dust which accumulates very rapidly by reason of the static electricity generated by the rapid movement of the film. This static action is quite strong in the Kinemacolor work and dust is rapidly attracted. Very close attention must be paid to the tension springs, or "pressure bars," as they are called. It is not necessary that the Kinemacolor film should require much, if any, more tension than ordinary film, and any undue tension would provoke trouble. Set your tension springs just so they will stop the film without any jumping of the picture on the screen. With the necessary rapid motion, if you get these springs, or pressure bars, a little too tight, you are very likely to injure the perforations of the film, as well as pull patches in two.

The film loop above the gate should not be too large, but just sufficient to give the bend about as shown in the picture. Anything more than this is too much. The bottom loop, on the other hand, should be as large as possible, up to the point where the film strikes the base casting. The film should be wound on the top reel with the emulsion side

57—Top sprocket guide roller
58—Sprocket rollers tension spring
59—Lens jacket capstan screw
60—Lens jacket
61—Lens locking screw, to secure the lens—which is a free fit in the jacket—at any distance from the exposure hole
62—Top sprocket pressure rollers, complete All pressure rollers are mounted in cradles, which give to each roller the required freedom of lift.



63—Main sprocket pressure rollers, complete
64—Take-up sprocket pressure rollers, "
65—Take-up rollers tension spring
66—Secondary dog roller, set at a radius to minimise the blow of the main dog roller
67—Main dog roller
68—Gate tension adjusting nuts
69—Gate tension springs
70—Feed sprocket driver spur bearing
71—Pressure roller fulcrum screw.
72—Pressure roller cradle pin
73—Pressure roller cradle screws

"in," and the reel in the top magazine should run clockwise, the lower or take-up reel running in the opposite direction, the film being wound with the emulsion side out. Careful attention should be paid to the take-up tension, which should be only tight enough to revolve the reel at the end of the run.

In setting the shutter, under no circumstances must white light be allowed to show on the curtain. When the obliterating shutter is open either the red or green gelatine must be visible. In the color screen you will see small triangular openings through which passes white light. These openings are only for the purpose of securing lightness of construction. In handling Kinemacolor films it is of great importance that care be exercised, since while scratches will show in the ordinary black and white film, the damage is greatly magnified in the Kinemacolor. You must exercise care to keep the Kinemacolor films moist and pliable. In patching the Kinemacolor, light colors are not joined together; that is to say, a red is not joined to a red or a green to a green. By way of explanation, let me say that in Kinemacolor film one picture is green and the next one red; the next green, and so on. The red picture has no designating mark, but the green picture is marked on each side with a green ink line. After a little practice, however, you will be able to distinguish the difference between the two colors by merely looking at them, since a picture including a sky would usually be lighter in the green and darker in the red. In making a patch, the clear line across the film where the emulsion has been removed, must always be adjusted to come **exactly** between the two pictures that are being connected.

In using Kinemacolor you will find one of two things necessary. Either you will have to have a very moderate sized picture or else use a very much larger amperage than with ordinary film. For a picture 15 feet wide you will probably find it necessary to use as much as 75, perhaps 85, amperes D. C., using ¾ or ⅞ cored carbon above and a somewhat smaller solid carbon below. For A. C. use two ¾ or ⅞ inch cored carbons and all the amperage you can handle.

Any good dead white curtain is excellent for Kinemacolor projection.

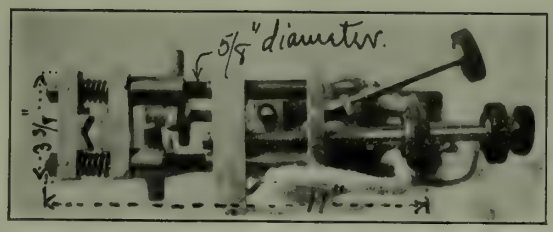
And now let me caution you, Chicago, particularly on one point. Kinemacolor projection is a high speed machine and you must use a good grade of oil. You should lubricate the machine frequently and sparingly, carefully wiping off all surplus oil, since otherwise it will get thrown off with probable damage to the film.

I believe this covers the main points of the subject, but if I have overlooked anything, please write me again.

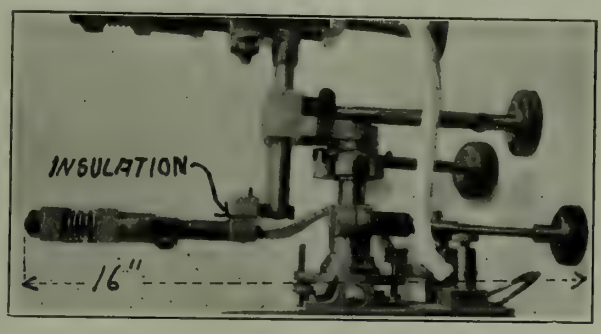
* * *

An English Lamp.—When Baxter Morton, general manager of the Nicholas Power Company, went to England recently he sent back a couple of typical English projection lamps, lamps such as are used in England, Germany and France. I believe a little description and a glimpse of these lamps will be of interest to our readers.

In the first picture the editor of this column is seen holding one of the lamps. By comparison you can see something of its size. It looks, indeed, like an embryo battleship. The extreme height is 13 inches. Its extreme length from the front carbon holder to back regulating hand wheel is 16 inches. The rack bar posts are ⅝ inch in diameter,



and the main post 1 inch in diameter. The carbon lamps are ⅝ multiplied by 1 inch, or about 3⅜ inches, in length. The length from front of top carbon arm to back of regulating wheel beside the asbestos cable is 11 inches. The bolts holding the carbon clamps are ⅝ of an inch in diameter. The insulation is very heavy.



View No. 2 is the top of the same lamp looking down, showing the top carbon arm; while view No. 3 shows the general construction. These lamps are made to carry up to 100 amperes of current and, amazing as the statement seems, Mr. Morton informs the writer that many operators use 80 and 90 amperes of current with a ⅝ cored upper and ½ inch solid lower carbon. This seems incredible, yet he assures me it is the fact. The condensing lenses used are only 4 inches in diameter, instead of 4½, as is our practice. In many instances, instead of two plano-convex condensing lenses, a plano-convex and a bi-convex condenser is used. Whether or no this is an advantage I am unable to say.

Another peculiar thing of which Mr. Morton informs me is that in Germany they have what is called a "double" lamp house; that is to say, instead of the lamp house sliding over to the stereo lens, the lamp house is built double and the lamp slides over inside of it. This seems to me to be a most excellent scheme, since it enables one to have two sets of condensers, one to fit the moving picture lens and the other of longer focal length for the stereo, which would be, in my opinion, a very decided advantage. When space permits it is my intention to give you further description of some of the peculiar things in operating practice and appliances in the old countries. The above photos are had by courtesy of H. B. Coles, general sales agent of the N. Power Company, who took them.

* * *

As to Laws.—Kingston, N. Y., asks the following: "When did the law go into effect requiring all manufacturers and users of moving picture films to use only N. I. film? If this is the law, is it for the State of New York or only for certain cities, and are all film manufacturers using N. I. film? What is the character of the composition they use to renovate films and is it highly inflammable?"

So far as the writer knows, there is no such law. No, very few of the manufacturers are using N. I. film stock. If there is any law of that kind it is merely a local city ordinance.

As to the composition used to renovate film, it is a secret preparation, which I, therefore, of course, cannot give you.

* * *

From Dixieland.—Armas Durio, Opelousas, La., writes in, ordering a set of the gelatine slides, and says: "I am operating one of the best photoplay theaters in this State, strictly photoplays and nothing else. Have used licensed films for thirteen months, but am changing to-day to Independent."

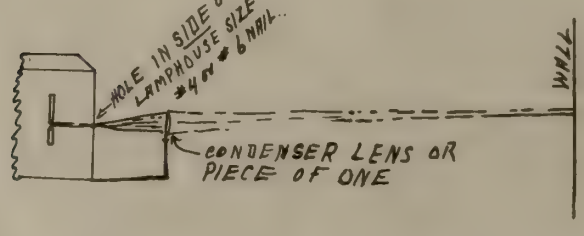
Glad to know you are sticking to the pictures, Opelousas, and trust your projection is all that it should be. Glad to hear from you at any time.

From Far Off Washington.—W. B. Hamblen, manager Orpheum theater, Colfax, Wash. (moving picture operator and machine expert), contributes the following: "I am hungry to see each and every one of the Worlds, and read them almost from cover to cover. I have put in nearly eight years at the side of a moving picture machine, two years of which have been in the service of one house in this town. I am not a member of a union, but 'them's my principles,' teeth and toe nails, though I have had no opportunity of joining the ranks of organized labor. I am not working at present, simply because the house changed hands a short time ago and I will not labor as cheap as the new owners desire me to. I have not only run machines, but have studied them. Only recently have we had a Trouble Department to turn to when things went wrong. Prior to the advent of the Department we had to be entirely self-dependable and blunder along finding out things for ourselves. I have found the Department to be of great assistance, though I have had many a hearty laugh at some of the ideas advanced. In the past I have at times had a helper in the operating room and have let him run the machine under my guidance, and after a week or so have had the gentleman report to the manager that he knew as much about running the machine as I did, and on two occasions I was let out on that very account. So far as I am concerned, I do not believe any man should be licensed as an operator unless he be thoroughly competent and able to prove his ability to project pictures properly, repair his machine, keep everything in such condition as to avoid breakdowns and vexations of that kind. In closing let me say that I am one operator who is interested in the field of his labor and looks upon matters from your own standpoint, also who wishes you success in your undertaking to elevate and improve projection."

Your views, Friend Hamblen, are correct. I had a good quiet smile over the helper taking your position. That is the trouble with projection to-day, too many men in charge of operating rooms who ought to be holding down the job of helper, and still others in charge of the operating room who really ought to be employing their talents at shoveling coal, driving a dray or some other equally complicated task wherein they would have opportunities to display the height and depth of their brain power. This is a condition, however, that is only natural, when you consider the enormously rapid growth of the moving picture business. It is a condition I am bending my humble efforts to eliminate and it is a condition which, I think, in the comparatively near future, will be eliminated. At least, I hope so. Let me add, however, that there are very many men of mediocre ability now in charge of projection plants who will in time become really excellent operators, because they realize their lack of knowledge and are studying to remedy it. The coal shovel artist I spoke of is the man who possesses practically no projection knowledge and is making no effort or endeavor to improve matters. With that particular animal, I have no patience whatever.

* * *

Projecting the Arc.—From Portland, Ore., comes the following: "I would like to describe to you a little trick we have been using here in Portland. It may be an old scheme in the East, but we have never seen it mentioned in the Department and will, therefore, try my drawing ability and see if I can make it clear to you. If it is a chestnut, just throw it away, but if you think it will be of any benefit to the brother operators, publish it.



"Here is a chance for some experimenting with the condenser proposition. One lens will reproduce the arc on the wall upside down and backwards, while two straighten it out. With the above it is possible to hold a steady light all day long without a shadow. In case the wall is too far away hang some kind of a small screen from the ceiling a few feet away from the lens."

We thank you, Portland, for submitting the idea. It is in effect the old "pin hole in the lamp house wall" plus a condensing lens. The condensing part of it is a new one on me.

Condenser Breakage.—F. E. Devlin, owner and manager Family Theater, Wilkes-Barre, Pa., sends in for a Handbook and says: "If we get as much satisfaction out of the book as we do from the column, we will be more than pleased. Can you tell us why we break so many condensers on our Power's No. 6? We have watched the column and have done everything we saw or heard of, without avail."

That is a hard proposition, Neighbor Devlin, a hard one indeed. Unless your condenser casing has ventilating holes in it, I would recommend that you punch two holes about ¼ inch in diameter in the bottom and two of the same diameter in the top of the condenser casing. In some of the Power's No. 6 lamp houses there are no ventilation holes, which was, I believe, a mistake. It may be possible that you are using a very short focal length of condenser which brings the arc up quite close to the lens, thus causing excessive lens heating. Try two 7½ condensers; that is to say, provided you are not already using them. You might also try placing your condensers in cold water and bringing them to a boil, letting them boil for half an hour or so, or bake them in an oven. Personally, the writer does not think it does any good, but many think it does, and you might try it out. I would also recommend that you keep the top of your lamp house hood thoroughly clean, so that the ventilation is open and free. Otherwise, there is likely to be excessive heat inside the lamp house.

* * *

Film Cement.—R. W. Freeland, manager Gem Theater, Harbor Springs, Mich., writes as follows: "Friend Richardson—Our formula for making N. I. film cement is as follows: 1 pound acetic ether (ethyl acetate), 1 pound acetone, 14 feet of N. I. film with emulsion washed off. Use scraps of film and wash off emulsion in hot water.

"Common factory, stretched over a frame and calcimined two coats, makes a good curtain. Should it sag, springle water on the back side."

We are certainly thankful to you, Neighbor Freeland, for the film cement formula and I am sure that thousands of our readers will appreciate your kindness in providing it. I would suggest that the emulsion may be more readily removed by adding some ordinary washing soda to warm water. Let the film soak a few minutes and the emulsion will readily wash off.

By "factory," I presume you mean common cotton cloth, for which "factory" is the trade name. Frankly, I do not think much of the proposition. I believe a good grade of bleached muslin sheeting would make a better curtain. However, the sprinkling stunt to tighten the curtain is something I had not thought of. Many thanks.

* * *

Losing Lower Loop.—Tamaqua, Pa., writes as follows: "The Trouble Department is the first place I look when the World arrives. I notice quite a number of operators experiencing trouble losing the lower loop. We are using a Power's No. 5 and had the same trouble, but it was not the machine's fault. The spring holding the take-up sprocket idler in position sometimes becomes weak so that when a thick splice passes through the machine it causes trouble. If the spring is good and strong it will hold the film in place while the splice is passing over the take-up sprocket, providing the roller is set right. We are using a Hallberg D. C. economizer or motor-generator, set on 110 volts, and we get excellent light. I wish to install another machine. Will you kindly tell us whether two lamps thrown on at one time will affect our economizer? Would the load be too heavy for the machine, or would both lamps burn dim? Enclosed find check for another year's subscription to the World. I am a little in arrears, but please do not miss a single number."

Many thanks for your comments on the take-up matter. Your strong spring idea is perfectly correct, provided the roller be set away from the sprocket by about twice the thickness of the film; otherwise a stiff spring would aggravate the trouble. As to the economizer, you could only turn one lamp on it at a time. If you attempt to operate two one will be automatically extinguished when the other is turned on. We are, of course, glad to know that you like the World and the Trouble Department.

* * *

A New Use for Moving Pictures.—The Denison (Texas) Trades and Labor Council gave a free photoplay show in the O. R. C. Hall, on November 24, to which everybody was invited. The entertainment consisted of suitable moving pictures and stereopticon illustrations of the various union labels, the various unions affiliated with the Council contributing to the expense of the entertainment.

* * *

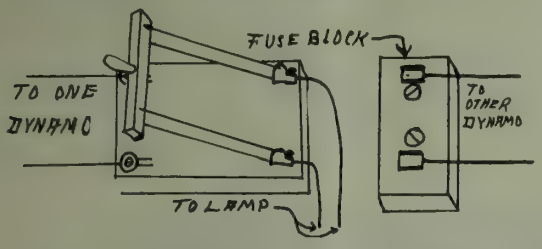
Films Wanted.—R. M. Campbell, Pacific Coast Film Exchange, Los Angeles, Cal., writes: "It seems we all have

to depend upon the Moving Picture World for information in all lines of the moving picture business. Will you kindly inform me through the Trouble Department where I can buy some of the old Cameraphone talking picture films?"

The old Cameraphone films are all owned by The Champion Film Company, 12 East Fifteenth street, New York City, of whom you can doubtless purchase such films as you desire.

* * *

On Polarity Changing.—San Francisco, Cal., writes: "As regards article on page 1169, November 19 issue, entitled 'Polarity Changing,' why not take fuse block and turn clips around and make connection same as D. P. D. T. switch, as per enclosed sketch. If the fuse clips are set wider than the switch the use of a drill would quickly remedy them so that the blades would meet the clips."



I was quite a little puzzled for a few minutes, 'Frisco, to understand what you were driving at. I see, however, that you mean to have the fuse clips act as receivers for the switch blade on the lower throw. Your idea is all right and is really very ingenious. But why use the fuse clips at all? Why not use just a plain double throw switch? It would be much better, in my judgment. We are indebted to you for your kindness in sending in this excellent idea.

* * *

Aluminum Paint.—Portland, Ore., writes: "I enclose money order for $1.50. Mail me Operators' Handbook as soon as possible. I class myself as a thorough "picture fan" and have all the faith in the world that the motion picture theater and the motion pictures will reach a far higher level than they at present occupy.

"I am not a believer in vaudeville. As a rule the average vaudeville stunt pulled off in a motion picture house is rank, it costs the exhibitor a lot of money and eventually will disgust the public to such an extent that they fail to patronize the theater as often as they would if high class pictures and appropriate music were offered. I have tried it and found that vaudeville doesn't pay. Up to a month ago I had been using a plain muslin curtain calcimined. Desiring more light on my pictures, I painted the curtain with aluminum paint. This resulted in the picture being much brighter, but the brush marks show very plainly on the curtain especially if I am running a film that has a light background. The picture also shows a good deal more flicker (I am using an Edison Model B) to overcome this I am obliged to increase speed of machine to such an extent that the figures on the curtain move in an unnatural, jerky manner. The figures also appear to move behind a gauze or very thin netting. Is this due to reflection? Is it possible to calcimine over aluminum paint and hide the brush marks? I think the plain curtain gives the best picture. What would you advise? Am using A. C., 75-foot throw. Would like to know what causes some parts of film when thrown on curtain to show light flashes when the arc is burning steadily. If space will permit kindly publish this under Portland, Ore."

Like yourself, Portland, I believe the motion picture theater and the picture itself are still what might be termed in the embryo. I believe that eventually they will reach such a plane as will, by comparison, cause us to regard the present efforts as but child's play. As to the aluminum paint, any reflecting curtain increases the flicker; the remedy is to get a flickerless machine. It is the refraction (or reflection) of light which causes the picture to appear as behind a gauze. Yes, I believe calcimine will cover the aluminum all right, though I am not quite certain about that either, never having experimented. Maybe it won't stick. I would advise you to get a plain white, good grade, muslin bed sheeting, as wide as you can get (it can be had in cities 100 to 108 inches in width). Get enough cloth for two curtains and stretch it over your aluminum screen. Once a month take the screen down and have it laundered. I believe you will find this will give you an entirely satisfactory picture. The light reflected by the aluminum screen behind the cloth will possibly add somewhat to the brilliancy of the picture without otherwise marring the effect. The flashes are what is called a "travel ghost," due to shutter being set wrong or else too narrow.

The Shutter Problem.—Brooklyn, N. Y., submits the following: "A uses a Power's No. 6 outside shutter on A. C. and has trouble with a flaring light on the picture. B suggested trying a two-wing (outside) shutter. A did so and the flaring disappeared. A claims that he gets more light with the two-wing than with the three-wing. B says it maks no difference. Which is right?"

A is right. By reference to the article, "Shutters," in another part of this week's department, you will readily be able to figure the thing out for yourself. The "flaring" you speak of was doubtless due to excessive speed which brought the blades of the three-wing shutter in to synchronism with one side of the alternations of the current.

* * *

An Advertising Scheme.—Springfield, Vt., contributes the following: "Shortly after I wrote you I discovered the trouble was in the cam-pin, which had become flattened thus allowing too much play in the star slot. As regards keeping the sprockets clean, you mentioned that quite a while ago and I took the hint and invested in a toothbrush. In the issue of November 26, page 1230, John Blohm, Chesley, Ont., speaks of reflecting a picture to a wall across the street by means of mirrors. We tried this out, but couldn't make it work. We have an old machine, however, which we turn around so as to project a picture on a big brick building opposite the theater. It works fine and we have larger houses than ever before. Many thanks for the idea."

Thus again is the value of the Department demonstrated. Its real editors are many, consisting of every manager and operator who from time to time contributes. It not only gives you the benefit of such advice as I myself am able to offer, but it brings forth, for the mutual benefit of all, the ideas of hundreds of operators and managers scattered all over the United States and Canada. Such ideas as the above, which was called forth by Neighbor Blohm's original idea, are of decided and distinct value, and their dissemination in no shape or manner injures him who has the enterprise to set them forth for the benefit of his fellow operator or exhibitor.

The cam-pin trouble Springfield speaks of will be found under subject entitled "Picture Jumps," page 1288, December 3 issue.

* * *

Machine Trouble.—Toronto, Can., sets forth his trouble as follows: "There is something the matter with my Edengraph machine, and after trying about everything under the sun to overcome the difficulty, I now apply to the Trouble Department for help. When the machine is in motion it runs very hard, except when I hold the gate open, then everything is lovely. I notice at times when the machine is running the intermittent sprocket backs up a little. What causes it, and how can I adjust same. I also find that I crack a great many condensers. I use 250 volt D. C., that being the only voltage in the district. It is always the condenser next the light that cracks. I have two rheostats in series and one of them always becomes red and the other barely warm.

"Find enclosed $1.50 for the Handbook, which I think will be very valuable to me."

As to the machine running hard except when the gate is open, that would indicate that your tension springs were set altogether too tight, that the film is under considerable pressure somewhere behind the gate or (most probable) that the spring shoes bending around the intermittent sprocket set too close to the sprocket. The latter is in all probability where the trouble lies.

As to the intermittent sprocket backing up when the machine is running, you will have to send me further information. I do not see how you can tell whether it backs up or does not back up, when the machine is running. If there is much lost motion in the intermittent sprocket you had better write the Kleine Optical Company, 42 State street, Chicago, for instructions. Instructions how to adjust the star and cam of the Edengraph would take up more space that I can spare. The Edengraph intermittent runs in an oil-tight casing and it is quite a job to get at it. If you have one of the Handbooks, you will find the process fully described on page 116. It reads as follows: "Remove flywheel and governor, as before described. Remove lens holder on operating side of machine. You will now see the heads of three large flat screws on operating side of machine. Remove the lower one and pull out the shaft and gear it holds. Take off the lower (take-up) sprocket and pull out the spindle. Remove the collar on crank shaft and pull shaft and gear out. Now look inside the machine and just to one side of the intermittent oil casing you will see a large flat screw head with another immediately below the casing. Remove these and

you can pull out the whole casing, tapping lightly on the center of the intermittent sprocket, if necessary, to start it. Be very careful that you do not injure the intermittent sprocket teeth on bottom of aperture plate tracks as you pull casing out. To take up lost motion between star and cam, remove cover of oil casing and in top edge of casing just over the shaft will be seen a small set screw. This screw holds the star shaft bushing which extends through the casing and clear out to the sprocket and is eccentric. Loosen the screw and turn the bushing to eliminate lost motion between the star and cam."

As to the rheostat matter, I should say that one of your rheostats has considerable smaller wires than the other, wire of too small diameter for the amount of current passing through. The remedy is to get a rheostat having wire of larger diameter. Very likely one of the rheostats has 3½ milimeter wire, whereas the other has only 3¼.

* * *

The Right Spirit.—B. E. Dawson, manager of the Wascenic Theater, Waseca, Minn., writes as follows: "Having derived much benefit from the Department, I wish, in my own humble way, to help and, if possible, to do unto others as we have been done by. I notice several are having trouble with the film jumping up and down and sidewise. We experienced the same trouble with our Edison one-pin machine. We put in new springs, also aperture plate, but it did very little good. Close examination revealed the fact that the little guide rollers at the top of the aperture plate were worn down quite small and did not hold the film out level with the aperture plate, so that each time the intermittent sprocket moved the film, instead of going down smooth over the aperture, would pull out on the springs. This happened when the intermittent moved, and when the movement was done and the strain removed from the film the springs would push the film in the space against the aperture plate tracks. This kept the film working backward and forward all the time. It no sooner was shoved in place by the springs than the intermittent would act again and you can readily see this would cause jumping on the screen. We had a jeweler enlarge the diameter of the two guide rollers and there was no more jumping. Where a picture is out of focus on one side, try turning the lens in its barrel."

Well, Neighbor Dawson, you certainly have sprung a new one—new to me, at least. It has never occurred to me that the size of the guide rollers at the top of the gate would make any material difference. I don't remember just how those rollers are placed on the Edison machine, but on the Power's the same result you attained by enlarging the rollers would be had by bending the top of the gate in or out a trifle. Friend Dawson's idea is to have a film pulled down perfectly straight from the top idler until it strikes the tension springs. Those who have troubles of this kind should take note and experiment. Many thanks, Friend Dawson, for the idea. I'm afraid, however, your tension springs must have been pretty weak.

* * *

Those Drawings Again.—W. S. Turnpaugh, Fort Worth, Tex., sends in for a Handbook and proceeds to hand Friend Foley a little bunch, as follows: "I wish to reply to J. A. Foley's answer on wiring diagrams (page 1296, December 3 issue). In one way he is just and also correct, and I thank him for calling my attention to the position of my rheostat in relation to the switch. In another way, however, my drawing is correct. He evidently overlooks the fact that the National Underwriters' Code requires a main entrance switch to be placed immediately upon the inside of any building which is being wired; also that if I were to use the three-pole switch I would have, in fact now have, a main entrance switch and 125-ampere knife fuses. I also have a switch and 100-ampere knife fuses on machine circuit, and on my picture I have 75-ampere knife fuses and a switch to control the arc. I should like to ask Friend Foley where he got his idea of setting carbons. The editor of this Department has repeatedly illustrated the correct method of setting carbons and every operator in Fort Worth can set his carbons and set them correctly, too, thanks to the instructions received through the Department."

Friend Turnpaugh is correct in calling Neighbor Foley down about his carbons. The jack-knife set shown by Mr. Foley in his drawing is absolutely out of date, and in every way bad; I would cheerfully recommend to him that he mend his ways, if he is setting his carbons after that fashion. Let me caution Neighbors Turnpaugh, Foley and all others to receive criticisms made by one another good naturedly and with good grace, as I believe you all will, and as you all have so far, and I believe will in the future. I think Friend Turnpaugh's rheostat could have been on the other side of the switch and still have observed the Underwriters' rules.

Color Schemes.—Memphis, Tenn., writes: "We are about to redecorate our house. We would like to make the decoration in three colors. Will you kindly tell us which colors best harmonize?"

Dark red, medium green and light red make a pleasing combination which thoroughly harmonizes, as does dark green, a reddish salmon color and buff. Yellow green, that is to say, a yellowish green, purple and canary yellow are also primary and harmonious colors. Any one of these three combinations you will find to be pleasing to the eye.

* * *

Chicago Laws.—The editor is in receipt, by the courtesy of Wm. H. Havill, city examiner, moving picture operators, 117 Market street, Chicago, Ill., of a copy of the 1911 form of application for license as moving picture operator. Also a neatly printed little book containing the laws regulating moving picture theaters and moving picture operating rooms in the city of Chicago. The application blank is the best we have ever seen and reflects distinct credit on the Chicago Board of Examiners, particularly in that it makes the licensing of inexperienced men almost an impossibility. It requires that the applicant state fully where he received his instructions in operating, the length of time of instruction, the name of the different machines he has operated, the length of time he operated or assisted in operating each one, with the name and address of his employer in each instance and the license held, if any. It also requires that if the applicant has been examined in any other city, the date of examination, the city and State and the result must be given, all of which is, in the writer's judgment, most excellent and should be adopted in New York City, as well as in all other cities. The codification of the laws in a little book is something the writer kicked and kicked good and strong for while he was in Chicago, and he intends to bring about something similar in New York City, if it is possible. It is neither fair nor just to make a man subject to a lot of laws and rules and then make it practically impossible for him to find out or ascertain what these laws and rules are. It is nothing but right and just that he should be informed fully as to the law, and the publication and distribution of a small book containing all laws affecting operating rooms and moving picture theaters is something the officials owe to all operators and exhibitors in the various cities. Hats off to Chicago's Board of Examiners.

* * *

Poor Wages.—A. J. Walden, manager Walden's Electric Shows, writes (en route) from Union City, Tenn., as follows: "This section of the country is the poorest for projection that I know of. I refer particularly to the small towns. Low wages is the rule and less to work with than anywhere else I have ever been. I have a nice little outfit and get a fine picture, but am anxious to learn more of my chosen business. I am enclosing money order for Operators' Handbook. I have been in the picture game for eight years, but will say that nearly every time I run a machine I learn something new. I have found the Department a great help and extend to yourself and our brother operators who contribute my heartfelt thanks."

Glad to hear from your, Friend Walden, but sorry to hear so poor a report from Tennessee. Matters, no doubt, will be improved as time goes on, but that, of course, isn't very encouraging just now.

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The Right Dope.—Coffeyville, Kan., writes: "In the issue of November 26 your answer to Burlington, Ia., is the best I ever saw. You were certainly making a correct guess, and I will bet $10 to the hole in a doughnut that Burlington is not paying his operator a weekly salary sufficient to buy a jacksnipe a square meal. You should have had that article on the front page of the World and sent a copy to every manager in this part of the country. The good Lord knows the poor operators in this locality are certainly on the cheap list. I know of one manager in this town who has had a dozen operators in the last year. He curses the film exchange on account of the bad pictures, but the fault is really in his operators who were nothing but cheap boys. I think some of the managers will wake up before long and realize that money invested in a good operator means increased receipts at the box office. I am a member of the I. A. T. S. E., Local 176, and am a constant reader of the Trouble Department. Without it I am lost. I wish you all kinds of good luck, a Merry Christmas and a Happy New Year."

Sorry to hear such a report from Coffeyville. I was in Fort Smith a few years ago and circulated around that country considerably. At that time the projection was about as bad as it well could be. I take it from what you say that it is not materially improved. Too bad, Coffeyville, too bad. The manager who tries to save money at the expense of poor projection is not what I call a manager. My name for him is a mis-manager.

Chicago Notes.

A GAUMONT MASTERPIECE.

It is a pleasure for me to announce the coming release of "Herod and the New Born King," a Gaumont production, a real masterpiece. The subject is an old Biblical theme that has already been presented to the public, but this Gaumont production eclipses all that has been attempted in this line. While churchgoers will be pleased at a production depicting the birth of Christ in a truthful manner, without exaggerations or blunders, men and women not believing in religion will admire the film as one of the finest specimens of stagecraft and of photography.

This was the first time in my life that I had the pleasure of seeing a perfect vision of an angel and this with the best light effects. The last scene, the one represented in the following cut, is a real master in every sense of the word. It would be impossible to find a more beautiful composition, with such admirable light effects and of such superior photography. As the last scene is on the screen for fully fifty feet of film, with no motion on the part of Joseph and of Mary, and only a few occasional moves of the head of the donkey, this last scene does not look like a motion picture but more a "Tableau Vivant," while some persons would imagine themselves standing in an art museum

Scene from "Herod and the New Born King" (Gaumont).

in front of a celebrated painting. This last scene is art, pure and simple, and will remain engraved in the memory of every person lucky enough to have a chance to gaze upon it.

At first I thought that I would have much to say on the numerous scenes, each one being a masterpiece in itself, but when the last scene flashed on the screen, everything else was forgotten. The scene of Herod and the woman, is also a rare specimen of fine sharp photography and very clever acting.

The stable looks like a stable, and did not look as if it was built of painted canvas. The animals housed in the stable are not mere skins thrown over some dummies. The kings look their parts and the presents offered to the child Jesus show that they are real royal tokens. The caravan with its loaded camels gives the typical color of the times and customs of the epoch.

There is another scene that I cannot pass over in silence, as it is also a beauty even in its great simplicity. It is the flying trip to Egypt. Joseph leads the donkey on which is seated Mary holding the child Jesus. This production is sure to please everyone, and although a religious picture, it is minus those long faces and false beards made of cotton, so common in other religious productions. It is rich in details and produces the most pleasing sensation.

These are the films that can save the future of the industry.

"The Closed Gate" of Gaumont is also a very simple, well-told story; everything is very natural, the photography is remarkably fine and the little tot plays her part very well. The scene of the little girl feeding the swans is very touching, she is so childish and at the same time so unconcerned in her work. You feel a chill in your back when you see the little tot, ignorant of all danger, passing under the railroad gate and crossing the tracks, when a train is seen at a distance speeding for the crossing.

At the same exhibition I was shown a Biograph, "His Sister-in-Law." Good technically, but entirely too much drawn out and with not sufficient interest to warrant a full reel.

J. M. B.

WITH THE MUSIC MAKERS.

On another page of this issue appears the advertisement of the Deagan Cathedral Chimes, manufactured by J. C. Deagan, 3800 North Clark street, Chicago; a musical novelty that has made an instantaneous hit all over the world. I am not stretching a point, either, when I say that, for there are no territorial boundaries for the sale of "Deagan" instruments, as there is none to the circulation of the Moving Picture World. I had the pleasure of visiting the Deagan factory recently, and was escorted through the various buildings, from cellar to garret, by J. C. Deagan, Jr., the active manager of the concern. Needless to say I became greatly interested in watching the process through which the various instruments pass to completion, from the selecting of the wood and bell metal to the inspecting and tuning department.

A medley of "musical noises" greets one at every turn; orchestra bells, marambaphones, xylophones, musical bells, chimes, every conceivable novelty instrument is being made, and made right. "That's the secret of our success" said Mr. Deagan; "every instrument is rigidly inspected before shipping, and we never slight the quality of material or workmanship." But about the cathedral chimes: the set is composed of four tubes, of delicate tone, delicately finished, which, on being struck with the various mallets that accompany the set, give forth a very sweet mellow tone, most pleasing to the ear. Chimes and church bells can be perfectly imitated, and what makes them of great value to picture theaters—they can be used for sound effects in connection with almost any picture released. A good trap musician can secure the effect of any desired bell with proper manipulation on the four tubes. The price is the only "cheap" thing about them, and every exhibitor who desires his trap man to play the pictures should invest in this valuable instrument. At the present time the different departments of the Deagan factory are housed in separate buildings, but a new factory is in the course of erection, which, when completed, will greatly facilitate the output of this very busy "music shop."

J. C. K.

TO THE OPERATORS.

Thanksgiving Day in Chicago was a speed contest for the moving picture operators on Madison street, as if the managers had offered a fat turkey to the operator who could turn his crank the fastest. It was awful. At the Boston the figures on the screen appeared as jumping mechanical dolls. At the Pastime, when a Kalem film was on the screen, the horses were seen flying like the little tin horses of a horse racing toy. Although I have always been opposed to vaudeville, I must confess that the acts of the evening were welcomed, a real relief to the eyesight.

Is it not funny that they would not hurry up the vaudeville acts as they do the pictures? If the greedy managers who, on Sundays and holidays, want to crowd a one hour show into thirty minutes had their say, they would urge the vaudeville actors to put a little more speed in their acts, but the actors are not willing to jeopardize their future by spoiling their acts with too much speed. An actor is in a position to say to Manager X——: "I am here for three days, I must retain my reputation if I want other engagements and I am not going to ruin my reputation to oblige you."

The Operators' Union is very strong in Chicago and if the operators were to refuse to turn the crank at high speed the managers would have to either close their places or give a decent show.

It is up to you, Mr. Operator. Are you in the business to stay? If so, you want to save the future of motion pictures and please the public. Refuse to turn the crank above normal speed. You can do it—do it for the sake of the future of cinematography.

J. M. B.

"WHAT BECOMES OF THE TITLES?" ALMOST ANSWERED.

While wandering around looking for "the missing titles" the other afternoon, I stopped in at the plant of the French-American Producing Company, 918 Madison street, and although I didn't find the "missing ones," I found this company busily engaged making new ones for the various exchanges throughout the country, yes, and even for the "General." Mr. Shackelford, the manager, showed me a big stack of orders from practically every State in the Union; one from as far as Australia, and with a big smile he commenced to kick about the results he obtained from his ad. in the World. "After the first insertion," he stated, "I was compelled to hire more help to get the numerous orders out on time, and now they are coming in so fast that we are working night and day."

Besides ordinary release titles, the French-American is making a large line of film announcement titles, both black and white and hand-colored, which seem to be making a hit with the exhibitors. Trick and disappearing announcement titles are among the novelties Mr. Shackelford is placing on the market, and the idea is a very clever one. The French-American plant is complete in every detail; the various processes of the work are interesting to watch.

On leaving, Mr. Shackelford told me to continue his ad., "but," he added, "don't ask 'what becomes of the titles' in your next issue, for the exchanges respond so rapidly I can't keep up with my orders." I guess that "will help some."

J. C. K.

"THE NEW PUBLICITY."

"If some exhibitors received from their exchange the reels that they call for, they would put themselves out of business in three months.

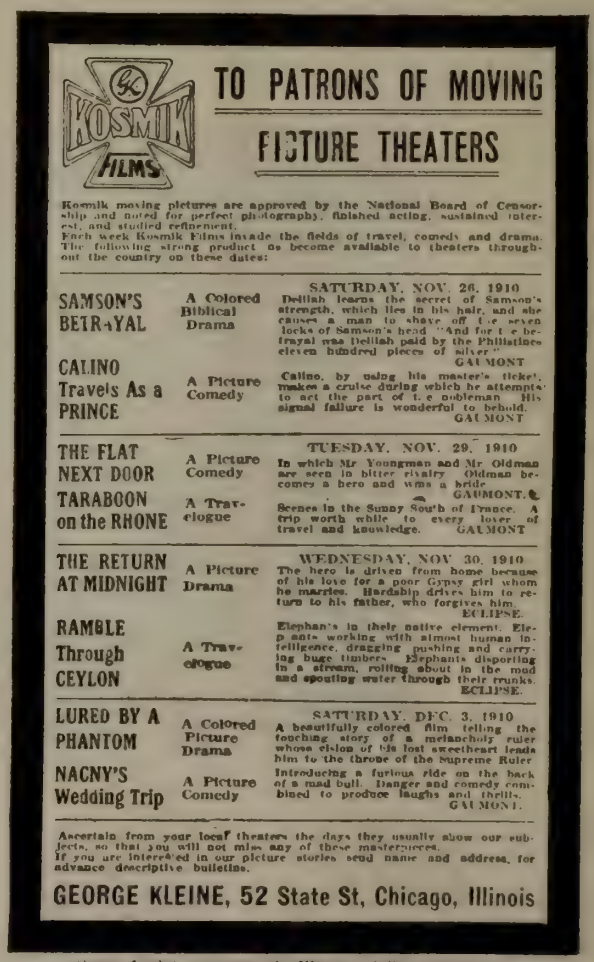
"The essence of every program should be variety, in spite of which we know of exhibitors who call for all wild Western subjects or Indian subjects. We also know of exhibitors who call for complete and continuous programs of the same make of films.

"The more highly spiced a certain dish may be the less often it can be eaten. We can drink water with every meal year in and year out, but no man can eat thirty quail in thirty days. The more highly spiced the film the greater hesitancy there should be in giving audiences an overdose."

The above sensible advice appears in "Film Progress," issued by George Kleine, of Chicago. An intelligent choice of films by an exhibitor conduces to the success of his business, unquestionably pleases the public and holds their patronage.

But, oh the irony of fate! Mr. Kleine is a member of a combination which limits the choice of the exhibitor, as Mr. Kleine very well knows. To be consistent, Mr. Kleine should throw off the shackles that bind him and give the exhibitor, on whose behalf he is so solicitous, an opportunity of making up his program when, where and how he pleases. This would ensure the exhibitor a choice of many manufacturers, other than those which Mr. Kleine represents in this country, and other than those with whom, and with which, he is in league for the purpose of limiting the choice of the exhibitor.

Mr. Kleine, however, proposes to add to the confusion of the exhibitor by inciting the public to still further add to his perplexity. No doubt, "if some exhibitors received from their exchanges the reels that they call for, they would put themselves out of business in three months." But, why does Mr. Kleine spend his good money in attempting to bring about a worse condition of things than that which at present exists? Mr. Kleine is printing large advertisements in Chicago and other newspapers, drawing the attention of the general public to his pictures. Some of the other Chicago manufacturers are doing the same, i. e., trying to persuade the public to take an interest in the pictures of individual manufacturers, and of inciting the public to induce the exhibitor to call for Kleine, Selig, or Essanay pictures. We cannot discover any other motive for Mr. Kleine and his Chicago friends spending money in a very lavish fashion in general newspapers.



KOSMIK FILMS

TO PATRONS OF MOVING PICTURE THEATERS

Kosmik moving pictures are approved by the National Board of Censorship and noted for perfect photography, finished acting, sustained interest, and studied refinement.

Each week Kosmik Films invade the fields of travel, comedy and drama. The following strong product is become available to theaters throughout the country on these dates:

SATURDAY, NOV. 26, 1910

SAMSON'S BETRAYAL — A Colored Biblical Drama — Delilah learns the secret of Samson's strength, which lies in his hair, and she causes a man to shave off the seven locks of Samson's head. "And for the betrayal was Delilah paid by the Philistines eleven hundred pieces of silver." GAUMONT

CALINO Travels As a PRINCE — A Picture Comedy — Calino, by using his master's ticket, makes a cruise during which he attempts to act the part of a nobleman. His signal failure is wonderful to behold. GAUMONT

TUESDAY, NOV. 29, 1910

THE FLAT NEXT DOOR — A Picture Comedy — In which Mr Youngman and Mr Oldman are seen in bitter rivalry. Oldman becomes a hero and wins a bride. GAUMONT.

TARABOON on the RHONE — A Travelogue — Scenes in the Sunny South of France. A trip worth while to every lover of travel and knowledge. GAUMONT

WEDNESDAY, NOV. 30, 1910

THE RETURN AT MIDNIGHT — A Picture Drama — The hero is driven from home because of his love for a poor Gypsy girl whom he marries. Hardship drives him to return to his father, who forgives him. ECLIPSE.

RAMBLE Through CEYLON — A Travelogue — Elephants in their native element. Elephants working with almost human intelligence, dragging, pushing and carrying huge timbers. Elephants disporting in a stream, rolling about in the mud and spouting water through their trunks. ECLIPSE.

SATURDAY, DEC. 3, 1910

LURED BY A PHANTOM — A Colored Picture Drama — A beautifully colored film telling the touching story of a melancholy ruler whose vision of his lost sweetheart leads him to the throne of the Supreme Ruler.

NACNY'S Wedding Trip — A Picture Comedy — Introducing a furious ride on the back of a mad bull. Danger and comedy combined to produce laughs and thrills. GAUMONT.

Ascertain from your local theaters the days they usually show our subjects, so that you will not miss any of these masterpieces.
If you are interested in our picture stories send name and address, for advance descriptive bulletins.

GEORGE KLEINE, 52 State St, Chicago, Illinois

Copy of advt. appearing in Western daily newspapers.

Suppose the public are influenced by these appeals, what is the result? Simply that the exhibitor would be in a worse case than he is at present. Exhibitors do not keep pictures in stock like the vendors of candies or shoes or sugar-coated pills; they have to obtain them from their exchanges. Suppose, then, these Chicago advertisements have the desired effect, the exhibitor will be asking for nothing but Kleine, Selig and Essanay pictures. A very good thing for the three manufacturers named but a very bad thing for the variety of the programs—and **variety is the keynote of the success of the photoplay.**

We sincerely believe that the manufacturers alluded to are throwing their money away by inserting these large advertisements in the general press. We hope we may be wrong in this, and that, to the contrary, it will have a beneficial effect upon their own sales and upon the business in general.

It points to one conclusion, however. Since the licensees

of the Patents Company were persuaded to confine their trade advertising to the house organ referred to in these pages last week, their sales suffered accordingly. As that pathetic sheet neither voices nor influences public opinion, these manufacturers now seek to gain publicity and prestige through the legitimate channels of the unbiased newspaper.

The fettered spirit of independence rattles its chains. If it cannot be free it can at least make a noise.

THE FIRST KINEMACOLOR DRAMATIC PICTURE.

(From "The Kinematograph and Lantern Weekly," November 24, 1910.)

We confess that the advance which has been made by the Kinemacolor process in the last few months came as a surprise to us when, a few days ago we sat for over two hours in Kinemacolor Building watching first prints being put through, under Mr. Urban's careful and critical scrutiny. It would not be desirable to reveal all the "secrets of the prison house," but this we will say, the trade will soon have a shock, and so will London, when Kinemacolor's permanent home, to which we referred last week, is established. It is not too much to say that initial difficulties, such as fringing, and red and green flickering, have been overcome. All that is required to avoid these defects is ordinary care on the part of the camera operator.

"What will happen to black and white?" we murmured to Mr. Urban as we gazed at travel pictures which we forgot were pictures, the sun shone so brightly, the green leaves fluttered in the breeze, and the distant prospect unrolled itself to our gaze, greens fading into browns and greys and purples right away to the horizon as it would if we were standing on some breezy hilltop gazing out upon the country at our feet.

"I'm not greedy," was Mr. Urban's reply (or words to that effect). "Others may come in and take up a manufacturer's license. I only want some recompense for all the trouble I have taken, and there has been a good deal, I assure you."

Then came the first Kinemacolor dramatic subject, but of the plot we retain but a hazy recollection, we were so enchanted with the beauty of the scenes before us. Assuredly the painter may soon "shut up shop;" portions of this film would not disgrace the walls of the Royal Academy, if they could be reproduced and placed there. The title of the story was "By Order of Napoleon," and in the first scene a party of gaily uniformed hussars rode up to a fine old mansion on which they had been billeted. The difference between this opening and the first scene of any black and white film is almost indescribable. We did not feel we were looking upon a piece of animated photography; we forgot to look for good photography or bad. No, the effect was of reality; this scene—the house, embowered in green trees waving in the breeze, its ancient walls (the identical hue of stone), adorned with Virginia creeper, the brightly caparisoned soldiers, with their flashing breastplates and splendid uniforms, their well-groomed horses with shiny, glossy coats—all gave the impression of actuality, an impression heightened by the depth and stereoscopic quality of the picture.

And then we went indoors. The soldiers sat and lounged on the beautiful rosewood furniture and we felt we were there too, taikng note of the handsome appointments of the room. We were transported thence to a sterner scene. Napoleon, surrounded by his officers, ordered one of them, as part of the plan of campaign, to blow up a bridge, and the soldier rode off to execute his mission. We watched him go, and shared with him the glorious sunshine and the smiling countryside (forgetting November and Wardour street!). But events are happening in this new world whose beauties we are exploring. Two soldiers on the other side fire on our gallant rider and wound him. He dismounts to bind the injury, and our eyes wander off to the surroundings. We notice the yellow stubble—relic of the recently harvested corn—and the Autumn tints just making their appearance on the trees.

But our space is almost finished, and the story passes through several more scenes. The officer succeeds in his purpose, blows up the bridge, and on his way back calls on his lady love. Their embrace is observed through a telescope by one of Napoleon's officers. Napoleon's attention is called to the matter, and he orders the officer to be arrested for supposed breach of duty. Explanations are made, and Napoleon, fully satisfied, joins the hands of the lady and her love, and pins a medal to the gallant officer's breast. The whole of these scenes are wonderfully real, flesh tints, the color of the lady's auburn hair, everything is as natural as life, and the impression we have is that of gazing through a window upon an actual scene.

THE FRIESE-GREENE COLOR PROCESS.

(From "The Kinematograph Weekly," November 24, 1910.)

At Pendleton's Pictures, Co-operative Hall, Crewe, on Thursday last, Mr. Friese-Greene gave a display of his system of natural color animated photography.

The pictures were shown during the ordinary program, an announcement being made from the platform that a picture in color of Mr. Friese-Greene's son signalling with colored flags, taken six years ago, and one as recently as two months ago, would be shown. These films it was explained, were taken in the laboratory, and the commercial results of Mr. Friese-Green's labors would be submitted in about a month's time.

In the six-year-old picture three colors apparently were employed and the machine ran at ordinary speed. The results were crude, the picture was unsteady and fuzzy, and occasionally such colors as there were would disappear altogether.

The two-year-old results were very much better. The subject was a revolving vase of flowers, but it was revolved so slowly as to be almost a "still" picture. There was a lack of true color in the blooms, but now and then a fine stereoscopic effect appeared.

The last, and two months old picture was again an improvement, and represented a colored ware dessert dish containing fruits. The results obtained were curiously varied. Intermittently the color rendering would appear to be very good indeed, and the stereoscopic effects produced by the dish revolving would be very pronounced, giving a beautiful, soft, and natural appearance. The unsteadiness, however was very great, and the defects it must be confessed, were largely apparent.

It remains to be seen what Mr. Friese-Greene can accomplish when he comes to do outdoor work; the films described above were the results of course, of long exposures and slow rates of speed. Whether his methods infringe any of the master patents is a matter upon which we do not feel called upon to express an opinion. That question may be left with those directly interested. It is apparent from the above account of the results obtained that progress has been made, and we wish Mr. Friese-Greene success in his continued efforts.

BALTIMORE EXHIBITORS HAVE A JOLLIFICATION.

"Everybody get together and advance the moving picture business, in the city of Baltimore, to a higher standard than ever before," was the keynote of the speeches made at the first annual banquet of the Moving Picture Exhibitors' Association of Baltimore, which was held in the great banquet hall of the Hotel Rennert on Wednesday night, November 30.

After an address of welcome by A. G. Steen, vice-president of the Association, the members, whose appetites had been keyed up to the highest point for the occasion, enjoyed a feast "fit for a prince."

Several important matters which have heretofore puzzled the exhibitors were brought up. Philip Sheck, of Pearce & Sheck enterprises, spoke upon "The License Fee." He advocates a change in the present fees, and said that a graduated scale of license fees should be established. "The small exhibitor," said Mr. Sheck, in part, "should not be made to pay $50 for a license fee, the same as a large exhibitor. The scale should be graduated according to the size of the theater. I would suggest that we band ourselves closely together and appear at the next meeting of the City Council and endeavor to have a graduated scale from $10 to $50 established."

J. Spencer Clark, the city water rent and tax collector, was also present and said that he would do all in his power to help the exhibitors out of their difficulty.

William Faet acted as toastmaster and introduced many prominent exhibitors, who delivered interesting addresses.

INDEPENDENT PROGRESS.

On the last cover pages of this paper will be seen the advertisements of two great film distributing centers, one operating in the territory around Denver, the other in the Southern States. The testimonials on page 1443 bear witness to Mr. Swanson's glowing reports of his Denver exchange. Mr. Fechtenberg, of the Dixie, sounds the correct note when he announces his weekly purchase of 24 new reels. The success that is coming to the three offices of the Dixie Film Exchange is well merited, therefore we prophecy that it will be lasting. Reports that reach us from satisfied exhibitors in the South is the best omen.

NESTOR

"Rarely Equalled—Never

GOOD FOR YOU!

No Other Film is as Good for You as NESTOR'S! If It's Good for You, It's Good for Your Patrons; And if It's Good for Them, It's Good for Your Business.

For All-round Goodness Get

"THE PILGRIM"

FOR RELEASE WEDNESDAY, DEC. 14. LENGTH, 1,000 FEET

EXHIBITORS!!!

Our claim to

"If It's a Nestor It's Good"

holds good—it will hold even better in the future—yes, in the very near future—just keep a sharp look-out for Nestor's coming releases.

Meantime remember that one Nestor—one good Nestor—is out every Wednesday. You want that one Nestor a Week—you need it—you should get it—you must get it and you can get it, if you want to—and you certainly want to—so bestir yourselves and hammer away at your Exchange till you get Nestor films.

If you love peace, go to any of the Exchanges advertised on the opposite page and you won't have to rough-house for Nestor films.

Scene from "THE PILGRIM"

"THE PILGRIM"

is such a splendid fellow that he will be called upon to repeat his pilgrimage of the Motion Picture Houses. He starts out on Wednesday, Dec. 14th, and wide-awake Exhibitors will capture Him at once.

"The Pilgrim" is a light drama with here and there a dash of clean comedy. The story palpitates with interest and rings true fron beginning to end. You will be sure to enjoy it and so will your patrons—they will want to see more of the same kind—the Nestor kind—and so will you.

A word to the wise Exhibitor suffices:—

GET "THE PILGRIM" AND GET IT NOW!

Time to get on our Mailing List! Write to "Nestorlist 1002" 147 Fourth Avenue, New York

NESTOR FILMS are distributed through The Sales Company, 111 E. 14th St., New York City

COMING! "A DESPERATE REMEDY"

FOR RELEASE WEDNESDAY, DEC. 21st. EVERY INCH A COMEDY

DAVID HORSLEY, German Savings Bank Bu

FILMS

urpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

ARE YOU FROM MISSOURI?

Well; We gladly "Show" you right here and now a complete list to date of 39 Leading, Thriving, Progressive, Dependable Exchanges buying

NESTOR FILMS

Which is absolute and conclusive proof that

"IF IT'S A NESTOR IT'S GOOD"

NOTICE

How We've GROWN? We Have Not Yet Attained OUR FULL STATURE. Watch Us Grow!

LIST OF EXCHANGES:

1. Albany Film Exchange.....418 Broadway, Albany, N. Y.
2. Anti-Trust Film Exchange.....79 South Clark Street, Chicago, Ill.
3. Applegath, L. J., & Sons.....145 Yonge Street, Toronto, Ont.
4. Bijou Film and Amusement Co..1222 Grand Avenue, Kansas City, Mo.
5. Boston Film Rental Co.....665 Washington Street, Boston, Mass.
6. B. & W. Film Exchange.....412 East Baltimore Street, Baltimore, Md.
7. California Film Exchange.....1065 Mission Street, San Francisco, Cal.
8. Canadian Film Exchange.....Calgary, Alberta, Vancouver, B. C.
9. Capitol Film Exchange.....422 North High Street, Columbus, O.
10. Chicago Film Exchange.....48 Jackson Boulevard, Chicago, Ill.
11. Cincinnati-Buckeye Film and Projecting Co. 309 Arcade Building, Dayton, O 315 West Fourth Street, Cincinnati, Ohio.
12. Consolidated Amusement Co....Rhodes Building, Atlanta, Ga.
13. Co-operative Film Exchange....320 Atlas Block, Salt Lake City, Utah.
14. Eagle Film Exchange.....143 North Ninth Street, Philadelphia, Pa.
15. Empire Film Exchange.....150 East Fourteenth Street, New York City.
16. Exhibitors' Film Exchange.....203 East Fifteenth Street, New York City.
17. Dixie Film Co.....503 Chamber of Commerce Bldg., Birmingham, Ala.
18. Great Eastern Film Exchange...21 East Fourteenth Street, New York City.
19. W. E. Greene Film Exch. (Inc.). 28 Tremont Street, Boston, Mass.
20. H. & H. Film Service.....98 Jackson Boulevard, Chicago, Ill.
21. Independent Film Exchange... 415 Ferry Street, Pittsburg, Pa.
22. Independent Western Film Exch. Swetland Building, Portland, Ore.
23. Laemmle Film Service.....196 Lake Street, Chicago, Ill.
24. Laemmle Film Service.....1517 Farnam Street, Omaha, Neb.
25. Michigan Film and Supply Co...1106 Union Trust Building, Detroit, Mich.
26. Pacific Film Exchange.....Globe Building, Seattle, Wash.
27. Paramount Film Co.....61 West Fourteenth Street, New York City.
28. Paramount Film Co.....428 Ninth Street, N. W., Washington, D. C.
29. Philadelphia Film Exchange....934 Arch Street, Philadelphia, Pa.
30. Standard Film Exchange.....155 Washington Street, Chicago, Ill.
31. Swanson-Crawford Film Co.....723-734 Century Building, St. Louis, Mo.
32. Swanson, W. H., Film Exchange.301 Railroad Building, Denver, Colo.
33. Texas Film Exchange.....311 Elm Street, Dallas, Tex.
34. Toledo Film Exchange.....319 Superior Street, Toledo, O.
35. Victor Film Service.....Prospect and Huron Streets, Cleveland, O.
36. Western Film Company.....108 E. 4th Street. Los Angeles, Cal.
37. Western Film Exchange.....307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITIONS:

38. CENTRAL FILM SERV. CO..119 N. Illinois Street, Indianapolis, Ind.
39. GLOBE FILM SERVICE CO..107 E. Madison Street, Chicago, Ill.

Why Do These 39 Exchanges Buy Nestor Films? Because If It's A Nestor It Pays!

Nestor Films Are Distributed Through The Sales Co.

ilding, 4th Avenue, and 14th Street, New York

"Arms and the Woman" (Edison).—A Western story of interest, with a family complication in a stage coach hold-up that astonishes a sister and a brother, and afterward only the quick wit of the driver saves the young man from arrest. However, the film ends with everybody safe and the young man started on a better way of life, while the mother and daughter are supremely thankful for the friendliness of the driver. The scenery is interesting and the acting is quite in harmony with the subject.

"The Touch of a Child's Hand" (Kalem).—Insane because his child was killed, a father believes the only reparation is to kill the child of the man who accidentally killed his own. Gaining access to the house he is ready to murder the sleeping little one, when he reaches up and touches the man's face. The touch brings back his reason and explanations follow which are satisfactory to all.

"Who Is Nellie?" (Pathe).—A story of jealousy and the injustice done a man who was endeavoring to do something to please his wife. The Nellie was a horse, but the woman was so much obsessed with the idea that Nellie meant another woman that she wouldn't believe, even after the horse was presented to her until she actually saw the check in the hands of the stableman from whom the horse was purchased. Jealousy has been the basis of a good many photoplays, some of which are stronger dramaticaly than this.

"Falls of the Imatra, Finland" (Patha).—A colored travelogue which illustrates this little-known rapid and fall. The mechanical work has been done with ability and discretion and the audience becomes almost enthusiastic over the different effects obtained by making the exposures from different viewpoints.

"A Trip Through Ceylon" (Urban).—A travelogue of merit, presenting a series of interesting views of this island, giving pictures of the people about their daily duties and pleasures and reproducing some of the striking scenic features encountered in a journey through the island.

"The Return at Midnight" (Urban)—A French story which might be used to illustrate graphically the difference in marriage customs between France and the United States. Even though the young man is cast off because he marries the woman of his choice, later he is taken in by the father and he and his gypsy wife are made welcome. No dramatic strength is noted and the scenic qualities are mediocre.

"The Cowpuncher's Glove" (Edison).—A Western story conveying an impression of the breezy West, with its peculiar and vigorous types of humanity. While the story is strange, nothing about it seems improbable except the procuring of the keys to the jail in which the prisoner was held awaiting lynching. Perhaps it would not do to say that this could not be done, yet it does seem quite out of the usual experiences and is difficult to believe. A story may, perhaps, be accepted as something based upon a real or a possible experience, and motion pictures are more interesting when they adhere closely to the probabilities in all instances. Aside from this one point the picture is pleasing. The acting, the backgrounds and the spirit is Western enough, and all are drawn closely to fact. The romantic turn given in the last part of the film introducing the glove as the arbiter of a dispute that leads to a fight on a swaying bridge over a yawning chasm, supplies the required dramatic interest.

"Elder Alden's Indian Ward" (Kalem).—An Indian story which possesses merit in that it presents some of the important characteristics of the Indians.

"The Tale the Mirror Told" (Pathe).—A well arranged story in which a mirror plays the part of a spy. The acting of the woman when she steals the purse and afterward restores it is good. Otherwise the picture possesses little of interest.

"What a Dinner!" (Pathe).—A comic presentation of the nightmare which followed the eating of a big dinner. It is a rough-house film in some scenes, but is of the sort that seems to acceptably break the monotony of a program devoted to more serious things.

"Jack Fat and Jim Slim" (Vitagraph).—The comedians Hank and Lank in different characters. This picture takes them to Coney Island, where they make the rounds. All who have tasted of the allurements of that hilarious place will recognize the difficulties which the ill-assorted pair encounter. Those who have not seen Coney Island can rest assured they are looking upon an unusually faithfully reproduction.

"Circle C Ranch Wedding Present" (Essanay).—A lively Western comedy detailing the fortunes of a young woman who was called West to teach the cowboys on Circle C ranch the rudiments of learning. None of the cowboys fall in love with and marry her, which is a novelty in films of this type. But a young man from the East does, and the wedding present is the little teacher's mother, to whom the boys send the money to come to her daughter. The picture has many laughable scenes and one or two that stir the emotions.

"Lured By a Phantom" (Gaumont).—The story of the legendary King of Thule, the location of which has never been accurately determined, but is supposed to refer to the Shetland Islands. The unfortunate king, grieving for his dead sweetheart, gives away all he possesses and goes out to seek for her soul. The coloring is well handled and the picture has many affecting scenes and much good scenery.

"Nancy's Wedding Trip" (Gaumont).—A ride on the back of a bull affords danger, intermixed with some funny episodes. The picture has both laughs and thrills.

"The Maid of Niagara" (Patha).—A drama by the American Company based upon the legend that once each year it was necessary for the Indians to choose one of their daughters by lot and send her over the falls as a sacrifice to propitiate the spirit of the cataract. There is a love story interwoven, representing a young brave making himself a chief by his prowess and securing the consent of the young girl's father to their marriage. But when the arrow falls at her feet and the chief realizes what it means his hopes are shattered. She enters the canoe and goes over the falls. He finds her lifeless body below, and sucked under by the raging torrent finds his love in the Indians' happy hunting ground. Some of the scenic effects are exceptionally beautiful, the views of the falls imparting the impression of grandeur.

"The Preacher's Wife" (Vitagraph).—The story of a preacher who forgot the love that his profession was supposed to teach and deprived his young wife of the things for which she longed. Unable to tolerate his severity she leaves him and goes home. The lesson proves salutary and reconciliation is effected after a time. It is a heart story, but without much dramatic strength.

"A Child's Stratagem" (Biograph).—A story of unreasonable jealousy on the part of a wife who imagines her husband is devoting too much attention to other women. The best part of the picture is the way a ten-year-old girl stops the discord by going away, leaving letters that she has been kidnapped by the Black Hand. This causes the parents to forget their differences in the search for the lost child. When she returns and explains her ruse they see the folly of their quarrels and agree to live in peace. Without any semblance of dramatic crisis, the picture tells a story of domestic difficulties which can be duplicated often enough to appear real to most of those in almost any audience, consequently it will prove attractive in a majority of audiences.

"On the Mexican Border" (Lubin).—What may be termed a typical border drama, with the jealousy of a Mexican as the cause for a good deal of disturbance. A girl is carried away and tied to a post in a shanty, while her kidnapper goes out, expecting to come back and work his pleasure with her. She manages to tear a piece from her white skirt and waves it through the stove-pipe opening. She is rescued and her kidnapper is captured and would have been lynched but for the timely arrival of the sheriff. As has been pointed out before, the pictures representing girls carried away by ruffians should be kept out of every program. Such scenes are much too suggestive. Girls struggling with ruffians or carried away to their lairs smacks too much of the former methods of carrying away women whenever they chose. The restraint which led the producers to turn the villain over to the sheriff instead of showing a lynching is to be commended. So much, at least, of the old type of bloodthirsty ruffianism has practically disappeared from the screen, to the great improvement

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of the pictures. If the carrying away of women and girls is suggested instead of shown producers will take another forward step.

"The Clever Domestic" (Pathe).—A comedy presenting a travesty upon domestic service which affords some laughs, though it proves rather destructive to furnishings.

"The Mexican Tumblers" (Pathe).—A reproduction of some of the acts of a well-known group of Mexican acrobats.

"The Widow of Mill Creek Flat" (Selig).—A comedy of the rough-house type ending in a long and hard chase, with the widow steadily gaining on her new spouse who basely deserted her.

"The Winning of Miss Langdon" (Edison).—A story by Richard Harding Davis is worked out in a commendable photoplay. It is not the first time that something emanating from the military has proved the worth of a man. In this instance the girl suddenly discovers that the man whom she has been disposed to make fun of when he proposed a number of times is, after all, more of a man than she suspected. A number of thrilling scenes tell the story plainly and ultimately lead to a wedding. The photography is remarkably clear and the picture made a favorable impression upon the audience.

"Love's Awakening" (Essanay).—The story of a false young man who forgot his country sweetheart under the influence of the wiles of a city girl, but when the city girl refused him suddenly remembered the girl he left behind him. And like many others he discovered that his memory came too late. A truer man was accepted in his place.

"A Man of Honor" (Gaumont).—Tells how a man at great personal sacrifice, even to endangering his life, saves a woman from the tongue of scandal. The mechanical effects are especially good. The story has no unusual strength to commend it.

"Prof. Schlemiel's Hat" (Gaumont).—A trick film which will afford amusement for the short time it runs. The possession of a hat such as is shown here would be worth a fortune.

"A Tintype Romance" (Vitagraph).—A seashore romance based upon the action of the dog, Jean, which has appeared frequently of late, and two tintypes, each in the locket of the other. It is a love story, with a bit of a quarrel interspersed and a reconciliation that would make the average couple open their eyes in astonishment. The film is diverting but has no claim to either literary or dramatic quality.

"The Life of a Salmon" (Edison).—An industrial subject, giving in detail the life history of the salmon. It contains one picturesque scene, where the salmon are shown jumping the falls. Few, perhaps, have ever seen the actual occurrence. But if they have not they can feel assured that the picture affords an excellent idea of it. The processes of obtaining the salmon and putting them into cans are shown and a canoe race between three rival Indian crews is interspersed by way of variety.

"Amateur Night" (Edison).—Detailing the misfortunes of a series of amateurs who supposed they had a call to be actors. The heroine becomes frightened and flees. But after her lover is thrown from the stage door because he insisted upon knowing where she is, they both run and ultimately fall into each other's arms as they suddenly round a corner.

"Rachel" (Kalem).—A melodrama based upon a supposed Russian love story in which a peasant girl and a prince become mixed up, and when she is selected to kill the aforesaid prince she is confronted by her lover. He permits her to escape, but realizing that death awaits her she kills herself when she returns to the meeting place of the Nihilists. It is melodramatic in the extreme, and while it may not be exactly improbable it is so unusual as to seem unreal.

"An Animated Armchair" (Pathe).—To see a man transformed into an armchair is not wholly new. The same thing has been done in practically the same way before, but to see the chair begin doing antics when a large woman sits in it is new. The fright they all receive is amusing, but there is a certain degree of destruction which is not entirely necessary to make the story interesting. Aside from that particular feature of the picture there is sufficient fun to keep the audience amused. But to destroy the furniture is unnecessary to the completion of the story.

"The Cocoanut Plantation" (Pathe).—A colored industrial representing the gathering, assorting and curing of cocoanuts. The operator included some side illustrations which are humorous and assist in depicting the life on these plantations. The coloring has been done with close fidelity to nature.

INDEPENDENT.

"Saved By a Vision" (Atlas).—This film is somewhat melodramatic, but none the less interesting. The acting in that portion represented in the vision is strong and the girl's frenzy is one of the best pieces of work the Atlas actors have yet performed. There is a reality to the picture that holds the audience fast until the denouement. There is a suppressed sigh of relief when they discover that it is, after all, only a vision. Then when the rich suitor appears and is promptly sent away by the girl and the former lover is accepted the audience is ready to applaud. She escapes from unpleasant consequences through this vivid vision. It is a picture which will be popular and will linger long in the memory.

"The Indian Land Grab" (Champion).—The political machinations portrayed in this film are unhappily too prevalent, but whether that portion representing the white girl following the Indian to the wilderness and there insisting upon becoming his squaw is desirable is a question. There is something so repugnant about a conception of this sort that even though the dramatic strength of the picture is admitted, there is a feeling that this isn't quite right. It is well that the girl seeks to make reparation for the wrong she has done these Indians. And to have her follow the chief to his home with the paper guaranteeing the integrity of the tribe's lands is good, but it would be better if the story stopped there. It would improve it to leave off the rest of the picture. Perhaps she did love him. But there is an inseparable racial gulf which it is repugnant to see crossed. Better change that portion. It would then make an excellent picture.

"Valley Folks" (Nestor).—The charm of this picture lies in the rendering of what seems to be scenes among people one may have known. The shadows which come into the lives of friends can find here a counterpart. The appeal of the baby as he looks into his grandfather's face has probably been seen by more than one in each audience. And there is manifest rejoicing when the grandfather receives his daughter and her child to his embrace, mentally vowing that never again shall they be separated from him and never again shall they know suffering or want if he can prevent it. There is something inexpressibly touching in these domestic pictures which appeals to the heart of every audience. The homely experiences of life are familiar to all and when they are well acted, as they are in this film, they produce a profound impression.

"Bill As An Operator" (Lux).—A comic showing what would happen if the operators of the machines did not attend strictly to business. Bill was considerably interested in a young woman near his booth. The result of this interest, which necessarily took his attention from his work, is reflected upon the screen.

"Necessity is the Mother of Invention" (Lux).—A comedy illustrating how two impecunious people succeeded in raising money when they were down to their last penny. The dummy which appears in the role of beggar had an interesting experience, but it was finally returned to its owner where it is presumed it was permitted to rest in peace. The comedy is lively and cannot fail to be a laugh producer.

"What is to Be Will Be" (Solax).—A story of misdirected, or, rather, misapplied love. Lovers are separated and the girl marries another. Long afterward the first lover returns, but despite the promptings of her heart she concludes to remain with her husband. The title clearly expresses the purport of the picture. There is a strong dramatic climax when she is making up her mind what to do. The drama is well acted by the players and the photographer has done equally well in preparing the piece for presentation.

"The Conquering Hero" (Nestor).—While this film contains interesting points, it must be admitted that it falls below the average Nestor release and to that extent, at least, is unsatisfactory. The elopement is planned and is interrupted. That is about all there is to it, and the principal interest attaches to the fact that the girl and her fiance are successful in eluding her father and his emissaries after all.

"John Halifax, Gentleman" (Thanhouser).—This well-known story is rendered into a motion picture in a way that will please the most exacting. The tale itself is simple, representing a young man who rises by dint of hard work to the head of his employer's mills and falls in love with the owner's daughter. After vicissitudes the couple are permitted to marry. It is a common enough story, only this novel had the merit of being one of the first to present this type of tale. The picture proves that a good rendering of even an old story is attractive. The audience apparently delights in the character of John Halifax. He is quite as good on the

curtain as he is in the book, and there he has always been a favorite. The different parts are played to perfection. The character of the daughter and the ill son are both faithfully reproduced and seem to live before the audience.

"A Child of the West" (Bison).—This is much better than some of the Western pictures put out by this house have been. The improbabilities are not as glaring and the effort of the producer has evidently been directed toward the reducing of the features which have sometimes appeared rather out of place. That this company can produce good pictures of the West has been demonstrated before and this one will go far toward making this fact seem all the more conclusive. The acting and photography both help in the development of the story and there are numerous situations of interest in the film which will assist in increasing its attractiveness. The most glaring fault in Bison pictures hitherto has not been in the acting or in the settings, but in the improbability or sameness or inaneness of the story. The producer seems to have done the best with the material at his command, but the factory end of matters, even to the editing of the film, has hitherto shown no signs of improvement. "A Child of the West" shows a step in advance which it is hoped will be continued.

"The Cattlemen's Feud" (Columbia).—A strong story of the Western plains, interwoven with the cattleman's greed for land and additions to his cattle. It ends in one of those feuds which have sometimes annihilated neighborhoods, but in this instance the misunderstanding is settled by the union of loving hearts. The play is strong in those characteristics which generally mark a Western drama. And the audience follows it with the closest attention throughout. When well done a play of this type is always interesting and in this instance the actors have correctly interpreted the characters they are supposed to represent. The photography is of equally high standard, while the setting selected is of the kind that helps in the interpretation of the picture.

"The Birthday Present" (Great Northern).—Every mother will feel a sympathy with this picture which it will be hard to explain. It is the story of a little girl who is stolen from her parents and after much abuse and suffering is restored to them upon her mother's birthday. The acting of the child is as good as anything of the kind seen recently, while the other characters are equally good. The cruelties to which the little one is subjected will arouse the sympathy of any audience.

"Ohami Group of Acrobats" (Great Northern).—An excellent picture of a remarkable trio of performers. Some of their acts are extremely sensational and will arouse vigorous applause when they are successfully accomplished.

"When the World Sleeps" (Powers).—This picture might have been a reproduction of one of the weird tales of Poe. It has a series of stock speculations accompanied by suspicion as an introduction to some manifestations of somnambulism. The latter is a good bit of acting, depicting graphically the curious performance of one who walks in his sleep. The picture abounds in surprises and will hold the attention of the audience by the peculiar fascinations which accompany an illustration of something not thoroughly understood. The players have performed their parts with sympathy, while the photographer has done his share toward producing an altogether satisfactory film.

"When Woman Wills" (Reliance).—A drama of some power, holding a measure of human interest sufficient to maintain the interest of the audience. The picture is acted with sympathy and there is little to complain about in the mechanical work.

"The Big Drum" (Itala).—A play with the usual characteristics of the Itala productions quite manifest. On the same reel with it is "The Dog Keeper," another Itala film which has some merits worth considering.

"The Price of a Sacrifice" (Eclair).—A love story, intermixed with a gambling debt and an attempted robbery to pay it. To please her father a girl engages to marry a man she doesn't love and then to save the honor of herself and her fiance the man she does love assumes the responsibility of an attempted robbery, allowing the guilty man to escape. That is the complication. But pressed by other creditors the guilty one returns, confesses his complicity in the robbery, releases the girl from her engagement and goes away, leaving her to marry the man she loves. That is the story and while it possesses no strong dramatic points it tells a plausible story in a satisfactory way and indicates some of the difficulties into which men may be plunged unwittingly. The actors have made the most of their opportunities and the photographer performed his part well. The picture is satisfactory, without containing any of those strongly emotional scenes which characterize some films.

"The Laundry Girl's Good Night" (Eclair).—It is indeed a novelty to endow a plain, every-day laundry with life and set it to performing all sorts of fantastic stunts for the delectation of the laundress. But this is what has been successfully done in this film, and despite the peculiarity of the theme it makes a rather pleasant show. True, not everybody would care to see their shirts, collars and cuffs suddenly come to life and begin a series of dances, but in this particular instance it is amusing and serves to while away a few minutes very pleasantly.

"The Aspirations of Gerald and Percy" (Imp).—The Hallroom boys appear in a new role as would-be performers in a theater. After losing their positions in the store they undertake a turn in a theater with exceedingly humorous and disastrous results. The variety and number of the things hurled at them are alike surprising. Their enlistment in the army resulted in desertion for which their old friend Tony suffered until the officials were convinced of his innocence. But he succeeds in obtaining redress from the gay youths and leaves them attired in a barrel. There is a good deal of humor in this film, humor of a kind that goes deeper than the mere surface of things. It represents something of the impossible aspirations of a great many young men, and probably young women, too, in the every-day world of the city. While it looks humorous upon the screen, instances could be cited by almost everyone where certain ones among their acquaintances were possessed with the same ideas. Indeed, the writer heard one woman sitting near him whisper to to her neighbor that the dramatic attempt reminded her of someone whom they both evidently knew. When a thing like that occurs the producer is getting close to the actual life around him and is, therefore, making films which are better than the ordinary run of those which are pouring from different studios.

"In the Czar's Name" (Yankee).—A graphic representation of how riots may be incited in Russia which are so disastrous to the Jews. The acting and the setting are alike realistic, though it seems somewhat improbable that the couple who enact the parts of hero and heroine could manage to secure the escape of the condemned family. This does not, however, materially injure the impression created by the story. After the vicissitudes of the Russian experience the audience is disposed to rejoiced with them when they arrive in America and prosper so that they can in time visit the President. The film promises a strong interest which is difficult to describe, yet can be felt as the picture runs. There is a peculiar fascination about anything which illustrates events in the mysterious realm of the Czar, and this one is no exception to the usual run of such pictures. As a type this one undoubtedly indicates with reasonable accuracy what actually occurs in that oppressed land.

"Rip Van Winkle" (Thanhouser).—Probably the story of Rip Van Winkle as told by Washington Irving will always be a delight. Surely the Rip Van Winkle, as depicted by the late Joseph Jefferson, will linger long in the memory of those fortunate enough to have seen it. Unquestionably, however, the third in the list of delights is this film from Thanhouser which tells the story over again in much the

same way that Jefferson told it. The Rip of Jefferson and the Rip of Irving are two different persons, though both do substantially the same things. Maybe another can be added in the actor who performs the part so acceptably in this picture. The same situations are worked out, but there must be some difference since the scenes lack the spoken words. But the story is followed with fidelity to the original. There is Rip, his dog Schneider, Meenie and the scolding Gretchen who drives Rip out after a particularly flagrant bit of delay at the tavern. The picture is dramatic because the story it tells is dramatic. The actors have only to perform their parts and they make the drama. It is a good piece of work from every standpoint. The actors have entered into the spirit of the story and have depicted it with close adherence to the facts as they are related in the original. The stage manager understood what was required to make the background appear natural, while the photographer handled the camera with full knowledge of the requirements.

"Hearts of the West" (Champion).—Whether or not a young man should feel ashamed of his parents is well shown here. When he was in trouble they were the ones who befriended him. And he showed his manliness afterward by refusing to go with his false friends. A simple, direct story, filled with the heart interest which is present in actual life. There is something about this film which will remind more than one in each audience of something similar they have seen before. This always increases the interest and develops a feeling of appreciation which a well acted piece, no matter what its subject, but carrying no heart interest, excepting what is simulated, can offer. The actors have done their work with sympathy and the photographer is to be commended for his efficient work.

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SPRINGFIELD, ILL., PICTURE SHOWS.

By Frank H. Madison.

In the investure and operation of the new Vaudette of Springfield, Ill., W. W. Watts of that city is moving toward that stage of showmanship which the allies of the moving picture industry and science hope and are confident will be attained. Defects, of course, are apparent. More than that, they obtrude because of contrast with the smoothness of an otherwise deserving and compelling enterprise.

The old Vaudette was handicapped by lack of room but Watts was fortunate enough to secure a lease on the adjoining building and with a good deal of work the two were thrown into one large room. Now he has forty feet frontage on South Fifth street, within a stone's throw of the city's vortex, yet not too close to peril the attendance. The front is in simple taste, a few ornaments giving a white ground artistic relief. The lighting scheme is striking but not flashy and at night it is easily the illumination premier of this well-lighted and much-traveled thoroughfare.

Two and occasionally three well-framed easels and a businesslike booth for two ticket-sellers make up a real lobby. Ticket-taker and the approach to the balcony stairway are hid from the rest of the first floor by heavy draperies. Attendants are uniformly courteous in finding seats and answering questions for the stranger. The decorators were not restricted in the use of colors in the interior, the color scheme being elusive, but the general effect is not discordant. Despite broad aisles, plenty of standing room in the rear, more than capacity for the orchestra and two pretty proscenium boxes the first floor should seat approximately 500 persons or over.

After making room for the operator's booth on the balcony there are seats where forty persons can see perfectly. The rest of the gallery is not used but the overflow patrons can be assured as good a show as those on the main floor. A stairway at either side assures safety. The pictures are thrown from a fairly good angle as the booth is located at the extreme left hand side (facing the screen) of the balcony. As a consequence the screen is set at a similar angle on the stage but the view appears good from all parts of the house. There was not a balk upon the part of operator or machine in presenting the Urban-Eclipse drama, "Secret of the Cellar," and the scenic "Trip Through Edinburgh," by the same maker, and the Vitagraph comedy "Captain Barnacle's Chaperone." My personal regret was shared by my fellow-patrons when the trap-drummer trespassed upon the provinces of the slap-stick vaudeville in an attempt to follow the picture. It was the tenor of remarks that, aside from the shock of it and the ridiculousness of it, few evinced any great sensations when, as the young lover playfully chucked the chaperone under the chin, the sandpaper was used with telling effect. Nor did the auditorium enthuse when the producer had ordered an exchange of kisses blown from the finger tips the interpreter of martial music kept tally with the tom-tom and finished in that delicately unhumorous manner preferred by the stage Teuton in announcing his fall. At other times in the performance he was under restraint and dutifully accompanied the pianist in a series of symmetrical and concerting strains. There was a good voice under control of the young man who offered an unillustrated refrain of the class a certain amusement publication is attacking in its attempts to purify the song circles of the country. Little if any reception. Conceding that we have not acquired the taste for playful drumnastics and pointing to the "anti-naughty words in songs in theaters" passed by the Springfield City Council to justify our frown at the ballad, we are agreeing that Mr. Watts and his industrious helpmate, Mrs. Watts, are doing a good deal to raise the standard of the business and patrons undoubtedly get their five cents' worth manyfold.

The Young Soldier of Fortune tapped my elbow as I entered Mr. Watts's other place, the Savoy, on South Sixth street and stood with me until some well-satisfied patrons had finished their entertainment repast, and went out leaving no apparent gap in the crowd. The Young Soldier, not yet turned twenty, but with more than that many thousands of miles to his credit, was under the spell of the picture show and I was curious to watch him further. The transformation from the restless spirit that had verified already indisputable tales of hobo life through some twenty states, of months at sea as galley-boy, of a laborious passage to Hawaii and of uncharted roving was striking. I wanted his opinion on the picture show. Tired Business Man, the Matinee Girl, the illiterate immigrant, the deaf wards of the state had all undergone analysis but here was a new type. The Young Soldier of Fortune was preternaturally subdued. The first picture was Kalem's southern chivalric "For a Woman's

Honor." Women had formed a strange part in the vocabulary of the Young Soldier and none of the Bohemians whom he had served in his intermittent labors had bothered to test his mask of pseudo worldly wisdom. But I was satisfied with his silent acceptance of the pretty sentiment. When that attractive personality and naive genius of his is domesticated turning people toward him in respect for applied ability why not give the moving picture credit for it just as much as the decriers of the photoplay do when a filmed view of the West answers the cry of a boy from a so-called home that must be remiss in its strengthening ties. A Lubin comedy "Archie's Archery" mildly pleased us as well as the crowd while the "Romance in the Rockies" appeased the appetites of the Western story lovers. A violin and a piano furnished the music and there was an encouraging disposition to follow the picture. Not quite sure of my unbiased judgment of a tenor voice which had developed alongside me in my native city, I hesitated and in that second the crowd began its approval of an unaffected rendition of a song embodying a simple and sane expression of devotion.

The mirror-screen effect has put new life into this place and the projection of the pictures is high class. The house itself has a moderately ornate lobby and front and the interior is pretentious enough to induce a sense of comfort.

Managers Karzin & Mills of the money-making pioneer Casino, 621 East Washington street, apparently have been battling with a peculiar problem. Upon entering the place eighteen signs, "Don't Spit on the Floor. $10 Fine," stare at you from the walls and four times in the course of an ordinary show the warning was flashed on the screen. This theater, located at the entrance to Springfield's "Bowery" is patronized by all nationalities, yet the proprietors have not a store-room show and deserved the extended co-operation of the Board of Health in their campaign for sanitation. The lobby is not unattractive. The interior side-walls are of green, topped by mural-painting effects above a shelf-moulding. The seating capacity, approximately 225 has at times proved none too large but big buildings are hard to get on this street. The top of the screen crowds the ceiling, but this is made up by a good large picture and would be unnoticed if the operator was able to keep them steady and save the actors' their crowns.

The ticket-seller's window at the Royal, 216 South Sixth street also operated by Karzin & Mills, is paneled with various pictures of the versatile Florence Lawrence of the Imp Company and this feature of the performance is a great drawing card for a desirable class. Springfield has a great many admirers of the be-curtained title which is leading them to acquaintance with the possibilities of the Independent producers. The capacity here is slightly larger than that of the Casino and the solid colors on the walls are conducive to a restful sensation. One would need to be hypercritical to be displeased with the way the pictures were handled, for the crowd went with Laemmle's smoothly told story of "A Sister's Sacrifice" having the way well lighted and was carried along at a perfectly natural rate. "Keeping His Word," Imp, "The Jewel Case," Great Northern drama, and a "Fatal Picnic" by the same producer were equally well shown. The music was up to the standard, depending upon the pianist who left the pictures much to themselves. The song was the same questionable pseudo-composition previously offered at the Vaudette but the male voice was undeniably good and no doubt in more popular offerings is better received.

If those complete obliterations of the pictures had not taken place in the essentials of the story, the shadows which made a liberal percentage of the show at the Colonial, 512 East Monroe street, might be forgotten if not forgiven. It was a hardship to be Biographically led to a point where the girl was on the point of favoring the villain with a rose to the deprivation and discomfiture of the hero and then have darkness come upon us until the indignant and active Westerner was under restraint. Interruptions of this sort were too common in "That Chink at Golden Gulch" to be condoned. "The Cowboy's Mother-in-Law," an Essanay and a commendable accompaniment of the slides of "Keep Your Foot on the Soft, Soft Pedal," made up the rest of the program. One could not ask more in the way of distinctive interior than this syndicate house and the general appearance is inviting but the attendance is not what it might be.

"Closed for the Installation of Mirror Screen" was the sign that forestalled a conscientious inspection of The Grand, East Washington street, The American Company, Incorporated, proprietors. Previous visits to this place recall a formula of high-class lobby, front and interior, comfortable seats, satisfying projection of the best late licensed subjects, fair-grade music and the novelty of the girl whistling the chorus of the illustrated song. Patrons speak of the place in the highest terms.

In the Mississippi Valley.

The City Council of Springfield, Ill., has passed an ordinance making it a punishable offense for any person to sing in any theater or moving picture house songs with immoral or obscene words.

The Lyric, South Fifth street, Harry Loper, proprietor, recently mentioned in these columns is still handling a large volume of business due to giving the public what it wants.

G. W. Conway of Litchfield Ill., has leased the Sinclair building in that city and will conduct a picture show, announcing three reels, changed daily.

The Northern Illinois Teachers' Association, meeting at La Salle, not only endorsed moving pictures as a means to better education but the visiting instructors were liberal patrons of the picture houses in that city.

Emil Henry, owner of the Lyric at La Salle and Edward Stadler of Peru have purchased the Nickeldome at Peru, Ill., which has been operated by Miss Lucy Feurer. The place will be remodeled.

Winnebago County Sunday School officers in convention at Rockford, Ill., stopped after condemning the operation of picture shows on Sunday, and did not place a stigma upon the week-day show.

E. M. Middleton and Paul Bassham of Greenfield, Ill., have leased the Rex Theater in Carrollton, Ill., and will operate the place, Mr. Bassham acting as manager. Mr. Middleton, who is blind, is a notable figure in Illinois having, for sixteen years been director of the Greenfield band. He is also prominent among advocates of Esperanto in the United States and other countries.

Mr. and Mrs. John Karzin of the Casino and Royal Theaters of Springfield Ill., have returned from a four months' tour of Italy, France, Greece, Switzerland and other European countries.

E. F. Turner of St. Louis has purchased a half interest in the Star Theater at Clinton Ill., and "The House of Features" will be conducted by Wilson & Turner, Joaquin Wilson retaining his interest.

Technical analysis of the "moving picture eye," an affliction made popular by Sunday feature stories and poor operators, was made at the meeting of the Southern Illinois Medical Society at Centralia, Ill. The physicians with becoming dignity declared it rubbish and pointed to the equally strenuous habit of motoring.

The Gaiety at Jacksonville, Ill., has adopted the title Gaiety Photoplay Theater.

J. L. Wiley, of Wiley & Wilson, has retired from the field and Mr. Wilson is now sole owner of the Bell moving picture, at Cuba, Ill.

After fitting up the new home of the Nickelodeon in Chrisman, Ill., Joseph Fugate has removed the show from the north to the south side of the square in that city.

Illinois "press services," mostly scissors, have been exulting over a story telling how a moving picture show at Sherrard, Ill., was using so much power that the electric lights of the city failed and, after "hours of search," the entire police force located the trouble and "the Mayor" revoked the license. Sherrard is "a city" of 800 souls. A Moline paper in telling the correct story, says two amateurs from Moline leased the Sherrard town hall for four nights and, evidently not understanding how to make connections, "burned out" the power plant, causing about half an hour's darkness. In another Illinois city of 4,000, my partner, an unusually competent installation man and superintendent of the local plant, and myself, were accused of diverting all the power to our show, notwithstanding that the lights of the aggrieved were not on our circuit. They even protested to the owners of the plant that we were parasites and that the quality of light even then was diminished when a visit to our place would have shown our machine and front not turned on.

The City Council at Morris, Ill., has repealed the ordinance recently passed permitting the exhibition of sacred pictures on Sunday.

The Adair Country, Mo., Fair will be financed by means of slides. Prof. W. A. Lewis of the State Normal School at Kirksville, Mo., will visit the rural schools of the county giving illustrated lectures on the latest methods of farming and urge patrons and students to buy stock in the association.

The new picture house at Lincoln, Ill., will be known as the Star Photoplay Theater and will use some specialties. Harry Percy, formerly of the Columbia Theater, Peoria, will be operator.

F. H. M.

SCENE FROM "THE VICAR OF WAKEFIELD" (THANHOUSER).

THE THANHOUSER "VICAR OF WAKEFIELD."

Pursuing their intelligent policy of filming some of the classic masterpieces of literature, the Thanhouser Company have decided to release on Tuesday, the 27th, the film of "The Vicar of Wakefield." Oliver Goldsmith's story in stage play has been presented to the public many times and has afforded well-known actors and actresses an opportunity of displaying their talents to sympathetic audiences. For "The Vicar of Wakefield" is a sympathetic story, touching upon the cardinal emotions of the human heart. We shall be interested to see what the Thanhouser players make of this moving theme. The story has great possibilities.

New England Notes.

The Broadway Theater, Lawrence, Mass., is now nearing completion. The house was built by Messrs. Mayer & Morris, who estimate the cost of their house to be $15,000. The house will seat 1,800 people and will play pictures and vaudeville.

As was hinted in these columns recently, the Gilmore Theater, Springfield, Mass., is playing pictures and vaudeville. Mike Sheedy and P. F. Shea are behind the new policy. Admission price will be five and ten cents.

Sanford, Me., has a new moving picture and vaudeville house—Leavitt's Theater. For a small town, the house is considered excellent, having been built at a cost of nearly $12,000, with a seating capacity of 1,000. Frank C. Leavitt is both proprietor and manager.

The Scenic Theater, Hartford, Conn., has changed its admission prices. Manager Loring has instituted the policy of five cents for matinee performances and ten cents evenings.

The Auditorium, Malden, Mass., is evidently doing a large business, as it is next to impossible for late arrivals to procure seats for the evening performances. Vaudeville and pictures are offered. The Auditorium is considered to be one of the finest equipped and best of any theater in Massachusetts, notwithstanding the fact that Malden is only a small Boston suburb.

BOSTON, MASS.

The Star Theater, Tremont Row, has taken out the four acts of vaudeville which have been a part of the program. Manager Appleby states that the only sure way to ascertain whether vaudeville is desired by his audiences is to make this test. He will interview portions of the audience as they leave the Star, and on the views offered him by these people the future policy of the house will be decided—as far as the vaudeville is concerned. The Star is now running four first run licensed reels, and four illustrated songs. It may be of interest to note that on the first day of the new policy, Monday, November 28, the views of the audience were evenly divided on the question.

The Theater Comique, Tremont Row, not long ago inaugurated a new policy as regards admission rates. The balcony, which was recently built and holds nearly sixty people, was offered to the public at five cents over the usual ten-cent price of admission. This plan evidently did not work out very well, as the fifteen-cent signs are no more to be seen. Four reels of Independent films, two new and two old, and illustrated songs, are worth ten cents, but competition is entirely too keen to ask a larger fee. The Comique, which had been closed for a few days, as a result of a small fire which was noted in these columns, reopened, none the worse for the mishap, Tuesday, November 22.

The Globe Theater, Washington street, has again turned one of its frequent theatrical somersaults, and is now again playing moving pictures and vaudeville, with a ten-cent admission rate. The Globe, which is under the control of the Shuberts, does not seem to make any kind of a showing when playing "legitimate" attractions. On the other hand, it has been a tremendous money-maker when playing the pictures, as it has done for the past two Summer seasons. It is not exactly known at this time just how long the Globe will remain on the side of real "popular" amusement. It is to be regretted, however, that the Globe severely injures several nearby straight moving picture theaters. The public evidently likes to go to a regular theater which is playing moving pictures and vaudeville in preference to the regular photoplay theaters, even if the shows given are no better. Everyone knows the Globe is a "lemon" as a straight dramatic house, but reports go to state that it knocked out nearly $1,000 per week clear profit when showing the cinematographs last Summer. Pictures seem to hold the upper hand—eh?

Exhibitors who remember the wholesale closings of moving picture theaters in New York and other cities will be interested to learn that there is much agitation just now in Boston over this matter. Formerly the mayor had full control over the licenses, and his decision was the sole law. This has been recently changed, and control of theatrical licenses was vested jointly in the mayor and police commissioner. Both officials had to be satisfied before any move as regards suspension or the total revoking of licenses was made. The plan now on foot is to again put the mayor alone in charge of this function. It is stated that Mayor Fitzgerald himself will bring the question up before the legislature. The outcome will be awaited by all exhibitors with interest.

HENRY.

THE MOVING PICTURE PLOT.

By Henry.

The immense strides made in the last two years by the manufacturers of cinematographs are generally accepted as true by those in touch with this line of trade. The World's New England representative wishes to go on record as stating that he believes that the plot of the average moving picture has not improved in direct ratio to the photographic and technical qualities of the films. We see altogether too many Wild West dramas—films reeking with sensational exploits. In a word, why so many dime-novel plots? We noticed with much interest that not so long ago the Edison Company released some films, the plots or scenarios of which were written by well-known writers. Also, that on several occasions the leading parts were taken by some people with a certain amount of reputation gained on the legitimate stage. The manufacturer released said films with the greatest fanfare of trumpets and general presswork. It would seem that the idea of releasing a film, acted or written by able people, was something unusual. The manufacturer seemed to be so unusually moved over this that we were forced to believe that it was the novelty of it that was at the bottom of it. In other words, manufacturers of cinematographs have not come to the point where they can bring themselves to pay for good actors and actresses, and good scenario writers, without believing that a medal is due them for their efforts. The Moving Picture World, from time to time, has had considerable to say concerning the payment for scenarios. The World clearly showed that $10 or $15 was not enough to pay for scenarios, simply because good writers cannot afford to market their products for any such remuneration. With the exception of a film here and there, we cannot bring ourselves to believe that the makers are paying any more for their plots than they were a year or so ago. The writer's careful watch on moving picture theater patrons shows that the general public is becoming just a bit bored by the continual stream of sensational melodramas that they are nearly everywhere asked to view. Not long ago we viewed a Vitagraph picture—"The Last of the Saxons." This film drew much favorable attention from moving picture theater patrons. Several managers were spoken to by their patrons, commending the film, and stating that they preferred them to the highly sensational picture. Western and Indian subjects are welcome, but we really believe that the moving picture theater has had a full share of them, and that a change would be beneficial. Some time ago, several moving picture films of regular standard plays were produced. We have noticed none for quite some time. If we may be pardoned the query—Why? I trust as soon as it becomes known that moving picture manufacturers are in the open market for high-grade scenarios, and are willing to pay for them, then will dramatic writers of repute offer their manuscripts to the manufacturers, and not before. This talk that the best writers will not sell their work for moving picture production is absurd. These people market their goods to the highest bidder, just as other business people do, and have no preference whether their stories are produced on celluloid or on the regular stage. We believe that the moving picture manufacturer is eminently able, financially, to compete with the regular theatrical producers for these high-class scenarios, and that until he does so we shall never gaze upon the almost perfect moving picture, and shall never reach the highest conception of art in motography. If the manufacturers who have invested large amounts of money in their business wish to have their business solidly and firmly built up on the only lasting foundation—QUALITY—it is high time that they "loosen up" and buy the best scenarios and plots to be procured, not the cheap and inane stories so often blemishing the motion picture. Get busy and dig down into your pockets, Mr. Manufacturer.

Letters to the Editors.

ABOUT THE FILMS.

South Boston, November 16, 1910.

Editors Moving Picture World:

Dear Sirs—Enclosed find check paying subscription for your much appreciated paper. In response to your request that your subscribers acquaint you with the opinions of the patrons of the photoplay houses, I would say that the general interest in the pictures is not as keen as it was a year ago, for the good reason that the association pictures are not as good to-day as they have been. Men who simply furnished "types" for Biograph pictures a year ago are now attempting leading roles with limited success, the dramas are not so complete and interesting nor the comedies so natural and well chosen. For instance, a month ago I had occasion to exchange a reel and by some mistake I received a Biograph, "Getting Even," almost a year old. After seeing it run (it was still in good shape) I refused to exchange it for something new, as the story, situations and acting were excellent and a treat as compared with some of their late work. And so it may be said of others. More care in the selection of good stories and the selection of competent people to fill the parts is my suggestion. Where the pictures are only ordinary an exhibitor is compelled to put on vaudeville to satisfy his patrons and unless the quality of the picture play, comedy or drama, is brought back to its former standard and improved upon, the public will lose interest in the picture and when they do, it will mean that pictures will be secondary to vaudeville in theaters that were built for picture houses. I believe that your paper can do the work of awakening the film manufacturers to the existing faults and bring about a remedy which is absolutely necessary for all concerned. Yours truly,

M. J. LYDON, manager.

MONOTONY OF THE PROGRAM.

Clayton, N. Y., November 16, 1910.

Editors Moving Picture World:

Dear Sirs—We have been using Independent films for some time and while the subjects are, as a rule, fairly good in their class, "The Usual Thing" predominating, there is apparently, in our service at least, a great lack of industrial pictures and a greater lack of comedies.

A ten weeks' run on Independent films without an industrial, nor a real comedy, and only three or four attempts at comedy, would seem to indicate a necessity for the organization of "The Comedy and Industrial Film Company" in the Independent camp. Showing two dramas and a Western every day is bound to become monotonous after a time.

We also note that the exchanges seem to be weak in their choice of the best, as we have had only one Great Northern in the run, and this was easily the finest moving picture photography we have ever seen, both in the hand-colored and black-and-white sections of the film, although, as a rule, the photography has been good throughout the run. Give us more comedy and industrials and the service will be much more satisfactory. Yours truly,

A. K. ICKER.

THE KEY OF LIFE.

Ardmore, Okla., December 1, 1910.

Editors Moving Picture World:

Dear Sirs—I am a regular reader of the World and a great admirer of good moving pictures, and especially partial to the acting of Mlle. Pilar-Morin. But oh! how could she waste her time and artistic work in such a picture as "The Key of Life." If you haven't seen it, look it up, and if you don't agree with me—"the silliest piece of foolishness." And think, 1,000 feet, or twenty minutes of time of a patron wasted.

Would be pleased to hear what someone else has to say about this reel. Yours,

LE ROY BICKEL.

MOVING PICTURE THEATER IN Y. M. C. A.

Plans for the new Young Men's Christian Association Building at Peoria, for which the contracts have been let, include a moving picture theater to be used for the entertainment and education of the members. This is one of the first of the kind in Illinois, but Shattuck & Hussey, of Chicago, who are specializing in Y. M. C. A. architecture, will supervise other buildings in the State and an extension of the plan is not improbable.

F. H. M.

A CORRECTION.

514 South Los Angeles St.,
Los Angeles, Cal., Nov. 28, 1910.

Moving Picture World,
160 Washington Street,
Chicago, Ill.

Gentlemen.—Our attention has been called to the letter by your Los Angeles correspondent, on page 1235, in reference to the consolidation of the Pacific States Film Exchange and the Western Film Exchange, wherein he states that the consolidation brings the Independent situation into the hands of Hyman and Bracket, who own the Western Film Exchange. Permit me to make some corrections.

In the first place the Western Film Company and the Pacific States Film Exchange have not consolidated and there is no likelihood that they ever will. In the second place the Independent situation is controlled by Arthur S. Hyman and Charles Prochazka, Jr., who control the Western Film Company. Mr. Brackett who is mentioned in this article, is not connected with this company in any capacity at the present time though he was formerly manager of the Film Exchange Department.

Inasmuch as there has been so much written regarding this matter the writer thought you would like to have it straight.

Yours very truly,
WESTERN FILM COMPANY,
By CHAS. PROCHAZKY, JR.,
Treasurer.

SCENARIOS.

102 West 101st street,
New York, December 5, 1910.

Editors Moving Picture World:

Dear Sirs—The Moving Picture World in a recent issue scratched the surface of one of the deepest and most perplexing problems confronting the moving picture manufacturer, when it said it hoped the time would arrive when $100 would be the average price of a film scenario instead of five, ten or twenty dollars. As a matter of fact, none would welcome that time more than the manufacturer, if I may judge from my experience with the "Imp" Company. Nothing would be so welcome to the "Imp," I am sure, as the ability to secure manuscripts which are worth $100

It may surprise the outsider to learn that since last June, the "Imp" Company has received over five thousand manuscripts—think of it, over five thousand. Of that number, only fifty have been accepted by a committee composed of the stage directors and myself. And of the fifty, I do not suppose the "Imp" will actually use more than two-thirds when it comes down to the final analysis. Where did these five thousand scenarios come from, you ask? From readers of such high-class publications as the Saturday Evening Post, Collier's Weekly, Munsey's, McClure's, the Cosmopolitan, New York and Chicago newspapers and moving picture trade papers. We advertised in magazines of this nature feeling that we could get the highest class manuscripts from their readers. Yet we actually found only fifty out of five thousand even fit for serious consideration. I don't know how many thousands of dollars it cost us to secure these five thousand manuscripts, but I can assure you we would have saved thousands had we been able to buy good manuscripts at $100 apiece without advertising for them.

Why do we reject so many manuscripts? There are nearly as many reasons for rejection as there are manuscripts, but the chief ones in the order of their importance may be summed up as follows:

(a) Hundreds of manuscripts are rejected because of their absolute lack of interest.

(b) Other hundreds have, as their basic feature, a murder, a robbery, a suicide, or a too plain reference to the underworld.

(c) Others are rejected because they are merely re-written from current plays or from films produced not only in previous years but quite recently. In other words plagiarized.

(d) Still others are rejected because they contain, as their pivotal point, some thing or things physically impossible of production. Moving picture cameras are asked to produce impossibilities too numerous to describe.

(e) And finally, many scores of them are so constructed that they would require several hundred feet each of subtitles in order to get them over.

No one can realize, unless he has had a similar experience, the vast amount of labor my corps of assistants and myself have performed in handling this volume of work, for besides the receiving, entering, reading and returning of the scripts, we endeavor to encourage our thousands of contributors into continued effort in our behalf. Wherever a contributor displays evidences of real ability, we invariably offer him helpful suggestions along the line of his work, and in several

instances have purchased scripts that we will have difficulty in making available, in order to stimulate renewed endeavor on his part.

It can be seen, therefore, that we have spared neither money nor labor in our efforts to obtain good, clean, high-class, definite plots for our pictures and with what result? Fifty acceptable or semi-acceptable scenarios out of the five thousand we have received—a miserable one per cent. Are we satisfied? The answer is, that we will hail with delight the time the Moving Picture World hopes for—when scenarios, thoroughly available scenarios, scenarios that contain a heart throb or a hearty laugh, can be obtained for $100.

GILES R. WARREN,
Scenario Editor, "Imp."

CLEAN FILMS.

Editors Moving Picture World:

Dear Sirs—As we read in the Moving Picture World and other trade papers about "the uplift of nickelodia," the importance of cleaner moral stories, better pictures, the elimination of suggestive songs, vaudeville acts, etc., we are constantly reminded of our part in the good work.

Ours is to protect these cleaner stories and improved photographs from scratches dirt and "rain." Our process adds so much to the beauty, value and longevity of a film that the cost is economy and not expense.

Our greatest trouble has been, not to get work, but to get exchanges to take advantage of our process by occasionally washing their films after we have made them washable. A notable exception to this ignorance, laziness or what you will, is found in the exchange of Turner & Dahnken, San Francisco, one of the largest licensed exchanges in the country. These people for several months have had all their new films shipped through us and waterproofed. They have installed our film washing machinery as an adjunct to their inspection department, and have found the time (which others could not) to wash their films once a week or so with soap and water. We enclose you the letter of Turner & Dahnken. Yours truly,

NATIONAL WATERPROOF FILM CO.,
W. A. Daniels, President.

Turner & Dahnken's Letter.

FRED DAHNKEN, JR. PRESIDENT — J. T. TURNER, VICE-PRESIDENT AND TREAS. — E. G. JOHNSON SECRETARY

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THE LATEST FILMS FROM ALL OVER THE WORLD
PERSONAL ATTENTION SERVICE

San Francisco, Cal., Nov. 14th, 1910.

National Waterproof Film Company,
4200 West Adams St.,
Chicago

Gentlemen:-

Replying to your favor of the 7th, we are pleased to express our opinion of your waterproofing process. It has been in the mind of the writer for sometime to write you upon this point, as your waterproofing process is so meritorious and benificial to the moving picture film business, from the Exchange and exhibitor's stand point that we hardly can see how any Film Exchange endeavoring to supply it's customers with the best on the market can do without the waterproofing. The fact that any Film Exchange is not having it's reels waterproofed can be due only to it's not be intimately acquainted with the beneficial results to be obtained from the waterproofing process. Only yesterday the writer observed, prior to being washed and afterwards, in our Inspection Department a reel that had been waterproofed by you. It was with the greatest satisfaction that we observed how clearly the detail of the reel was brought out by the washing, due to the fact that dirt, grit, grease and etc, obstructing the passage of the rays of light were removed. Barring a few minor scratches that could not possibly be prevented on account of wear and usage, the film looked like a first run reel.

It is axiomatic that the exhibitor is naturally looking for the best Film Service that he can obtain for his money and we have determined to our positive satisfaction that waterproofed, clean film brings trade.

We can only state in corroboration of our statement that we are highly pleased with the results obtained from waterproofing, that we are at the present time having all of our reels waterproofed by you folks and that we shall continue to have them so processed.

Wishing you success, we remain,

Yours truly,

TURNER AND DAHNKEN,
Per E G Johnson

WORLD ADS. PRODUCE RESULTS.

Chicago, December 1, 1910.

Western Office, Moving Picture World,
160 Washington street, City.

Gentlemen.—In confirmation of our telephone communication of this afternoon, kindly continue our advertisement in the Moving Picture World, the same as it has been running.

The results from this ad. have far exceeded our expectations; we are not only receiving inquiries, but orders from all parts of the United States, and even from Australia, and our plant is working to its fullest capacity at the present time.

Thanking you for your prompt attention, we are,

Very truly yours,
FRENCH AMERICAN PRODUCING & MANUFACTURING CO.,
By J. A. SHACKELFORD.

BOOSTING THE SHOW THROUGH THE PICTURES.

Menomonie, Wis., December 2, 1910.

Editors Moving Picture World:

Dear Sirs—I would like to say a few words that may possibly help the exhibitor, especially the small exhibitor, in advertising his house by getting in people to see his show who never attended.

Some time ago we ran "The Fly Pest" and "The Man Who Learned," and did only a fair business, in spite of heavy advertising, also giving a special show to the school professors and doctors. But there were a great many who heard about these fine pictures afterwards and were sorry they did not go. The other day the president of the local Tuberculosis Society (a branch of the State Society) asked if we could get those same films on a certain night and if we would rent our theater. We said we could, and they advertised a free show. In the meantime, the principal of the Stout Institute also asked if we could get those pictures and run a special matinee for the Stout students, about two hundred. So we arranged to give a matinee at regular prices to the Stout scholars and the Tuberculosis Society rented in the evening, free to all. It was a big success. About two hundred students came and their teachers gave talks on the war against the house fly, and the milk campaign. Also the Tuberculosis State Society sent special slides which were lectured on by the principal of the High School and several doctors. Of course, we had a great many people in the evening who never saw a motion picture, and we are sure they will come again. This same scheme can be worked right now in different cities to boom the sale of Red Cross Tuberculosis Christmas stamps.

We may also add, we are running licensed stuff, and find an advantage in taking service from the General Film Company because we can get the films we went, whether old or new.

We like your paper very much, especially your criticisms of the films, and as we always depend on your reports for good and bad pictures, trust you will continue to give as much space to the critic's report as usual.

Sincerely,
SMITH BROS.,
W. S. S.

BIOGRAPH.

THE GOLDEN SUPPER.—Julian loves his cousin and foster sister Camilla, who is wooed and won by Lionel, his friend and rival. He is a witness to their marriage and after the ceremony he departs heartbroken to his own house. Utopian was the existence of Lionel and Camilla, until some time later Camilla is seized with a serious illness, and Lionel's grief knew no bounds when he heard "That low knell tolling his lady dead." "She had lain three days without a pulse all that look'd on her had pronounced her dead. So they bore her—for in Julian's land they never nail a dumb head up in elm—bore her free-faced to the free airs of heaven, and laid her in the vault of her own kin." Julian learns of the death of Camilla, and hastens to the house, arriving in time to see the funeral cortege moving slowly towards the sepulchre. Following in its wake he exclaims, "Now, now, will I go down into the grave; I will be all alone with all I love." So after the train had departed from the vault, Julian enters "and at the far end of the vault he saw Camilla with the moonlight on her face: All the rest of her drowned in the gloom and horror of the vault." Bending over, he kisses her hand, and 'tis then he finds her supposed death is but as sleep, for she revives from out the trance. "He raised her softly, and wrapping her all over with the cloak he wore, bore her through the solitary land back to the mother's house where she was born." Conquering his desire, he goes to bring back Lionel, her husband. Meanwhile Lionel, grief-stricken, determines to become a recluse, going to the deserted cliffs overlooking the sea, where he secures from an old mendicant his thatched hut. After a search, Lionel is located through the meeting of the old man and the searching party. He refuses to go back as he is yet ignorant of Camilla's resuscitation, and so is taken by force. To effect a meeting of Lionel and Camilla without a shock, Julian arranges the Golden Supper, a custom in the East when a man bestowed upon his honored guest his most valued treasure, and acting upon Camilla's injunction, "You have given me life and love again, and none but you yourself shall tell him of it, and you shall give me back when he returns." Julian presents Camilla to Lionel during this supper. Lionel at first cannot realize the truth: he seems to be dreaming, but positive material manifestations awaken him to the reality. Julian's duty performed, he leaves forever.

HIS SISTER-IN-LAW.—Eva and Blanche are two orphan sisters who live with their aunt. They are inseparable, each apparently living for the other. They vow that come what will they will never separate. However, when Eva, the eldest, is betrothed to Jack, Blanche, who is but ten years old, seriously objects, fearing that Eva's marriage would surely be the means of their parting one from the other. The wedding takes place and Eva declares that Blanche shall live with her and her husband. It went well until Jack realized that Blanche was dividing Eva's attentions, and in consequence became very much annoyed, despite his endeavors to feel thoroughly satisfied with conditions. Jack finds a third person not so pleasant, and Blanche's solicitation of Eva's attentions occasions several serious quarrels, and she begins to feel that she is in the way. On one occasion, when their tiff is rather more stormy than usual, Blanche is an unseen spectator. The poor little girl now realizes the truth and then decides to go back to her aunt's house to live, leaving the following note to explain her departure: "Darling Sister—I am going back to Auntie's. I am sorry I was a bother to you and Jack. I love you both very much, that is why I can't stay. Blanche." Upon finding this note the young couple are sorry for the way they have acted towards the child, and Jack persuades Eva to go to her aunt's and bring his sister-in-law back. Blanche, however, is not to be moved, and Eva returns in grief without her. She has hardly left when Blanche changes her mind and goes back, but she soon realizes that it is not to be, for when she enters noiselessly she finds Eva and Jack in each other's embrace arguing that Blanche's absence is all for the best. This decides her finally, and making her way back to her aunt's, she enters to stay for all time. A long time after that she is told by her aunt to get ready to visit Eva. Arriving there, she finds a new playmate—a little baby girl. Her surprise is extreme when shown her little niece, and her delight is inexpressible when she is asked to remain with her sister and brother-in-law as a companion to the baby.

EDISON.

ARMS AND THE WOMAN.—Mrs. Cushing, a widow, and her two children, a beautiful daughter and a son whose inclinations are wayward, are residing in the mountains of California, where Mrs. Cushing's late husband had some mining claims. The story opens when Mrs. Cushing receives by registered mail a package containing some two thousand dollars in currency, being the total sum realized on the sale of her husband's estate in Iowa. The son has just asked his mother for a loan of money. She at first refuses him, but finally gives him some gold pieces, and he leaves the home, informing his mother that he is about to invest the money in such a way as to increase its amount. Without telling her son anything about it, in fact hiding the circumstances from him, Mrs. Cushing dispatches her daughter with the money, which has just been received by registered mail, to deposit same where she can pay some assessments for work on the mining property. The girl starts with a satchel containing the currency and takes the stage at Dutch Flat.

Meanwhile her brother has gone with the gold pieces given him to a gambling house, where he loses every cent of it. A suspicious character is interested in his losses and watches him keenly. At the critical moment he calls him aside and is talking to him very earnestly when Hank Young, the big stage driver of Dutch Flat, steps up and informs young Cushing that he had better beware of the stranger, for he doesn't like the cut of his jib. Cushing resents any interference and Hank moves away rebuffed.

We now watch the events which transpire in front of the post-office at Dutch Flat. The stage comes in with a load of passengers, who dismount, and among those who start out on the next lap of the journey is Miss Cushing, holding the bag with the money. There is some talk between the driver, Hank Young, and the postmaster about a messenger on the box, and the latter tells Hank that he will find the messenger at the next stop. The coach pulls out of Dutch Flat, and no sooner has it gone than we see young Cushing and the suspicious character trailing through the mountains over a short cut to head off the stage. When the stage arrives at the way station where the messenger was supposed to mount the box, Hank is informed by the stableman that no one is there to go with him. He tries to induce some cow-punchers to ride on the coach but they refuse, saying they have business elsewhere. Miss Cushing, who is now the sole passenger in the stage, is somewhat afraid of being alone, and the driver invites her to ride with him on the seat.

We now reach a corner of the road at a wooded spot in the mountains. Young Cushing and his friend are seen masking themselves and going to ambush in order to hold up the stage. This they do, and all seems to be going their way when Hank Young, the stage driver, recalls the fact that the little woman beside him has confided to him that there are two thousand dollars of her mother's money in the bag at her seat. He suddenly rouses himself to action, and it will be necessary to see the film to realize the way in which he put the "bad man" to flight and placed a quietus on the stage robbing aspirations of young Cushing.

The thrilling moment of the picture is when Miss Cushing discovers that one of the robbers is her brother. She tells this to Hank, and he relieves the tension of the situation in a most clever manner. Young Cushing has been badly wounded, and Hank rushes his horses back to Dutch Flat, where the sheriff attempts to arrest the man in the coach. Here Hank shows his quickness of wit by telling the sheriff that the wounded man was a passenger in the coach. For this he receives a look of tenderness and gratitude from Cushing's sister. Hank in his rough way has saved the family honor, and the last scene of the picture shows him giving young Cushing the lecture of his life and its effect upon the boy. Hank leaves with the gratitude of mother and sister and a promise from the wayward son to live in the future a wiser and a better life.

THE COWPUNCHER'S GLOVE.—The "Cowpuncher's Glove" is only another chapter in his life that is well worth reading. We are first introduced to the Western home of a father and daughter. The cowpuncher enters, and we can easily see that his heart is set upon winning the girl's affection in any way that is possible; but the girl evidently has other views upon the subject, as she does not seem particularly overjoyed at his behavior, although her father practically promises her hand in marriage upon the cowpuncher's return from the roundup. Here we are shown a glimpse of the roundup, and in the next scene we are acquainted with the fact that Jim, the cowpuncher, has not been entirely honest in his dealings and now stands in a fair way of having his neck stretched from the branch of a cedar tree by a lynching gang before morning. This information is communicated to another cowboy by his finding of a glove outside of the county jail window, in which glove is a note from the prisoner imploring the finder, in the name of mercy, to give him a chance to start life over again and be honest.

The stranger does not know the culprit, nor has he an opportunity of seeing him, but moved by the appeal for help he takes the chance, and succeeds in securing the keys of the jail and throwing them in through the barred window to Jim without either man seeing the other. The only reward he has for his service is the pair of gloves, which are initialed, in which he found the note. Slipping them into his pocket he passes on into the night while Jim, a few moments later, makes his escape without knowing whom or what his benefactor was like.

The cowboy who assisted in Jim's escape afterwards meets the girl of the first scene and wins her love. He does not know that her father has promised her in marriage to Jim until he sees a letter from the latter in which he threatens to come and take her away for his wife that very night. The young lover decides to head off his plan, and the two men meet on a swinging bridge over a dangerous chasm. Here ensues another Edison thriller in the way of a desperate fight, which only terminates when Jim discovers his glove in the possession of his antagonist and the truth is revealed to him that this is the man who saved his life from the lynching gang.

The lovers are united, and the audience will be found laughing at the quaint situation at the close.

THE WINNING OF MISS LANGDON.—Jack Norworth had one desire, one ambition, and one hope in life—to win the heart and hand of Miss Langdon. He had been born and reared in luxury and wealth, but lacked some of those finer qualities which go towards the making of a girl's ideal, such as the fancy of Miss Langdon had pictured to herself. She liked Jack. He was good company, a perfect gentleman, full of pleasant surprises, but back of it all she did not feel that he possessed just the sort of stuff that ideal husbands are made of. So, when for the fourth time he proposed to her, rather than taking it seriously, she came to the belief that it had become a habit with him rather than a desire. In fact, she would have been greatly surprised if he did not propose at least once in a fortnight.

Just after his fourth proposal the militia was ordered out on peace maneuvers (to capture Boston in a sham military operation) and Jack, being a captain, of course had to go. Far from being displeased at the prospect, however, he rather liked it, as he always did look perfectly stunning in his captain's uniform, and besides it gave him a chance to be near Miss Langdon, although this latter was not strictly in accordance with military rules. Miss Langdon had decided that he was not to hang around her home, especially while her father and mother were away, so she took it as a huge joke when she succeeded in arranging with two common soldiers of the opposing forces to capture the captain. But here she had made a serious mistake, for in this case the common soldiers were none other than two desperate tramps who had stolen their uniforms and were filling their pockets and stomachs under the guise of military orders.

But young Jack Norworth was somewhat more of a soldier than she suspected, and he at once discovered the two imposters under their military exterior. Without revealing his discovery he succeeded in getting them to let him escape and shoot at him, thus rendering him technically "dead" according to military regulations. He was thus enabled to watch the movements of these two idlers, who were shortly afterwards surprised by Miss Langdon in the act of robbing her bedroom of all its silver and jewelry.

The whole affair, which started as a joke with her, would have ended in a tragedy if Jack Norworth had not arrived at the critical moment and put up a desperate fight. This entirely changed Miss Langdon's opinion of him and she eventually placed all her future happiness in his keeping.

GAUMONT.

G. Kleine.

THE PHANTOM RIDER.—The rascal first steals a bicycle and experiences difficulty in learning to operate it, to such an extent that two gendarmes are enabled to almost capture him before he has acquired a working knowledge of the machine. With characteristic gendarme stealth, they come upon him from either side and clutch his clothing, to find that the man has mysteriously disappeared from his garments and is riding gallantly away from them.

The officers now secure a motor car and in a short time overtake him, only to again be duped in the same manner and to have their motor car stolen by the peculiar being while they are trying to recover from the shock his strange methods have given them.

When they next take up the chase they are forced to follow him over routes among the clouds, where he handles the motor car as perfectly as modern aviators do their machines. An accident finally brings him to earth in one long plunge and the force of his fall is kindly broken by the policemen, who manage to find an uncomfortable position immediately in the line of his flight.

THE CLOSED GATE.—A regiment passing through a little town receives orders to stop there for the night. Immediately lodging tickets are given to the soldiers, who distribute themselves to the various places assigned them. A handsome officer finds he is to be entertained by a young married couple. That evening at the dinner table the lieutenant relates his exploits and gains considerable attention from the wife. When the meal is finished it is necessary for the husband to go to his business, leaving his wife with the lieutenant.

The conversation between the two becomes so animated that the wife neglects to watch her little daughter who is playing in the yard. The baby makes good use of her freedom by finding egress from the yard and is soon lost in the street of the city. When the husband returned his first query was for the child, and a search is forthwith commenced.

The mother finds the baby's doll on the bank of the river and accuses herself of having been to blame for the baby's disappearance. In the meantime the child has actually narrowly escaped death several times before, as if guided by special Providence, she is seen upon the path leading to her home.

URBAN-ECLIPSE.

G. Kleine.

THE LITTLE MATCHSELLER'S CHRISTMAS.—Little Nellie has been gazing through the window at the passers-by hurrying through the snow, and waiting anxiously for the return of her mother, who is trying to sell a few trifles in the streets to provide the bare necessities of life. The mother returns in despair at her non-success, and Nellie persuades her to let her go for a while instead. The child's efforts are no more effectual, and after gazing through the windows of brightly lighted dwellings where Christmas festivities are in progress, Nellie wanders into a churchyard, through which worshippers are passing to a service. Almost frozen with the cold, she strikes all the matches she has to warm her chilled fingers. At length she falls into a stupor, and wakes from a dream that an angel has come to her. The vision fades, and she finds herself in the arms of a policeman, who has found her in time to save her from the sleep of death. A gentleman coming out of church has her taken to his home, and the mother is sent for and provided with the means of spending "a happy Christmas."

SCENES IN BRITISH INDIA.—The streets of the important city of Bombay, which is first visited, present a scene of bustle and activity unexpected in such a hot climate. Natives in simple costumes are busily engaged in their various occupations, but we do not realize what energy the Hindu is capable of until we see him, with scores of his fellows, getting coal for the big liners in Bombay harbor. His agility is such that he can trot up a steep, narrow plank with a huge basket full of coal on his head.

Delhi, one of the religious centers of India, and a town redolent with memories of the Mutiny, presents a remarkable contrast to Bombay. Its great temple—the Jumla Masjid—is thronged with devout worshippers, and is a wonderful example of the strength and solidity of Eastern architecture. Its sombre dignity, and the reverent crowds kneeling in its courts form a fitting conclusion to the picture.

KALEM CO.

HER INDIAN MOTHER.—The scenes are laid in the Hudson Bay country in comparatively recent years and cover the life of a Hudson Bay factor, showing him as a young man assuming his business in the wilderness and, as was common in those days, taking an Indian wife that he had purchased of her father in Indian fashion. A little girl is born of the union and the factor's life is running along ordinary channels until he is unexpectedly called back to Montreal. Here new duties absorb his attention and he soon forgets his home in the wilderness. There is a lapse of sixteen years, during which the little half-breed girl has grown up and her mother has died. A trip of inspection brings the factor back to the familiar scenes of his young manhood. There by chance he happens upon his own daughter. Impressed with her beauty and her likeness to himself he takes her back with him to Montreal, there educates and attempts to train her in the life of a white girl. She succeeds fairly well for a time, but the call of the blood is strong and one day when the floodgates of her memory had been opened she finds her own old buckskin dress, puts it on and slips away to the tribe. There she is found by her heartbroken father in the tepee of a young brave whose squaw she has become, and the white man then realizes his loss.

SETH'S TEMPTATION.—A story of "Cracker" life: a faithful picture of the poor whites in the South. a young girl of the type puts aside her "Cracker" lover in favor of a city chap who happens along to spend the Winter. At first the discarded lover cannot realize what has brought about the change in the girl, but he soon learns the real reason and maddened with jealousy starts out gunning after his rival. He chances upon him at the spot in the woods where he has made a tryst with the girl and has almost pulled the trigger which would send a rifle ball crashing into his rival's heart when his better nature asserts itself and for the sake of the girl he gives up his criminal intent. A little later on he has an opportunity to bring about the desired result in a different way. The city chap is drowning and the girl's life is also in jeopardy. The young farmer at the risk of his own life rescues both of them and when they realize the noble nature of the young man the city chap goes on his way and the girl returns to her lover's arms.

LUBIN.

AN EXILE'S LOVE.—Karl, Prince Boroslav, exiled from his country, came to America to find employment. Dusty and tired, he turned in, one day, at the gate of a handsome estate. A young man who had just returned from a ride with a beautiful girl was assisting her to alight. As he held her in his arms for an instant, he attempted to kiss her, but was angrily repulsed. The girl proved to be Betty Stevens, daughter of Colonel Stevens, owner of the estate. Karl asked for a job. She called her father and the young man was hired as assistant gardener. It was love at first sight with Karl. As Betty turned to leave him she dropped a glove. He quickly secured it and put it in his pocket. When Betty, later, discovered him in the garden pressing kisses on the glove, she was very indignant—so very, very indignant that she ran to her room and burst into tears and then pressed the glove against her cheek. The young man with whom Betty was first seen returning from a ride, was Phil Andrews, a neighbor, who was very anxious to marry her. Angered because she was indifferent to him, he seized her one day in the garden. Karl happened to be near and promptly knocked Andrews down. One afternoon, a groom who was to attend Betty on her ride, fell and hurt himself as he was about to mount. Betty's father saw Karl near and ordered him to take the groom's place. As they started, Andrews appeared and followed at a distance. Betty saw some flowers at the edge of a cliff. Karl offered to gather them, but she insisted on doing so herself. While thus engaged, she fell over the cliff. Karl was in despair. At the risk of his life he climbed down to her. She was unconscious. Karl took her in his arms to make her more comfortable. Then temptation overcame him and he kissed her. Andrews, who had been peering over the cliff, saw this. He rushed down by a roundabout path and arrived just as Betty regained consciousness. Angrily, he told her what he had observed. Betty looked at Karl a moment and then put her arms around his neck. Of course, the Colonel raved around when he learned of their marriage, but he soon forgave them. To cap it all, a cablegram arrived stating that Karl's estates, title and military rank had been restored.

THE MUSICAL RANCH.—That power which, "hath charms to soothe the savage breast," had charm enough to win Nora, the good-looking cook of the Flying G ranch. Bob, the foreman, thought that Nora's affections were being won by Dan, a hobo musician who was quite some fiddler. You never in your life saw such a ranch as the Flying G. The cowboys all played mouthorgans and some performed on the trombone. There was a Mexican who twanged a mandolin, an Indian who beat the big bass drum, a Chinaman who clashed the cymbals and a colored gentleman who rattled the bones. They played their instruments at all hours and in all manner of places. They particularly delighted in serenading Nora. And she, being a kind-hearted girl, smiled and pretended to like it while they were looking, but tried to shut out the noise when their eyes were turned. When they all played together —cowboys, Indian, colored gentleman and Mexican— it sounded like a rolling mill, a cat concert on the back fence and the battle scene of "The Roundup" all going on at once. Then, one day, along came Dan, a tramp. Nora gave him a feed and he rendered a selection on his fiddle. The cowboys were entranced. When Dan said it was time for him to be moving on they didn't agree with him. They appointed a guard to see that this boss musician didn't get away. After that, all Dan had to do was to play his fiddle, eat, drink and sleep. Bob soon thought he detected Nora's affections transferring themselves to Dan. In fact, she did look with considerable favor on the musician, and as for Dan, it came to such a pass that he'd refuse to play until the cowboys had fetched Nora. Bob told his troubles to Alice, daughter of the boss. Her wit solved the problem. She advised Bob to buy a phonograph. He didn't lose any time doing so, and when he wound it up and turned it loose in the bunkhouse, Dan's violin sounded like a Hottentot tom-tom in comparison. Dan was angry. He smashed one of the records. So Bob threw him out of the house and finished the good work by placing the ring on Nora's finger.

G. MELIES.

OLD NORRIS' GAL.—Frank Gray, a young lawyer, fails to establish a practice in his native city and decides to go to Idaho and make a fresh start. After hanging out his shingle in his new field of operation he hustles for a clientele, which is not as responsive as he had hoped, and awaiting results he accidentally comes in touch with a case of a young girl, Mary Norris, who has served notice on a saloon-keeper not to sell her father, who is an habitual drunkard, any more liquor. The saloon man fears up the notice, snaps his fingers in her face and asks her who would be fool enough to prosecute the case for her even if he did sell her "old man" more booze.

Frank Gray jumps up and says: "I will prosecute the case." The dispenser of liquid refreshment defies the law; the young attorney makes good and "puts it all over him."

Mary Norris induces her father to leave the place and while escorting him home she accidentally falls over a cliff and is hurt very badly. Her father thinks it was all his fault and, after rushing to her aid, makes a pledge never to drink again and he keeps his word. Mary and her father are very happy in the betterment of things and the young lawyer who always thought her attractive does not hesitate to show it and Mary holds him in marked favor.

The frequenters of the saloon and the proprietor, "Bud" Sykes, have a secret meeting and conspire to kidnap Gray and make him stop the prosecution of Sykes. An old squaw whom Gray befriended overhears their plan and tells Mary about it. She notifies the sheriff and he, with a posse of citizens, makes a hurried ride, followed by Mary, to the old quarry where the desperadoes have suspended young Gray over its rocky sides trying to induce him to consent to give up the case against Sykes.

They start a fire under the rope attached to Gray and tell him if he does not agree to their demand before the fire burns through the rope he will fall to his death. He refuses to quit the case and declares he will fight it, if he can, to the bitter end.

The sheriff and his men arrive at this point, arrest the villains and save young Gray. Mary cheers and encourages him with her words and presence. At last, "Bud" Sykes is convicted of his offenses through the prosecution of the attorney and everybody is happy. Frank Gray asks Mary to marry him and her father readily gives his consent. All hands give the young couple three hearty cheers and Gray not only wins fame but one of the best women in Idaho.

PATHE.

IN HER FATHER'S ABSENCE.—Arabella's father does not approve of Alphonso's attentions to his charming daughter. Yet, although her father is excitable and fiery-tempered, Alphonso decides to call when the old man goes out. Barely, however, has he been greeted by Arabella before there is a violent ring at the door bell. In a second he has sought refuge in a huge closet, whilst his frightened companion rushes to open the door. It is only a messenger from the milliner, and Alphonso learns that he may come out. He overturns the closet in so doing and before he has time to recover his mental balance there is another loud ring at the door. A fresh hiding place has to be discovered, and the same comedy is repeated again and again, Alphonso finding refuge successively in a big coal box, a washing tub, and the wine cellar. Finally the father really does return and Alphonso, after doing havoc in the wine cellar, is forced to escape from that ignominious place as best he can.

HOBOES' XMAS.—The scene opens in a market store where the proprietor finds one of the cases of turkeys shipped to him off color. He repacks the case and marks the label "Returned Bad." He takes them to the depot, where they are loaded on the express car of a train to be returned to the farmer who had shipped them. It is the day before Christmas, and a party of hoboes are assembled in an old stone quarry discussing how to enjoy the holiday. They decorate a tree brought from a nearby wood with old tin cans, etc. But what is the good of a tree without a meal. A happy idea strikes one of them. They will hold up a train and get money from the passengers. In a few minutes they are on the railroad tracks. One flags the train, and as it stops the others rush up and make the passengers line up. Alas, they are suburbanites returning from their Christmas shopping in New York with empty pockets. None of them has any money left. The hoboes detach the express car and send the train on its journey. They find a case of turkeys in the car, and each takes one. Food was all that they required. They go to the quarry and, cooking the turkeys, commence to eat. All are soon in agonies, and one of them discovers the label on the case marked "Returned Bad." This makes them feel worse. Meantime the police have been informed and a squad has been hurried by rail to the scene of the affair. In their helpless condition the hoboes can make no attempt at escape and they are marched off to jail to spend their Christmas day.

LITTLE SNOWDROP.—The second wife of King Othon is the fairest lady in the land, and the possessor of a magic mirror which tells her often that her beauty is unrivaled. There comes a day, however, when the mirror tells her that her stepdaughter, Little Snowdrop, excels her in beauty. The jealous queen resolves that Snowdrop must die. She summons a hireling and orders him to destroy the girl, and bring her proof of her death. The servant wanders into the forest to lie in wait for Snowdrop, but when the girl comes strolling through the leafy glades, her beauty and youthful innocence touch his heart, and he tells her to fly into the forest out of her stepmother's reach. He takes her handkerchief, which he afterwards stains with the blood of a pigeon, and gives it to the queen. Snowdrop, left alone, plunges deep into the forest, and at last comes to the house of the Seven Dwarfs. They hospitably receive her, and beg her to stay with them. In the meantime the queen has learned from her mirror that Snowdrop still lives and where she is. She decides to destroy her herself, and, disguising herself as a beggar, she takes a basket of lace, seeks out the unfortunate girl and strangles her with a piece of lace. The Dwarfs return in time to save Snowdrop from death, and the queen, on reaching the palace, learns from her mirror that she still lives. She returns to the Dwarfs' house with a basket of poisoned apples, and Snowdrop, having tasted one, falls unconscious. This time, the skill of the Dwarfs is unavailing. They place her in a crystal coffin among the big boulders on the mountain. Scarcely have they placed the coffin on the ground when a gay cavalcade of mounted men, headed by a noble prince, appears in sight. The Dwarfs disappear, and the Prince, dismounting, approaches the coffin. He lifts the lid and, withdrawing the piece of poisoned apple from Snowdrop's mouth, restores her to life. Then, wondering at her beauty, he hears her story, mounts her before him on his horse, and carries her in triumph to her father's palace, where her return is celebrated with much rejoicing, and to the discomfiture of the wicked queen.

SAVED BY DIVINE PROVIDENCE.—Widow Robinson's little son is taken sick, and dies, leaving the poor woman, who is only just able to eke out an existence, disconsolate. Mrs. Hirst, the wife of a wealthy broker, takes her little son Harry in the park to play. While engrossed in her book he

wanders away, and is found some time later by Mrs. Robinson. She sees that he is lost and leads him back to the park. There is no trace of his mother. Struck by the resemblance to her poor son, she decides to take him home and adopt him. Seven years pass by. Harry is a strong, healthy lad, but the poor widow is dying of consumption. Feeling her end is near, she tells him how she found him. She bids him get a bundle from her trunk, and shows him the clothes he was wearing on that day. A few minutes after this disclosure the poor woman dies. Little Harry is alone in the world without friends or money. He takes the bundle of clothes and sets out on life's hard journey. At night he tries to sleep on a wharf by the river. Two of a gang of newsboys who have improvised a sleeping place under an old pier pass by. They see Harry's absolute misery and take him with them to their bed of straw. Next day they start him with a stock of papers to sell on the streets. His first day's work finished, Harry turns into a church, and while dozing there is comforted by a vision of Christ that appears to him. It is the seventh anniversary of his disappearance and Mrs. Hirst visits the nursery, that has not been disturbed since that time. She sits down and cries heartily, thinking of what might have been. As she dreams, Christ appears and shows her successively a vision of her boy found by the widow—the widow's death—Harry selling papers on the streets—and finally of his home under the pier. She rushes to her husband and together they start out. Aided by a friendly policeman who knows the gang of newsboys, they find their way to the pier. They soon discover Harry. He tells them of the widow's deathbed story of how she had found him, and shows them the clothes he wore the day he was found. There can be no mistake, and Harry that night is again back in a warm bed in his father's luxurious home, comforted by a mother's love.

SELIG.

A TALE OF THE SEA.—Tom and Bill become two inseparable partners when Tom saves the latter from a watery grave. They live very comfortably together in a small hut, and when Tom starts to pay attentions to Sallie, Bill considers "the old female" an intruder and watches the progress of the love match with jealousy. One evening Tom confesses to his partner that he is about to be married, and this so enrages Bill that he knocks Tom down and leaves the room.

After the wedding Tom and his bride meet Bill, who refuses to recognize his old friend. He leaves a note for Tom saying that since he has married "the old female" he would only be in the way and therefore was leaving on a long voyage.

Five years elapse. Sallie is sitting at the sea shore playing with her two little youngsters, and Bill, who just returned from his trip, meets them by chance. The chubby faces and pretty blue eyes of the little ones soften Bill's heart, and before he is aware of it he is reconciled to his old friend and "the old female." The two friends leave with a fishing cruise, and Tom and Bill are given the task of spreading the nets. They enter the little boat, and when far out at sea a storm overtakes them; they are driven for miles out into the unknown, at the mercy of the sea. Only a few drops of water are left in the flask, and Bill sees the chance where he can make reparation. He writes the following note: "Tom, the others have died; only you and I are left. There's water enough in the cask for one only, and I ain't got no kids or wife waiting for me, old pard. Good-bye, Bill." This he pins to Tom's coat and then jumps into the sea. Tom awakes; is startled by the disappearance of his friend. Just then a large vessel comes into sight and Tom is rescued.

On the seashore Sallie and her children are looking out upon the sea, praying for the safe return of their beloved ones. Tom finally returns; there is a hearty welcome. Sallie asks for Bill, and Tom, unable to speak, silently points to the sea.

THE COUNTY FAIR.—"The County Fair" is as well known to the theater-goers as "Rip Van Winkle," "Uncle Tom's Cabin" or "The Old Homestead." To the jaded brain-tired city man its story is as sweet as a breath of new mown hay or the scent of sweet clover. It takes thousands back to their childhood in rock-ribbed old England. Dear old Aunt Abby (made famous by the late Neil Burgess), the typical Yankee spinster whose heart is as soft as her tongue is sharp, whose home was the refuge of prett Sally Greenaway, who loved the stalwart Joel Bartlett, who worked "the farm" on shares with Aunt Abby. We see Aunt Abby take to her heart the mischievous, slangy little city waif "Taggs," who has been sent to her from New York and who turns out to be her dead sister's child. We see her protecting "Taggs" and "Tim the Tanner," a little chap, formerly a jockey, from arrest by the constable, Solon Hammerhead, a hard-fisted skinflint, who wants to marry Abby, and, when she refuses his offer of marriage, threatens to foreclose the mortgage he holds on the farm. We see her trying to make big, fat, awkward Otis Tucker tell his love for her after ten years of silent courtship. We see the life of the farm in the bright June days, the corn husking, the country dance in the old red barn, see Tim the Tanner training the farm horse, which he has entered in the running race at the "County Fair," unknown to Aunt Abby. We see them driving to the "Fair" all dressed up in their "go to meetin'" clothes and see the race between the flying thoroughbreds, see little Tim riding like a demon on "Cold Molasses" now in the lead, then, pocketed under whip and spur, forge ahead in the stretch and dash under the wire a length to the good, the winner of the purse that pays off the mortgage on Aunt Abby's farm.

VITAGRAPH.

JACK FAT AND JIM SLIM AT CONEY ISLAND.—"Whew! Is it hot enough for you, Jim?" "Yes—plenty and a little bit more." This is the beginning of a conversation between Jack and Jim as they sit on their respective fire-escapes one hot day in August. Jim is glancing over his newspaper and sees an announcement of a big day at Coney Island. He shows it to Jack, and they decide to beat it for the sands without letting their wives know anything about it. Silently they steal down the ladders, and are soon on their way.

Arriving at the Island, they throw themselves into the fun, which is fast and furious. Their wives discover their absence, find the newspaper, and seeing the flaming announcement of Coney's allurements, guess the cause of their husbands' sudden disappearance and determine to follow them.

Seven feet six inches of attenuated man and five feet of concentrated 350 pounds of fat are enough to attract attention anywhere. Everybody rubbers, and everybody laughs themselves sick when they see the long and the short of it in bathing, riding around on the carousels, on the camel's back, in the "Sugar Bowl," "Down and Out," the "Cake Walk," "Bamboo Slide," and all the rest of the stunts that will upset the dignity of anybody.

To add to the fun the gay benedicts meet a couple of sporty ladies who visit the Island with a diminutive beau, whom they lose sight of in the company of Jack and Jim and who keeps tagging after them like a little poodle dog.

In the midst of their fun their wives come upon them, and a lively chase ensues, but they manage to evade them or keep a lap or two ahead of the poor women all the time. They don't get near them until the two truants have had a large day of it and stop with their lady friends to refresh themselves at the ice cream and soda-water stand. The two wives then take them in hand and march them to their homes, where we see them the next day seated on the fire-escapes recounting their experiences and laughing over the good time they had down at the isle by the sea.

THE PREACHER'S WIFE.—Rev. Daniel Gwyn, a fine-looking but somewhat austere circuit rider of the country districts, while on his way to fill the pulpit of one of his charges, meets Kate Mackey, a winsome and charming lass, who assists the preacher in watering his horse. He is duly grateful, and at the same time attracted by the comeliness of the girl, and she seems charmed by his manner and bearing.

Upon reaching her home she tells her father about the itinerant minister who will preach at the village church, and they both go to hear him. His preaching is forceful and impressive. After the service Kate and her father take occasion to congratulate him and express their appreciation. At the same time there passes between the preacher and Kate looks that betoken a growing fondness for each other. Kate's father invites the clergyman to his home, and thus he and Kate are thrown into closer relations until he asks her to marry him and the father gives his consent.

After the marriage he shows her he has little, if any, sympathy for the natural feelings and characteristics of his young wife, and she chafes under the restraints he puts upon her, denouncing her love of pretty hats and other things that a young person naturally longs for. The last straw is reached when he snatches from her hands a book she is reading and throws it into the fire.

She leaves her husband. On her way from her home she meets a young fellow, who notices her disturbed mind and pretends to sympathize with her and offers to help her. She writes her father about the intolerance and severity of her husband and the step she has taken. Her old daddy finds her, takes her home, and once more she is his companion and comfort.

A TIN-TYPE ROMANCE.—Phil, with his dog Jean, is spending his vacation at the seashore. They are seen walking on the sands; Phil's hat is blown into the water and Jean fetches it safely back to his master. Tired with his long walk, Phil lies down on the beach and falls asleep.

Jean steals away, and while trotting along the shore sees an old bathing hat in the water, gets it and carries it to Phil. Jean, encouraged by the petting he received when he rescued his master's hat, has evidently got the habit. Phil pats his dog's head and continues his nap.

Resting at another point on the beach we see Beth a pretty girl, who is dreaming sweet dreams in the Land of Nod. Jean is looking about for new adventures; seeing the young girl's hat lying beside her, Jean picks it up and takes it to the source of his previous commendations. To say that Phil is surprised at the presentation of the hat is putting it mildly, and he determines to find its owner.

His dog soon leads him to Beth, who is previously awakened by the barking of the dog, but pretends to be asleep. Phil comes cautiously forward, and when he sees the girl he is smitten with her charms, but refrains from disturbing her; he silently leaves the hat and noiselessly gets away. This is a disappointment to Beth—she had hoped to become acquainted. To accomplish this she throws her hat into the water and screams. This brings Phil and Jean back; the hat is recovered and Beth is profuse in her thanks.

Acquainted, they now stroll along together and become friendly. In the course of their meandering they pass a photograph gallery and agree to have their tin-types taken, which they exchange.

Beth, at the hotel, is seen in her room cutting out Phil's face from the tin-type and placing it in her locket. Phil is also seen doing the same thing with Beth's tin-type, putting it in his watch charm.

They meet again. Sitting together on the beach with Jean at their feet, Phil proposes to Beth and she accepts him. He wants to know what is in her locket; she wants to know what is in his. She says she asked first, and they have a real lovers' quarrel and part. Jean is taking it all in, but, of course, says nothing. Phil, in despair, despondently strides the beach, takes his watch with fob and locket from his pocket and throws it on the sand, smites his breast and acts as if he contemplated suicide. Jean picks up the watch and fob and runs off in the direction Beth has taken.

Beth, in her loneliness and agitation, is gloomily looking at her locket, unloosens her hair, takes off her shoes and stockings, throws her locket aside and behaves as if she, too, were seized with the suicidal mania.

Jean now appears, places Phil's locket near Beth and takes her locket to Phil. The two lovers look into each other's locket and behold their own faces. It does not take very long for them to get together, make up and renew their betrothal with caresses and kisses and sweet converse as they sit underneath an umbrella on an isolated rock far out in the water, presenting a very novel situation.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 12.

Biograph—The Golden Supper (Dr.) 998
Lubin—An Exile's Love (Dr.) 990
Pathe—In Her Father's Absence (Com.) 544
Pathe—The Julians 387
Selig—A Tale of the Sea (Dr.) 1000

Tuesday, December 13.

Edison—An Old Silver Mine in Peru (Ind.) 250
Edison—A Mountain Maid (Dr.) 750
Essanay—A Tangled Masquerade (Com.).....1000
Gaumont—The Phantom Rider (Com.) 279
Gaumont—Closed Gate (Dr.) 676
Vitagraph—The Law and the Man (Dr.) 1010

Wednesday, December 14.

Edison—Pigs is Pigs (Com.) 1000
Kalem—Seth's Temptation (Dr.) 955
Pathe—Hobees' Christmas (Com.) 550
Pathe—Charlie and Kitty in Brussels (Sc.) 400
Urban—The Little Matchseller's Christmas (Dr.) 749
Urban—Scenes in British India (Sc.) 253

Thursday, December 15.

Biograph—His Sister-in-Law (Dr.) 998
Lubin—The Musical Ranch (Dr.) .....
Melies—Old Norris' Gal (Dr.) .....
Selig—County Fair (Dr.).....1000

Friday, December 16.

Edison—The Red Cross Seal (Dr.) .....
Pathe—Little Snowdrop 1000
Kalem—Her Indian Mother (Dr.) 995
Vitagraph—Playing at Divorce (Dr.) .....
Vitagraph—The International Motor Boat Race (Sc.) .....

Saturday, December 17.

Essanay—The Tenderfoot Messenger (Dr.) 997
Gaumont—Herod and the New Born King (Biblical) 965
Pathe—Saved by Divine Providence (Dr.) 985
Vitagraph—A Dixie Mother (Dr.) .....

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Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.).....563
Nov. 24—Not So Bad as It Seemed (Com.).....432
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997
Dec. 5—A Child's Stratagem (Dr.).....998
Dec. 8—Turning the Tables 416
Dec. 8—Happy Jack, a Hero (Com.) 576
Dec. 12—The Golden Supper (Dr.) 998
Dec. 15—His Sister-in-Law (Dr.) 998

EDISON.

Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975
Dec. 2—The Cowpuncher's Glove (Dr.) 1000
Dec. 6—The Winning of Miss Langdon (Dr.)...995
Dec. 7—The Life of a Salmon (Ind.) 440
Dec. 7—Amateur Night (Com.) 550
Dec. 9—The Captain's Bride (Dr.) 1000
Dec. 13—An Old Silver Mine in Peru (Ind.) ...250
Dec. 13—A Mountain Maid (Dr.) 750
Dec. 14—Pigs is Pigs (Com.) 1000
Dec. 16—The Red Cross Seal (Dr.).....

ESSANAY FILM CO.

Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.) 428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
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Nov. 26—A Western Woman's Way (Dr.).....1000
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Dec. 3—"Circle C" Ranch's Wedding Present (Com.) 1000
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Dec. 10—A Cowboy's Vindication (Dr.) 950
Dec. 13—A Tangled Masquerade (Com.).....1000
Dec. 17—The Tenderfoot Messenger (Dr.) 997

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Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1009
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.) 1000
Dec. 9—The Rescue of Molly Finney (Dr.)..1007
Dec. 14—Seth's Temptation (Dr.) 955
Dec. 16—Her Indian Mother (Dr.) 995

LUBIN.

Oct. 27—Edith's Avoirdupois (Com.).....875
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.).
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Spoony Sam (Com.) .....
Dec. 12—An Exile's Love (Dr.) 990
Dec. 15—The Musical Ranch (Dr.).....
Dec. 19—The Dead Letter (Dr.) .....
Dec. 22—An American Count (Dr.) .....

GAUMONT.

G. Kleine.

Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Faithful Unto Death (Dr.) 693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 309
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280
Nov. 22—Cast Into the Flames (Dr.).....381
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....519
Nov. 26—Calino Travels as a Prince (Com.)....489
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on the Rhone (Scenic).....243
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....273
Dec. 6—A Man of Honor (Dr.) 834
Dec. 6—Professor's Hat (Com.) 171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Rider (Com.).....279
Dec. 13—Closed Gate (Dr.) 676
Dec. 17—Herod and the New Born King (Biblical) 965
Dec. 20—The Cinderella Girl (Dr.).....769
Dec. 20—The Kingdom of Flowers (Botanical)..220
Dec. 24—The Old Home (Dr.) 732
Dec. 24—Cain and Abel (Biblical) 279

URBAN-ECLIPSE.

G. Kleine.

Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 646
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic) 450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992
Dec. 5—On the Mexican Border (Dr.) .....
Dec. 8—Reggie's Engagement (Dr.) .....
Dec. 14—The Little Matchseller's Christmas (Dr.) 749
Dec. 14—Scenes in British India (Sc.) 253
Dec. 21—The Tyrant of Florence (Dr.) 676
Dec. 21—A Chamois Hunt 332

G. MELIES.

Oct. 20—Uncle Jim (Dr.).....960
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....986
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....
Dec. 1—Pals (Dr.) .....
Dec. 8—What Great Bear Learned (Dr.) .....
Dec. 15—Old Norris' Gal (Dr.) .....

PATHE.

Dec. 3—The Maid of Niagara (Dr.).....993
Dec. 5—The Clever Domestic (Com.).....485
Dec. 5—The Mexican Tumblers 476
Dec. 7—An Animated Armchair (Com.).....650
Dec. 7—Cocoanut Plantation (Sc.) 348
Dec. 9—Saved in the Nick of Time (Dr.) 800
Dec. 9—Soap in His Eyes (Com.) 184
Dec. 10—Her First Husband's Return (Dr.) ...990
Dec. 12—In Her Father's Absence (Com.) 544
Dec. 12—The Julians 387
Dec. 14—Hoboes' Xmas (Com.) 550
Dec. 14—Charlie and Kitty in Brussels (Sc.)....400
Dec. 16—Little Snowdrop 1000
Dec. 17—Saved by Divine Providence (Dr.).....985

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Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Four Flush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Dull Razor (Com.) .....
Nov. 24—The Merry Wives of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.).....1000
Dec. 1—The Stepmother (Dr.).....1000
Dec. 5—The Widow of Mill Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000
Dec. 12—A Tale of the Sea (Dr.) 1000
Dec. 15—County Fair (Dr.).....1000
Dec. 19—John Dough and the Cherub (Mystical).1000

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Nov. 18—A Modern Courtship (Com.) .....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.) .....
Nov. 22—Suspicion (Dr.) .....
Nov. 25—A Four-Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.) 951
Dec. 3—The Poacher's Wife (Dr.) 1001
Dec. 6—A Tin-Type Romance (Com.) 996
Dec. 9—He Who Laughs Last (Com.).....927
Dec. 10—The Color Sergeant's Horse (Dr.) ...978
Dec. 13—The Law and the Man (Dr.) 1010
Dec. 16—Playing at Divorce (Dr.) .....
Dec. 16—The International Motor Boat Race (Sc.) .....
Dec. 17—A Dixie Mother (Dr.) .....

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POWERS PICTURE PLAYS.

THE RIDE TO DEATH.—White Dove, a beautiful young Indian maiden, is in love with Gray Eagle, whose people are enemies to her people. Wah-no-tee, a rival of Gray Eagle, surprises him with White Dove and a terrific knife combat follows. Wah-no-tee is slian. White Dove saves Gray Eagle from being shot by her own people. For this they punish her by "the ride to death." Tied to the back of the horse as "Mazeppa" was, the girl is carried through the woods, over hills, expecting every minute to be killed. Gray Eagle follows in a most exciting ride. He stops the fleeing horse and rescues his sweetheart. Time passes, Gray Eagle and White Dove are married. One day White Dove's people capture her and take her back to her father who is about to pronounce a death sentence upon her when Gray Eagle comes in carrying their child. At the sight of the babe the old chief softens and declares that peace shall henceforth be between their peoples.

A PLUCKY WESTERN KID.—"No Account" Hodgson leaves his five motherless children in the care of the eldest, Ellen, a girl of fourteen, and goes to the nearest town for a spree. He gets drunk and is seen gambling his money away. His faithful horse with almost human instinct runs back to Hodgson's cabin, pushes open the window. Little Ellen suspecting something is wrong with her father, mounts the horse and dashes to the town. Hodgson catches "Poker" Bill cheating him and as a result a knife fight between the two men is about to take place. Hodgson won't fight and "Poker" Bill is about to knife him when Ellen enters, smashes Poker with her whip and saves her father and takes him home. The acting of the five children in this picture is, we are sure, the very best that has ever been shown. The girl's rides are thrilling.

THE TRAMP BICYCLIST.—Percy Snobb is troubled with his wheel. A tramp comes along, shows him how to ride it and then shows Percy how to get a wheel without paying for it. The tramp on the wheel now begins his adventures each one of which will bring roars of laughter. He chases a Chinaman into a house. He knocks over all kinds of people on the street and when they protest he comes back and runs over them. He holds up street cars and captures a lady's bicycle and gathers in a gentleman's silk hat, a policeman's club and a farmer's sachel. He enters a saloon on his wheel, makes a flying grab at a glass of beer and is out before the astonished bar tender can hit him. After a series of very funny adventures the tramp runs into an old maid who captures the wheel. Later she returns it to him. The tramp proposes marriage to her and the two ride off together. This film will be greeted with roars of laughter.

THANHOUSER COMPANY.

LOVE AND LAW.—Sue Jennings and Tom Egan have been sweethearts, but Sue decides to marry another man, and holds a secret meeting with Tom, in which she returns his love letters and demands her own. On the same night, Jack Deming, a friend of Tom's who has lost heavily in speculation on Tom's advice, calls at the latter's rooms, very much intoxicated, brandishing a revolver and vowing vengeance. Tom calms the excited visitor, who falls asleep on the couch, after which Tom writes a letter to his former sweetheart and dispatches it by his servant.

When the servant returns, he discovers his master dead on the floor of his apartment and Jack just leaving the room revolver in hand. Jack is arrested on suspicion, and young Miss Marsh, a bright young woman in the detective department, is detailed from headquarters to investigate the case.

She does some clever work in the case, and proves Jack's innocence in a novel way, incidentally falling in love with the man whose life she is working to save.

On the strength of her evidence, Jack is set free; and with her love to live for, he starts out to make a new record in life for himself.

THE MILLIONAIRE MILKMAN.—Clara Moore is a society girl who has won the affections of Jack Cass, a young millionaire. He thinks she loves him; but it is really his money that she adores. Prompted by a letter of warning, Jack decides to prove his sweetheart's love. One reason is that he privately disapproves of the way Clara and her mother have treated a poor relation, an orphan girl, who has been left to their care. Instead of giving her a home, they make a servant of her.

Jack's plot works like a charm. His faithful valet gives the newspapers a story of the failure of Jack's mine, and that young man's ruin. Clara reads it and when Jack calls and he admits that the reports are correct, she returns him his ring and says that all is over between them. In fact the only person in the house who shows any sympathy for Jack is the poor relation, May Dustin, and naturally he compares her with the heartless society girl.

Jack wants to see more of May, and invents a unique way of doing so. He buys out the milkman who serves the family, and in that way is able to call on May every day. Their liking soon ripens into love, and May agrees to wed Jack, though thinking he has nothing in the world but a meagre salary. After marriage she is told the truth and finds that her husband has money enough to supply her every wish. As for Clara, she has lost her only chance to win a prized millionaire.

REVIER.

THOUGHTFULNESS REMEMBERED BY THE UTE.—The boys from the ranch go down to old man Collin's "Angle Salun" for refreshments. Bear Claws follows the cowpunchers in and drinks with them, while two Indian girls enter. Full of fire water he runs amuck and tries to embrace the elder sister. Nick Ramsey interferes and protects the red girls, whereupon a quarrel takes place and the Indian swears vengeance. That night Bear Claws robs the saloon, and as if placed there by fate, he finds Ramsey's gun nearby. Making his escape he sees the little Indian girl looking in the window. After a pursuit he captures her and, throwing her into a barn sets it on fire. At the ranch Nick wants another drink, and so leaves the bunk house and rides to the saloon. The Indian sees him, and recognizing his chance to blame the white man for his deed, tells the cowboys of the robbery and murder. They quickly saddle and rush to old Collin's place, where they find Nick and accuse him of the crime. Caught in the trap of circumstantial evidence, he is led out by his pals to suffer the extreme penalty. The Indian girl, missing her sister, falls upon her trail, tracks her to the burning barn, where she rescues her from the flames. The little girl tells her of the crime, and mounting a horse they start on a race against death to save their friend. Over rocky hills, through dark ravines they gallop, while near the shady ford of the river Ramsey, a lariat about his neck, is about to forfeit his life for the crime of his enemy. The rope is thrown over a limb, when just in time the Indian girls arrive. They tell their story and the noose is speedily adjusted over the neck of the redskin.

IMP.

A CLEVER RUSE.—Miles Darragh and Matthew Daly are two old cronies who have reached that stage of life where, having plenty of money, they decide to take things easy and enjoy themselves. Darragh has a daughter named Maud and Daly has a son called King. King and Maud are engaged to be married, much to the joy of t
who see in the union of the two families the culmination of their fondest dreams.

One day, while the two old gentlemen are peacefully playing cards in the Darragh library, King and Maud have a violent lovers' quarrel in the drawing-room, over King's refusal to give up cigarettes. The quarrel finally reaches such proportions as to attract the attention of the two fathers, who stop playing and rush to the door of the room just in time to see King leaving the house "forever."

The two old friends, fearing the end of all their dreams, hold a brief conferenec and decide upon a ruse to draw the young lovers together again Hastily drinking a glass of wine apiece, they pretend they have been poisoned and soon arouse the house by their pitiful cries and groans. Maud, frightened out of her fit of anger by the noise rushes into the room, and learning the cause of the trouble, becomes terribly alarmed and dashes for the telephone for aid, and to whom should she call in her hour of need but to her faithful King? Learning the dreadful news, he runs for a doctor.

In the meantime, the old gentlemen have enjoyed listening to Maud's end of the telephone conversation, but when she returns to the library with a maid, the old schemers are again writhing about in apparently mortal agony. Taken to a bedroom by the two girls, they fall helplessly on the bed and continue to call madly for help. King soon arrives with a physician, who is escorted to the bedside of the sufferers and after a brief glance at the old men he orders the young couple from the room and begins his examination.

Being soon convinced that his patients are merely "faking," he proceeds to frighten the truth from them by a liberal display of deadly looking surgical instruments. His artifice proves entirely successful, for they immediately leap from the bed and confess their duplicity and the cause of it, but, nothing daunted, secure his assistance by presenting him with a liberal fee.

The doctor then visits the young folks, whom he finds clinging lovingly and sorrowfully to each other, their recent quarrel completely forgotten. Telling them that they may have one last look at their fathers before the end comes, the two follow him, and entering the room, gather sadly about the seeming deathbed. The two old reprobates then ask the children to promise they will never quarrel again. As the young people fondly embrace and solemnly promise to love and cherish each other as long as life shall last, the old gentlemen leap from their bed of suffering and boisterously disclose their clever ruse.

FAITHFUL MAX.—A post-rider of the old Colonial days owns a large, handsome dog, called "Max," that accompanies him upon all of his trips, running alongside of his horse and acting as his bodyguard.

One day the post-rider is given some valuable jewelry by a wealthy country gentleman, with instructions to deliver it most carefully at the other end of his route. On the way, as was his custom, the post-rider stops to refresh his horse and eat his noon meal, which he shares with his dog. Feeling sleepy, he decides to indulge himself to the extent of a brief nap, and lying down, endeavors to stretch out and feel comfortable. But his post-bag, which he wears slung across his shoulders, annoys him and he takes it off, and laying it beside him, orders Max to watch it. He oversleeps, but Max soon realizes this fact and proceeds to waken him. Starting up in great haste, he mounts his horse and rapidly rides away, forgetting his post-bag entirely. Max does not forget it, however, but runs swiftly after him, and circling about him, springs at his horse's head, barking and growling in his endeavors to get him to return. The dog's actions finally become so extravagant that his master regretfully decides that he has gone mad, and pulling his pistol from his belt, shoots him and rides away to make up the time lost through his delay.

Poor, faithful Max, wounded and dying, rises weakly and crawling painfully back to their recent bivouac, lies down beside the treasure he had been told to guard, and here he is later discovered by his deeply sorrowing master, who has been made aware of the loss of his post-bag and returns to recover it.

THE CRIPPLED TEDDY BEAR.—John King and his wife, Dora, with their little girl, Ida, live plainly but contentedly upon his small salary. Little Ida has few playthings, her father not being able to purchase more, but to her mind they are the finest ever seen, her favorite being a Teddy bear, with one hind leg missing. In order to make the animal as interesting as possible, her father makes a tiny crutch for it, which fills her childish heart with joy.

One morning, as King is on his way to the office where he is employed, he sees a man suddenly taken ill and assists him to return to his residence. This man, William Daly, a wealthy old bachelor, is very grateful for the service, but sees no way of returning the favor at the time. In consequence of this delay, King is quite late to his work and his employer, an irascible old skinflint, gives him a terrific scolding and in spite of King's explanations, discharges him from his service.

King returns home greatly cast down and not knowing which way to turn. He tries to find other employment but without avail and they finally find themselves without sufficient food to keep them alive. King then decides to pawn his best suit of clothes and taking little Ida with him, goes to the pawnshop and gets some money.

But the lack of decent clothing makes it still harder for him to obtain employment and he grows more and more discouraged. His wife realizing how handicapped King is without his best suit, slips out of the house with her little girl and going to the pawnshop, exchanges her engagement ring for the clothing and returns with it to King, who is deeply grateful for the sacrifice.

Things still go badly with the family and they are at the end of their resources again. Then little Ida has an inspiration—she will pawn her teddy bear. So wrapping it up, she steals softly from the house. On her way to the pawn shop, she meets Mr. Daly, the innocent cause of her father's discharge. Her bright face attracts the gentleman and he stops and speaks to her and as she leaves him, he watches her, not knowing, of course, whose child she is.

Ida enters the pawnshop and tries to pawn her treasure, which, while it amuses the pawnbroker, he does not know what to say to her. Mr. Daly then enters the shop and comprehending the situation, takes the child away and inquiring her address takes her home, where he meets King with much pleasure and is introduced to his wife. As Daly is about to leave he asks for the Teddy bear, which Ida gladly gives him. He then, having learned their circumstances, offers King money, but King refuses it. Stooping to kiss Ida "good-bye," Daly forces a bill of a large denomination into her hand and goes away.

Daly places the Teddy bear on his desk at his office and thinks often of the child who gave it to him. The day before Christmas, Daly, who is lonely, is blessed with a beautiful thought; he will give the little girl a Christmas tree at his own home and invite her parents.

Buying nearly the entire contents of a toy-shop, he has his servants deck out a tree and, when his guests arrive, he gives them a royal welcome. And one of the most precious gifts taken from the tree is a letter for John King, offering him a splendid position as confidential man with Mr. Daly.

LITTLE NELL'S TOBACCO.—Grandpa Turner lived happily with his daughter Ella and her husband, Robert Fuller. Little Nell, his grandchild, was his inseparable companion, the love between them being touching and beautiful.

Ella is finally taken sick and dies, and after a short lapse of time, Robert Fuller marries again. The new wife is a hard hearted young creature, who makes things very unpleasant for Grandpa and Nell, but especially for Grandpa. She deeply resents the fact, that he, the first wife's father, is allowed to remain under the same roof with herself.

She begins her persecutions by forbidding him to smoke and taking his pipe and tobacco away from him, throws them out of the window. As soon as her stepmother leaves the house with her father, Nell, her grandfather's little champion, climbs out of the window and finding his smoking outfit, returns it to him and he enjoys another smoke. But, alas, the stepmother returns and catching him a second time, she takes the pipe and tobacco and throws them in the stove. She then orders him to go up to an attic room and remain there. After the old man has tottered up the stairs, the husband and wife sit down and enjoy themselves, the former taking out a cigarette, which the wife lights for him.

In the meantime, little Nell, gets down her little hoard of pennies and going to the grocery store, buys Grandpa a nice big paper of tobacco and returning with it, presents it to him, much to his delight.

But the excitement and exertion, coupled with the harsh treatment, have been too much for the enfeebled old man's heart and he suddenly sinks back in his chair and his spirit goes to join his daughter. Nell rushes downstairs and informs her father and stepmother of the sad occurence and they hastily run upstairs and behold the terrible result of their heartlessness. And then the new wife suffers the pangs of remorse, while the husband sees her at last in her true colors. The next day, poor little Nell sorrowfully returns the tobacco to the grocer, "'Cause Grandpa'll need it no more."

Later, she is seen plucking flowers and decorating his grave, while she meditates upon what she will do to her father when he grows old and feeble.

AMERICAN.

A TOUCHING AFFAIR.—George Kenwood is the wealthy and indulgent father of a frolicsome, devil-may-care son.

His kindness imposed upon, until finally his patience is exhausted, he orders his son to leave his house and never darken his door again. The latter assumes an indifferent air lights a cigarette, takes up his coat and hat and leaves the house. He is next seen seeking employment as an accountant in a brokerage office in New York, where his irrepressible manner and confident bearing gains for him a hearing. Having no credentials, except his personal statement, as to his honesty and ability, the broker informs him that it is not sufficient. As he turns away, discouraged and crestfallen, he catches a glance of sympathy and admiration from Annie, the pretty girl stenographer. The look inspires him to make another effort, so he turns with a burst of enthusiastic self-praise and finally convinces the broker, who at once employs him. Only a few days were necessary for Harry to prove his inefficiency and a disinclination for a life of confinement. His pranks and practical jokes, coupled with his attention to Annie, the pretty stenographer, and her pronounced partiality for Harry made him an object of hatred and envy on the part of his fellow employees, who finally succeeded in effecting his dismissal. Loss of position did not discourage Harry in his pursuit of Annie. On the contrary, his manner became more insistent until finally she consents to become his wife. He apprises his father of his approaching marriage, and receives a check for five hundred dollars, his blessing and information that this remittance would be the last he would receive.

The young couple are married, and the attendant honeymoon expenses soon exhausts the meagre dowry, and in a short time the irate landlord and clamoring tradesmen render their lives unbearable.

Driven to desperate means, Harry hits upon a plan by which he hopes to soften his father's resolve. He wires the old gentleman that the union of himself and Annie has been blessed by the arrival of a ten-pound boy. The father receives the message in due course, and immediately notifies the son that he will arrive in New York to see his grandson, offer his congratulations and a generous check. Harry drops into a chair in bewilderment. "What's to be done? I must have a baby here within an hour." A way out of the difficulty suggests itself. He rushes madly into the street, is seen running frantically up and down the thoroughfare in an endeavor to get possession of an infant. He seizes every baby that comes into view, is repulsed at every turn, until finally in despair he returns to the house and tells the janitor he must have an infant at once. The janitor goes in quest of one, just as a taxicab rolls up to the door and the elder Kenwood steps out. Harry, beside himself, runs to his apartment and prepares to greet his father. He enters the room and is met by his son and the excited young wife. His father asks about the child, and is told that the nurse has it out for an airing.

He leaves his father to be entertained by Annie, while he rushes from the room and shortly returns in company with the janitor's wife, who has been pressed into service as a nurse. As he enters he winks knowingly at his wife. The baby, completely enveloped in a wrap, is brought down, and while all gaze in expectancy, a covering is removed from its face, disclosing a very black pickaninny.

Everyone is staggered. The father berates Harry for so imposing upon him. Starts angrily to leave the room, he knocks over a work basket and several articles of infant's apparel fall to the floor. He picks up an infant's shirt and a little shoe. Looks inquiringly at Annie, who blushingly drops her head. The father is convinced that the stork is shortly to invade the home of his son. He hands him the check and rapidly writes a note:

"My Children:

"If it's a boy, name him George. If it's a girl, name her Annie. Draw on me for $5,000.00. Grandpa-to-be."

In this reel a delicate subject is handled in a delightful manner, and the result is a heart-interest comedy hard to equal.

CHAMPION.

HIS MOTHER.—A drunken husband and an idle son are not very pleasant features of a home, and although such is the sad condition in the home of Mrs. Barton, it does not lessen her love for either

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It is hard for the poor mother, but a godsend for the boy, who soon makes himself the favorite cowboy of one of the ranch owners in the West, and, incidentally, is brought beneath the gentle influence of the ranchman's daughter.

Conditions at home remain the same until the long expected fatality occurs, the husband being brought home dead. Without husband and apparently a lost son, the Widow Barton drinks deeply of the cup of sorrow. This, however, is mitigated by the arrival of a special delivery letter from her son, enclosing money with which she is entreated to come to him, together with the father.

The boy makes preparations to receive his parents. The father of Maud is a widower and a drinking man, and although he admires his favorite cowboy, he becomes angered if the boy refuses to drink with him.

The day of the arrival of the widow in town, her son is at the saloon with the ranchman, both in a drunken state. Maud, fearing that such is the case, hurries to the home prepared by the boy for his mother, and finds her there, weeping.

Learning the whereabouts of her son, the widow hastens to the saloon, in time to dash the glasses from the hands of the ranchman and her son. Realizing his culpability, the boy takes the vow on his knees before his mother to never touch another drop. Affected and surprised, the ranchman follows suit, and in the course of time is assured of her hand.

LUX FILMS.

HOW HE WON HER.—Bert has fallen in love with Miss Hetty. Whilst Mama dozes they make the most of the time. But mama awakens suddenly. What a discovery. Ma is like Aunt Tabitha, who never did so, and poor Bert has to depart. Where there's a will there's a way, and Bert resolves to try a little contrivance. Ma has been looking out for a new pet dog. Bert disguises himself as a well-groomed poodle and succeeds in entering the house, but how to get clear of Ma who does not leave her pet. He feigns madness, jumping and springing on poor Mrs. Tomkins who is glad to escape. Hetty appears and Bert discloses his identity. The two are congratulating each other on their good luck when Ma appears, reinforced, to find her daughter in the arms of the mad pet. Mrs. Tompkins, recovering from her astonishment, gives approval to their engagement and all ends happily.

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of them. The boy leaves home for the West, resultant of a quarrel with his father.

HER FAVORITE TUNE.—They have been taking tea in the garden, little Doris accompanied by her brother on his violin, has sung that sweet song, "Daddy." She is sent into the house to fetch another song. In the drawing-room she finds Jack playing into things. Resenting her appearance just then he pushes her. Her papa having followed has dashing into the house learns what has occurred and Jack is dismissed. With some of his companions they resolve to steal the little girl, and whilst the two children are out walking with their nurse, they are overpowered and little Doris is carried off. The distracted parents fail to find a clue and Teddie resolves to try himself. Changing his clothes with a little urchin of the road, he starts off with his violin hoping that by chance the attention of Doris will be attracted by the music. The devoted little brother wanders from place to place. In anguish he tries again and plays her favorite song, "Daddy." A little girl appears at the entrance of a hovel clothed in rags. It is Doris. As she listens to the sweet strains of her song "Daddy," she commences to sing. Teddy recognizes her voice and rushes off to his parents who proceed to the place where their darling has been kept prisoner. The scoundrels are secured by the police.

ATLAS.

THE ARM OF THE LAW.—There was joy in the Leicester household for a message had just been received that Jean was coming home. Jean had said in his message that something great had happened, that he was bringing a grand surprise for her and little Ethel.

When Captain Leighton's ship, Marie, came into port many old friends were there to greet him. Before going home the boys insisted on drinking so they all repaired to a nearby saloon. Every man demanded the privilege of buying and soon tongues began to wag as the liquor flowed. Then the captain told the boys the story of the sudden death of an old pirate whom he had once befriended and how he could reach the place where he had buried a fortune. To prove the assertion, the captain produced a leather bag from an inner pocket and opening it exposed a handful of pearls and rubies unnoticed by the three men who sat at a table nearby, Bill Sykes and a record. He had spent the greater part of his life in prison. He would follow the old captain and await his chance. Of course, Bill's pals were declared in on the prize. He stayed home but never reached there until they carried his body to the grief-stricken wife and daughter, dead.

Then the police started on a still hunt for the man who committed the murder. Dan Denton, detective, was assigned to the case and he was not long in finding evidence against Bill Sykes and his pals. A newsboy had seen the crime committed and had given full descriptions of the perpetrators.

Sykes drank harder than ever. He might see Captain Leighton everywhere he looked. He needed courage to get away without creating suspicion and he figured rum would supply the courage. After one of his debauches in his own room, he sank into a troubled sleep. When he heard a voice, Captain Leighton's voice commanding him to rise, he opened his eyes and there before him stood the old sea captain with that awful wound on his forehead, his face white as death. Somehow he managed to escape from the room and ran to a saloon. There he met his pals and told them of his vision. Dan, who had impersonated the old captain, quietly followed and played his companions under arrest. Then they were given a taste of the dread "Third Degree." Sykes broke down and told the story. Then the handcuffs were worked on him. When they heard he had confessed, Sykes went to pieces. Weakened by liquor and the dread of capture, his system could not withstand the gnawing of the investigators' tongues and the awful prospect of his penalty. When they came to lead him to his cell he collapsed. Bill Sykes had cheated the gallows.

YANKEE

THE OLD MINER'S DOLL.—It was a sad group when sat in a cold cottage, just a few days before Christmas. With two children to provide for, Widow Mitchell found her cross a heavy one to bear, but she bravely struggled on.

Hours passed from the house quietly. After wandering about for half an hour, suddenly, she saw in the distance an old man. He was dressed peculiarly and smoked a stubby pipe. Here, indeed, was Santa Claus. Shortly he reached a cabin on the outskirts and entered. Helen stood outside almost too frightened to breathe, but she soon summoned up courage enough to step up and peek through the window and there she saw an old trunk, its lid thrown back, and in the old man's hands an old doll and a locket.

He was thinking of the past. His mind wandered again to the scene of long ago when his little home was made desolate by an Indian uprising.

Then she hurried home to tell her mother about finding Santa Claus. To please the child, she helped her fix up a note asking Kris Kringle for the things she wanted. Helen bravely went to the old man in the cabin and handed him the message. He read it over slowly. By degrees he drew from Helen the story of her widowed mother and sick brother. At dusk Helen's mother rushed in. She had grown anxious when the child had not returned and decided to go in search of her. At the sight of the old man, Mrs. Mitchell fell fainting in the arms of her father. The old man lost no time in arranging the Christmas details. Helen and brother had their tree and loads of toys.

A WARD OF UNCLE SAM.—In Russia, a house was shrouded in gloom by the death of a kind and loving father and husband. Two children, boy and girl, the latter blind since birth, were left to comfort the sorrowing mother.

In America an uncle learns of the death of his brother and sends a cable asking that the boy be sent to him. Arriving in New York, little Michael soon becomes the pride of his uncle and aunt.

War breaks out with Spain and Michael enlists in the army. On the field of battle he proves himself a brave soldier. He succeeded in obtaining secrets by which the American forces put the Spaniards to rout and captured their most important stronghold. Badly wounded he lay in the field hospital until health and strength returned.

After the war he returned to his uncle with an honorable discharge in his possession and a letter from the President commending him for his bravery. At home he found a message from the mother he left in Russia asking him to come and visit them if possible. The following week found Michael bound for his native land.

During Michael's absence his little sister grew into beautiful womanhood marred only by her sightless eyes. An officer in the Russian army once made an insulting remark to her and had followed her home. On the day of Michael's return she was sitting in the kitchen of their home expecting him. Suddenly she heard a step behind her and then was seized roughly and kissed while a voice which she recognized with horror warned her to remain quiet. Hearing the girl's scream for help her mother entered and would have been roughly handled but for the timely arrival of Michael who knocked the Russian blustering down in true Yankee fashion and drove him into the street, the Russian swearing vengeance. Michael suddenly taken at sober by the Russian government accused of being a Russian subject plotting against the government. His assurance that he was an American citizen laughed at by the revengeful officer and he was led away to prison. His mother frantic, rushed to the American Consul, pleaded upon him to investigate. Release of Michael demanded by Consul without result.

The Ambassador returned to the embassy and cabled the Secretary of War of the U. S., calling for one of Uncle Sam's gunboats. The Secretary of War received the evidence he had of Michael's bravery and gave his consent.

Again the American Consul visited the Gov.-General's palace and demanded the release of Michael, but was laughed at for his pains. Just then an American admiral stalked in followed by a company of marines bearing two open and sealed. Before Judge Michael could say one word was given to Michael and his mother, blind sister were then, were taken on board the gunboat and returned to his own land of freedom.

SOLAX COMPANY.

TWO SUITS.—Old John Tiffin, a henpecked husband, while at the table, spilled into his lap all the contents of his cup. His wife commanded However, his wife gives him enough money to buy a new one, and he departs for that purpose.

Shortly after with the assistance of Tiffin's suit Charlie, the lover of Fred Peters's daughter, has himself a new suit for the wedding festival in style and pattern to that of old John Tiffin.

During Miss Peters's preparations she discovers Fred and Charlie in a fight and is shocked to see her husband's new suit and mistakes Charlie for him. She follows them, and subsequently learns Tiffin's address. Mrs. Peters assumes that Charlie is dead during Charlie's absence and is informed that Fred has been married. She informs Fred that the man she has married already a husband and the father of five children.

Mrs. Tiffin learns to secure a warrant charging her husband with bigamy. Charlie returns to the Peters's home with his gone. He is set upon by the father and brothers of the bride and tossed out of the window. He flees upon the head of a policeman and one of the wedding guests [illegible] in pursuit of him.

In the meantime Tiffin who has been turned out of his home by his wife is walking down the street. Charlie, pursued by the policeman and the old man [illegible] in his flight comes [illegible] Tiffin. Recognizing the suit Charlie surrenders his right, and, thinking from the appearance of Tiffin's suit that he is the man he has been pursuing, arrests Tiffin.

Complications are finally cleared away and the respective men restored to the forgiving arms of their wives.

NESTOR.

THE PILGRIM.—The boys were holding an indignation meeting. That pilgrim from the East, Jack Warren, had walked in and taken possession of the hotel as though he owned it. Old man Clayton was ill and the work was certainly too much for Jane.

Marching up to the bar, each gave his order to the tenderfoot, but when it came to paying, they sneeringly declared that the drinks were "on the house." This was going too far—with a rush Jack was upon them—the doctor's appearance, however, at this moment announcing Clayton's death, effectively put an end to the quarrel for that day. Solemnly the boys filed out, leaving the money on the bar as they went.

Hostilities were, nevertheless, renewed a few days later when the boys found that Jane was still retaining Jack as her assistant.

He had most likely left a sweetheart at home and was merely playing with the girl. And in truth, Jack had been engaged to Bertha Everett, but greatly to his relief, she had written breaking their engagement and announcing her approaching marriage to another man.

Coming to the hotel, they openly accused him of trifling with the girl. Instantly Jack sprang at them and had succeeded in knocking two down when Jane made her appearance and commanded the boys to leave. Then after they had gone, quietly but firmly insisted upon Jack doing the same.

Three months passed. Finding the work entirely too great for her strength and the "help" most unreliable, Jane had sold the place and was leaving her old home forever. Luckily, the walk to the station proved greater than she had anticipated, for as she sat down to rest, Jack came along. Gently he persuaded the girl to come to his cabin, while he hurried away for a minister. But no sooner was the ceremony performed and the clergyman and his wife congratulating the pair, than the boys burst into the room.

Long Bill and his partner, who had seen Jane enter the cabin, at once notified the others, and now, with tar and feathers, they had arrived to run Jack out of town. But the presence of the minister and the sight of the marriage certificate which Jack calmly held up to view, caused them to beat a hasty retreat.

GREAT NORTHERN FILM CO.

A CHRISTMAS LETTER.—It is Christmas Eve, and in a crowded, well-lit street, stands a ragged [illegible] trying to attract the attention of the passers-by to her wares. But everybody is too busy about their own affairs. At last, tired out, the little one creeps away to her widowed mother lying on the bed of sickness and her baby sister. [illegible] mother feast nor fire on the table nor the wherewithal to purchase any. The child, full of a sense of responsibility, casts about for some means of obtaining help. She conceives the notion of writing to Santa Claus for aid, and at once writes a little note, and takes it to post. The post-box is too high for her to reach, and a lady passing by comes to her assistance. Catching sight of the address, "To Santa Claus, Heaven," her interest and curiosity are aroused, and she withholds the letter from the post unknown to the child. When the little one has gone she opens and reads the note: "Dear Santa Claus.—Please come to us as mother is very ill and can't work and my business has not been good." The lady returns home after reading the letter and relates the incident to her sisters. Food, warm clothing, and money to buy other necessaries are soon got ready by willing hands, and sent to the destitute [illegible]. Because the film closes it is evident that many days are in store for the poor mother and child.

ECLAIR.

THE CHILD OF TWO MOTHERS.—Mrs. Varnier, a young widow, loses her child who is her only joy and consolation. Made desperate through grief, the poor woman kidnaps the child of a friend, and retires to a secluded spot where she brings the [illegible] up with all the tenderness of a mother.

The years have gone by: the stricken parents are still seeking for their child, when her in the street they notice a little girl who seems to [illegible] them much. They consider that their own little girl would be about the same age. At the same moment they observe a strange woman take the child by the hand and hurry her away. Immediately they recognize the woman who kidnapped their baby. They at once set about to discover the whereabouts of the woman, Mrs. Varnier, and this is soon accomplished, and the child is [illegible] to her own parents. But the little girl [illegible] so wonderfully petted by her foster mother, and having saved the life of the woman was so loved and cared for by all things, the years go on never forget Mrs. Varnier, and pines for her day by day. One day while the child is out with her mother, they meet Mrs. Varnier. At the sight of the woman she loves as "Mother" the girl rushes joyfully forward, and Mrs. Varnier receives her with open arms. The mother of the girl then realizes that the child can never forget the woman who has been a mother to her from her very earliest remembrance, and, in the spirit of a most beautiful sacrifice, and for the sake of her child, the mother forgives Mrs. Varnier, and assures them that hereafter the little girl shall have the love and care of two most affectionate and tender mothers.

THE MUSEUM OF SOVEREIGNS.—In this film a great many world-renowned celebrities take part, and we are introduced in turn to Alphonso XIII, Victor Emmanuel III and Nicholas II, all of whom are closely associated with a bomb, Francois Joseph, Colonel Roosevelt, the Lion Hunter, etc., and the film ends with a side splitting caricature of the President of the French Republic.

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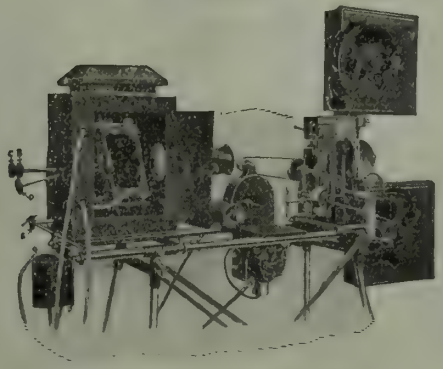

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THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, December 12.

American—The Rummage Sale (Com.) .....
Eclair—The Bowling Craze (Com.) 445
Eclair—Our Dear Uncle From America (Com.) ..470
Imp—Faithful Max (Dr.) 500
Imp—A Clever Ruse (Com.) 500
Yankee—A Fight for Millions (Dr.) .....

Tuesday, December 13.

Bison—An Indian Test (Dr.) .....
Powers—A Plucky Western Kid (Dr.) .....
Powers—The Tramp Bicyclist (Com.) .....
Thanhouser—Love and Law (Dr.) 1000

Wednesday, December 14.

Ambrosio—Dido Forsaken by Aenea (Dr.) .....
Atlas—Brothers (Dr.) .....
Champion—The Sheriff and the Detective (Dr.) 950
Nestor—The Pilgrim (Dr.) .....

Thursday, December 15.

American—The Binding Shot (Dr.) .....
Imp—The Poor Student (Dr.) 1000
Itala—The False Accusation (Dr.) .....

Friday, December 16.

Bison—A Girl of the Plains .....
Lux—How He Won Her (Com.) 344
Lux—Her Favorite Tune (Dr.) 550
Solax—Two Suits .....
Thanhouser—The Millionaire Milkman (Dr.) ..1000

Saturday, December 17.

Columbia—(No Release.)
Great Northern—A Christmas Letter (Dr.) ....
Great Northern—Dickey's Courtship (Com.).....
Itala—The Mother's Shadow .....
Itala—Thieves as Quick Change Artists .....
Powers—His Gypsy Sweetheart (Dr.) .....
Reliance—The Thin Dark Line (Dr.) .....

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.) .....
Dec. 1—A Touching Affair (Com.).....
Dec. 5—Vera, the Gypsy Girl (Dr.).....930
Dec. 8—Two Lucky Jims (Com.).....955
Dec. 12—The Rummage Sale (Com.) .....
Dec. 15—The Binding Shot (Dr.) .....
Dec. 19—Her Fatal Mistake (Dr.) .....
Dec. 22—Her Husband's Deception (Com.) .....
Dec. 22—A Troublesome Parcel (Com.) .....

ATLAS.

Nov. 2—That Doggone Dog (Com.).....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.).....
Dec. 7—Nature's Nobleman (Dr.).....
Dec. 14—Brothers (Dec.) .....
Dec. 21—The Arm of the Law (Dr.) .....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950
Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.)..950
Dec. 21—His Mother (Dr.) 950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov.12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 24—The Cattlemen's Feud (Dr.) .....
Dec. 31—Trapped (Dr.) .....

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920
Nov. 28—The Wreck (Dr.).....565
Nov. 28—A Difficult Capture (Com.).....380
Dec. 5—The Price of a Sacrifice (Dr.).....833
Dec. 5—The Laundry Girl's Good-Night (C.).....82
Dec. 12—The Bowling Craze (Com.) 445
Dec. 12—Our Dear Uncle From America (Com.) 470
Dec. 19—The Child of Two Mothers (Dr.) 545
Dec. 19—The Museum of Sovereigns (Dr.) 400

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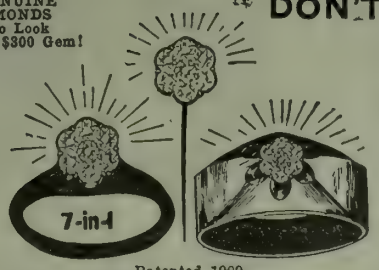

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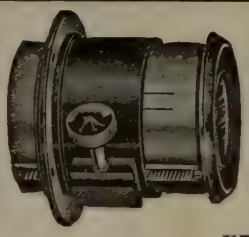

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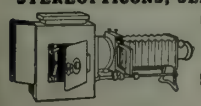

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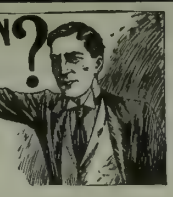

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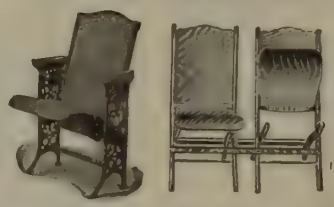

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Write us about this offer and for anything else you may need in the Motion Picture Line.

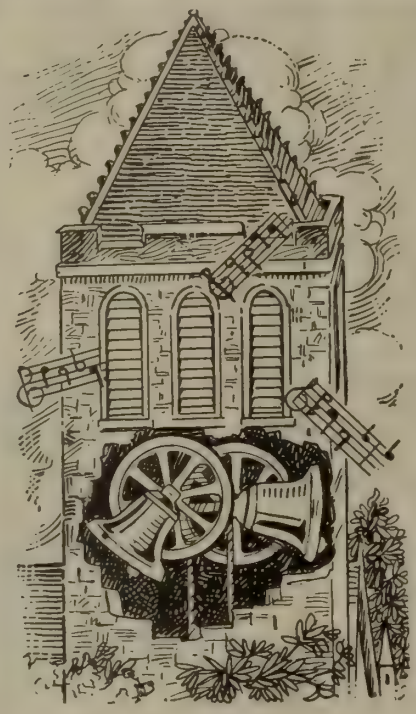
GEO. M. HOKE SUPPLY CO.
81 Clark St., CHICAGO, ILL.

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	8.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.



OUR
Cathedral Chimes

are the finest **Imitation** of **Church Bells** in the World and are used in all the leading theatres.

The price of the 4-tube outfit **Complete** as shown in cut is

$22.50

We will send anywhere on 10 days trial upon receipt of $2 to guarantee express charges.

NOTE:—With this set you can furnish sound effects for any picture in which a bell is used from a door bell to church chimes.

J. C. DEAGAN
3800 N. Clark Street
CHICAGO, ILL.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue NEW YORK CITY

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.
Hand Colored Trick Film.....$2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White)..... 1.00

We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White)..... 2.00

Next Show in Five Minutes—10ft.
Hand Colored 1.50
(Same Black and White) 1.00

All that have not seen the entire Performance may remain for the next—20ft.
Hand Colored 3.00
(Same Black and White) 2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO

For Sale—1,000 ft. reels film, $5 to $25 reel; Selig machine $35; Model B. gas outfit, $25; new Power's, Edison machines $100; odd slides, 5c.; sets, $1.

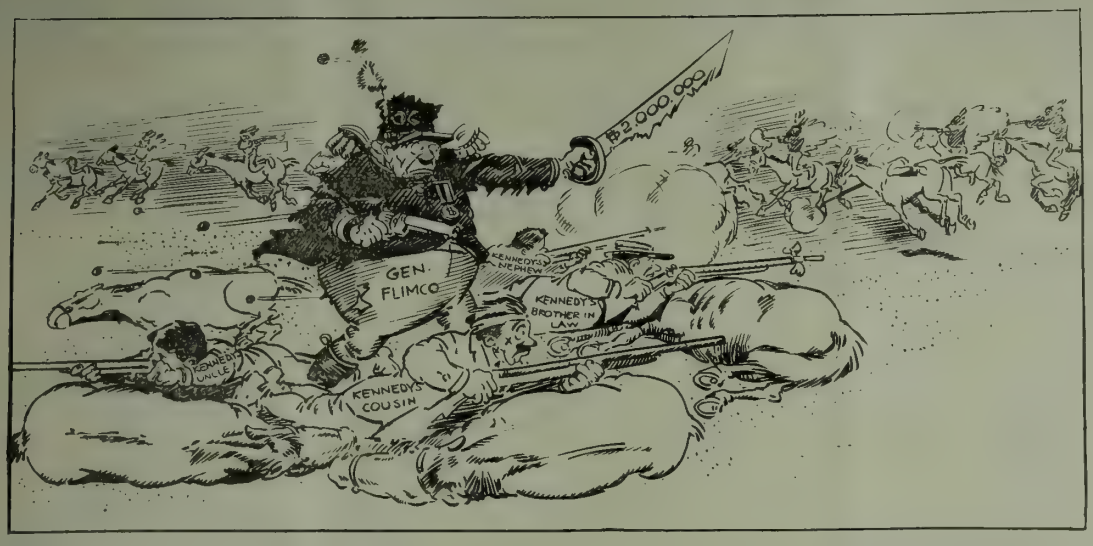
For Rent—6,000 ft. film, $6; 12,000 ft film, $12; late film, all one shipment. Will buy, film, machines, Passion Play.

H. DAVIS - - - Watertown, Wis.

SLIDES

Here's your Christmas present, Mr. Exhibitor. Send us 15c. and we will mail you a beautiful Merry Christmas and Happy New Year slide. Our revised catalog of slides just out. Send for it also.

NIAGARA SLIDE CO., Lockport, New York



Old Flimmyboy, surrounded by Independent Indians, has about as much chance as a snowball in Hades.

Shot full of holes, punctured and perforated from peanut head to pants, he is making one final rally and bluff by shooting threatening letters to exhibitors and publishing direful interviews in cities where he has "bought" exchanges. We are making arrangements with the artist now for the General's obsequies and burial. While the band is mournfully playing "Has Anybody Here Seen Kennedy" over the grave, you will be making arrangements to hook up with Old Doctor Laemmle who will cure you of all such diseases as "Repeaters", "Dropsy of the Film", "Rainstorms" and "Pip of the Cashbox". Send for Dr. Laemmle's loose-leaf supplementary film list to-day.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renter in the world

A Large Assortment of Licensed and Independent Film for sale at

1c.-5c. per foot, and

Many Beautiful Scenic and Feature Subjects New in the United States

for sale with exclusive territory rights. Correspondence solicited with responsible parties.

AMERICAN-LONDON CINEMATOGRAPH CO.

604 Matthews Building, Milwaukee, Wis.

De Witt C. Wheeler Release- Nov. 14, 1910.

"That's When Life Is One Sweet Song"

When you use our celebrated

SONG SLIDE SERVICE

25c. A SET PER WEEK

Absolutely no charge made for time lost in transportation. Our method of shipping your week's supply in one consignment should appeal to you for various reasons. Write and we'll tell you.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange

Sixth Floor, Portland Block

107 Dearborn Street Dept. 1 **Chicago, Ill.**

Advertising Copy Must be in Hand on Wednesday Afternoon

THE MIRROR SCREEN

——The Key to Success for All Moving Picture Theatres——

A REVELATION TO MODERN PHOTOGRAPHY
A "Mirror Screen" Theatre is Always the Home of Cosmopolitan Pictures

Read the Following Unsolicited Statement from One of the Leading Picture Theatres in the State of Iowa.

MR. H. F. BRYAN, General Agent,
Motion Picture Screen Co.,
160 Washinton Street,
Chicago, Ill.

My Dear Sir:

We wish to inform you that we have installed the Mirror Screen in our Lyric Theatre, and have been using it for the past two weeks with the greatest of success. We cannot say too much for the Mirror Screen; we would not run our theatre without it, nor would we part with it for three times the amount we have paid for it. It is giving our home a prestige that will increase our business 25 per cent. Our patrons claim that our pictures are the finest that they have ever seen, and the Mirror Screen is building a wall against competition that cannot be broken down with opposition pictures.

Wishing you the success that you richly deserve, we remain. Very respectfully yours,

BRYAN & ADAMS, Props. and Mgrs.,
LYRIC THEATRE.

Mr. Manager: If you improve your picture, does'nt it stand to reason that you will increase your business? The MIRROR SCREEN will improve your picture 100 per cent. It is endorsed by the leading Managers and Picture Critics throughout the country. It has revolutionized the Moving Picture Industry.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

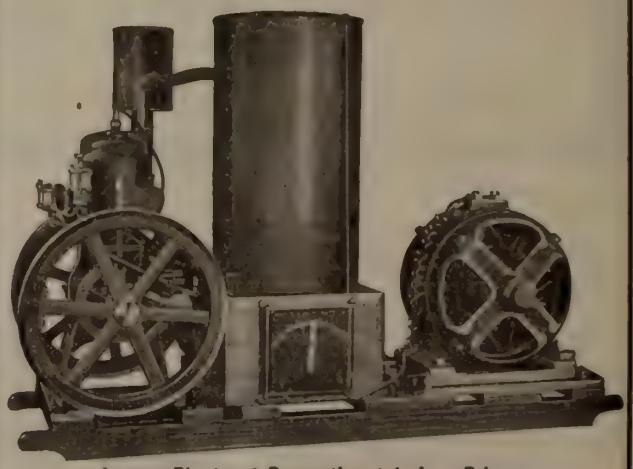
The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St.
CINCINNATI, OHIO

309-321 Arcade Building
DAYTON, OHIO

Electric Light Plant Complete

$210.35



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS

406 Bellevue Avenue,
Detroit, Mich., U.S.A.

Serves You Right if You Do Get It!

Serves You Right if You Don't Get It!

THERE HAVE BEEN MOUNTAINS OF SATISFACTION IN THE ROCKY MOUNTAIN DISTRICT SINCE WE ENTERED THAT FIELD. IN FACT, THE LETTERS ARE POURING IN ON US DAILY SAYING ALL KINDS OF NICE THINGS. THE FOLLOWING ENDORSEMENTS ARE HONEST CONFESSIONS UNSOLICITED FROM SOME OF OUR CUSTOMERS THAT ARE WEARING THE SMILE THAT WON'T RUB OFF:

TESTIMONIALS

Nov. 1, 1910.—"Your service has been a revelation to me. Me for Independent pictures all the time."—G. S. Saxton, Denver Theater, Denver, Colo.

Nov. 17, 1910.—"Just a few words to give credit where it is due. Your service is certainly a grand tonic for a sick show. My receipts have increased 35 per cent. since I left Gen. Flimco and joined your ranks about six weeks ago. My last program from the Steamed General was 'Alice in Wonderland,' and 'The —H. D. Cassidy, Family Theater, 218 Broadway, Denver, Colo.

Nov. 20, 1910.—"I regret I did not take your service sooner. Our patrons like Independent pictures very much."—Wm. A. Weston, Mgr. Pantages Theater, Denver, Colo.

Nov. 23, 1910.—"Your service is good enough for me."—Floyd Huston, Gem Theater, Denver, Colo.

Nov. 24, 1910.—"Your service is all that could be desired."—Rush Bronson, Majestic Theater, Denver, Colo.

Oct. 3, 1910.—"Thank you for the good service you are sending us. All our patrons say your pictures are better than the Patents Company pictures."—E. D. Smith, Sterling Theater, Sterling, Colo.

Oct. 24, 1910.—"Thanks for the great films you sent me for Saturday and Sunday. You are certainly delivering the goods, and your service is all a person could ask for."—A. R. Wilson, Isis Theater, Trinidad, Colo.

Oct. 27, 1910.—"If you keep up the class of service you are now sending us, you will not hear any complaint from me."—Fred Cameron, Lyric Theater, Laramie, Wyo.

Oct. 29, 1910.—"We played to twenty-one hundred people Saturday, and people liked your pictures very much."—F. W. Hall, Oak Theater, Pueblo, Colo.

Oct. 31, 1910.—"Excuse us for not returning posters. We had such a crowd Saturday night that they were rubbed off and destroyed. Your service is the best we have ever had."—Blodgett Bros., Lead, S. D.

Nov. 4, 1910.—"Mr. Yaegger, of Del Norte, told me you were giving him good service. I wish you would send me four reels same price he pays for his service."—J. Wirz, Monte Vista, Colo.

Nov. 7, 1910.—"Everything fine; best pictures I have ever shown in my house."—W. R. Dye, Rocky Ford, Colo.

Nov. 8, 1910.—"Will say this much, that I think your films beat the trust films all to pieces and my patrons like them better."—W. C. Farnsworth, Mgr. Lyric Theater, Cheyenne, Wyo.

Nov. 11, 1910.—"I simply cannot afford to lose your service."—H. L. Lent, Pueblo, Colo.

Nov. 13, 1910.—"Will say the present service you are sending me is very satisfactory."—J. V. Yaegger, Del Norte, Colo.

Nov. 13, 1910.—"I am Independent to stay as long as your service is what it is."—O. T. Curtis, Crystal Theater, Pueblo, Colo.

Nov. 14, 1910.—"Our business is phenomenal since returning to your service. I sure got a citron handed to me when I left your people for the Chicago Film bunch. They were supposed to be buying twelve reels, but I found out from good source they were not getting any. Simply a bone-yard of Chicago, after Salt Lake and some other exchanges got through with them."—Huston & Abbot, Gem Theater, Aubuquerque, N. M.

Nov. 20, 1910.—"I cannot praise you too highly for the film service you send me. Everyone who saw our show said, 'What wonderful pictures.' They are the best we have ever seen."—C. W. Wonderly, La Junta, Colo.

Nov. 21, 1910.—"Service is the best I have had yet. Thanks for the good pictures you are sending me."—W. L. Johnson, Lyric Theater, Raton, N. M.

Nov. 21, 1910.—"We even have people stop us on the street to tell us how they like our pictures. We have opposition skinned a mile."—V. A. Stoner, Majestic Theater, Cripple Creek, Colo.

Nov. 22, 1910.—"Have made good against opposition with your service. Our competitors have much more elaborate house than we have."—H. T. Cochran, Princess Grand Theater, Buena Vista, Colo.

Nov. 22, 1910.—"We like Independent pictures very much, and our patrons are pleased with them. Keep up this service and you have me for a steady customer."—Thomas Kerby, Star Theater, Sheridan, Wyo.

Nov. 25, 1910.—"Your service is O. K. in every particular."—Frank Tammen, Majestic Theater, Colorado Springs, Colo.

Nov. 25, 1910.—"Your service is fine and dandy. We are doing more than our share of the business in Deadwood."—Wm. Oates, Jr., Deadwood, S. D.

WHEN AN EXHIBITOR WRITES AN EXCHANGE

That he is tickled to death with the service, he must be. Can you write your exchange in the same tone? It's a ten-to-one shot you can't. If you come with us you will get the habit.

SWANSON'S SERVICE IS THE ANSWER

IF YOU ARE IN BUSINESS TO GET THE MONEY AND GET GOOD SERVICE, GET IN TOUCH WITH US.

WM. H. SWANSON & COMPANY

The Largest Buyers and Renters of Independent Film in America

304-5-6 RAILROAD BUILDING :: DENVER, COLO.

THE HOUSE THAT WENT TO THE FRONT TO STAY.

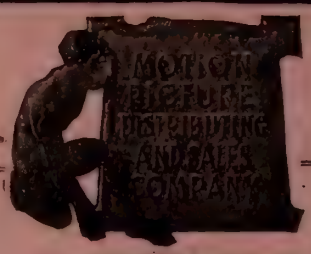
P. S.—When you read this ad sit down and drop us a line. The results will add to your bank roll.

3 Offices: NEW ORLEANS, LA. BIRMINGHAM, ALA. SAN ANTONIO, TEX.

Read THIS LETTER AND WRITE US TO-DAY for FILM SERVICE

24 Reels WEEKLY

OFFICERS
CARL LAEMMLE, PRESIDENT
P. A. POWERS, VICE-PRESIDENT
HERBERT MILES, SECRETARY
CHAS. O. BAUMANN, GEN-MGR. & TREAS.



DIRECTORS
CARL LAEMMLE
P. A. POWERS
HERBERT MILES
CHARLES O. BAUMANN
WM STEINER
WM. H SWANSON
J. J. MURDOCK

111 EAST FOURTEENTH STREET

NEW YORK NOV. 16, 1910

DIXIE FILM COMPANY,
720 MAISON BLANCHE BLDG.,
NEW ORLEANS, LA.

DEAR SIRS:

YOUR LETTER PLACING STANDING ORDER FOR TWENTY-FOUR (24) REELS OF THE FOLLOWING TO HAND, AND SHIPMENTS WILL BE MADE IN ACCORDANCE WITH YOUR INSTRUCTIONS THEREIN:

MONDAY.	IMP YANKEE AMERICAN ECLAIR
TUESDAY.	THANHOUSER POWERS BISON
WEDNESDAY.	ATLAS NESTOR AMBROSIO CHAMPION
THURSDAY.	AMERICAN DEFENDER IMP ITALIA
FRIDAY.	BISON SOLAX THANHOUSER YANKEE
SATURDAY.	GREAT NORTHERN POWERS RELIANCE ITALIA COLUMBIA

WE WISH TO CONGRATULATE YOU ON ACCOUNT OF YOUR BUSINESS HAVING GROWN TO SUCH AN EXTENT TO WARRANT YOUR PURCHASING TWENTY-FOUR REELS A WEEK, AND HOPE YOUR EXCHANGE WILL GROW TO ONE OF THE LARGEST IN THE UNITED STATES.

THANKING YOU FOR YOUR VALUED ORDERS, AND WISHING YOU UNLIMITED SUCCESS, WE ARE,

YOURS VERY TRULY,
MOTION PICTURE DISTRIBUTING & SALES CO.
By H. O. Miles
Secretary.

HM/C

LARGEST SUPPLY AND REPAIR DEPARTMENT
:: IN THE SOUTH ::
DIXIE FILM Co.
MAIN OFFICE 722-724-726 MAISON BLANCHE NEW ORLEANS, LA.

Vol. 7, No. 26. December 24, 1910 Price, 10 Cents

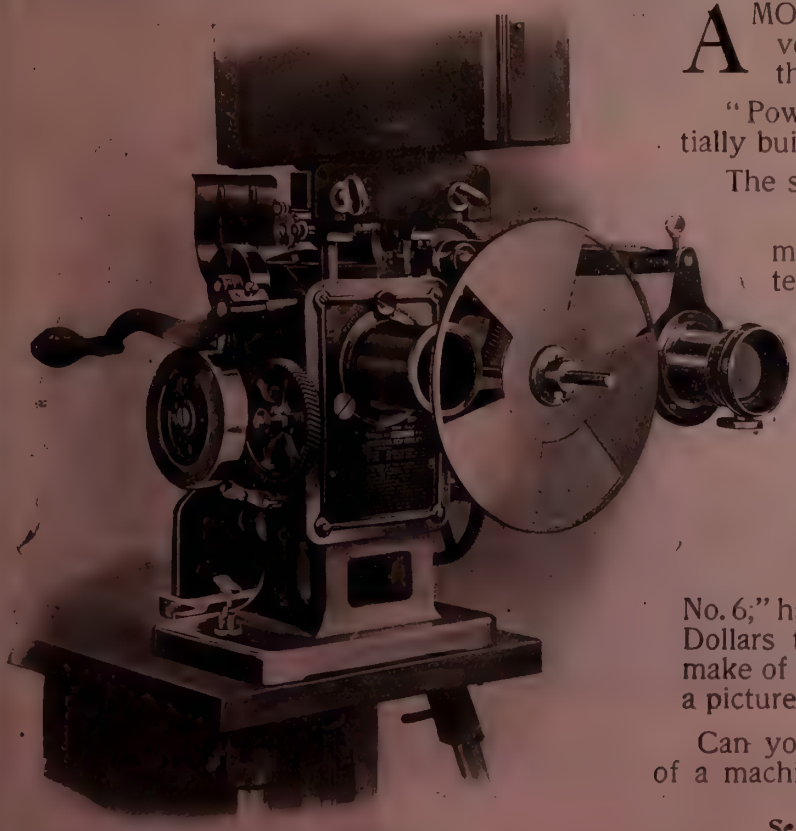
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S CAMERAGRAPH No. 6

The Perfect Motion Picture Machine



A MOVING PICTURE machine is an investment, and you want a machine that will last.

"Power's No. 6" is the most substantially built machine in the world.

The strength is put where it is needed.

Heavy spindles, long bearings, massive frame, wide gears, unique tempered tool steel, intermittent movement running in oil make it outlast all other machines.

That is why we are able to guarantee it unconditionally for a year.

As for the picture, compare it with the picture produced by any other machine.

One exhibitor, using "Power's No. 6," has a standing offer of One Hundred Dollars to any exhibitor using another make of machine, who can project as good a picture.

Can you ask better proof of the merits of a machine?

Send for Catalog G at once

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

FOR THIRTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES

A MERRY CHRISTMAS AND—

2-4-U

AND GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

Scenes from "THE VICAR OF WAKEFIELD"

Release of Tuesday, December 27

The Thanhouser Masterpiece!

The VICAR of WAKEFIELD

This is the classiest classic that ever YOU saw, and you must have your PATRONS see it! It's a not-to-be-missed release. Simply bang—bang at the exchange man until he says "It's yours" to you. Try to know a bit ahead of time when you're to get it, so that you can do a little advance-announcing. The story, of course, is dramatic, and carries a love interest that is, perhaps, the strongest which ever found its way into a Thanhouser Classic. No "live" manager will fail to show this film.

No. 171. Code Word, Vicar.

Release of Friday, December 30

It will MESMERIZE You!

Hypnotized

is a story of love, true and false, that you'll like for the very air of reality about it. The picture pictures conditions as they exist; it treats boldly of the dangers and pitfalls that beset the young and innocent in this country to-day. As such, it is a powerful weapon for reform and your women patrons will praise you for using it. Aside from its great educational value, the reel will please the folks who go to the picture show for entertainment solely, and wish that entertainment to be served up with a dash and a swing.

No. 172. Code Word, Hyp.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 33 inches in width and 43 in depth complete with glass and easel (6 feet high) GOES TO YOU FOR $3.80 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. For System's sake address: ART DEPT.

THANHOUSER CO., NEW ROCHELLE NEW YORK

2-4-U

AND GOOD ONES, TOO!

—A HAPPY NEW YEAR

MAKE A SENSIBLE 1911 RESOLUTION

The New Year will be upon us in a few days. Mr. Trust Exhibitor, you can make no better resolution than to decide to use independent service. Contract for your service *NOW*. Start with a clean slate. You can get our original films (not dupes) only from *53* exchanges listed below who now serve 55% of the exhibitors of the country. Help us make it 70% and we will then have an OPEN MARKET and no more trust. The spirit of competition in the independent ranks promotes quality of films and excellence of service. Run your own theatre and get the finest film in the world from the following:

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 17th, 1910

All others offering these brands for rent can supply only dupes or worn out subjects.

ALABAMA.

Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 N. Illinois St., Indianapolis.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 89 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

A Great Imp Comedy

Will be released the day after Christmas, Monday, December 26th. It is entitled "The Unexpected Honeymoon." It deals with a bright young chap who seeks to marry the homeliest girl he can find, intending to divorce her at the end of a year, and thus hoping to dodge the terms of his rich uncle's will. Well, the girl isn't homely, but she "makes up" that way. Then the fun begins and we defy a wooden image to keep a straight face as the comedy develops. Here's a subject you'll be only too glad to have your exchange send back for more than one return engagement. Please get after it!

A Powerful Drama

Will be released Thursday, December 29th, entitled "Unreasonable Jealousy." It tells the story of a doctor's wife who is jealous of her husband's patients of the gentler sex. This jealousy involves the couple in a series of dramatic events which lead to the most thrilling climax you have seen for many a day on any stage. Tell your exchange you want both of these films—in fact TWO IMPS EVERY WEEK!

INDEPENDENT MOVING PICTURES CO. OF AMERICA

102 W. 101st Street, New York.

Carl Laemmle, Pres.

All "Imp" Films Sold Through the Sales Co.

HUMANATONE

The most marvelous musical instrument ever invented. No instrument in the world produces sweeter music, whether it be the joyous notes of a quickstep or the solemn strain of a church hymn, in fact, any class of music can be played upon the Humanatone without practice, as it is almost self-playing. When played with a piano accompaniment or any other musical instrument the effect is beautiful. Special holiday offer. Send 27 cents and get the $1.00 style.

HUMANATONE COMPANY
104 Nassau St. Dept. D New York City

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street - Chicago, Ills.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

REMOVAL NOTICE

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TO AMUSEMENT PROMOTERS AT LARGE

Herewith is a list of the States which are for sale and the price for the Exclusive right for the States including one complete set of the

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3,000 FEET

The list also names the states which are sold, with the names and addresses of the owners of the Rights.

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MASSACHUSETTS—RHODE ISLAND: Comfort & Van Dyne, 61 W. 14th Street, New York City.
VIRGINIA—NORTH CAROLINA: Petersburg Film Co., Petersburg, Va.
IDAHO—MONTANA: H. L. Quimby, Coeur d'Alene, Idaho.
TEXAS: P. G. Cameron, Dallas, Texas.
ILLINOIS—WISCONSIN: Anti-Trust Film Exchange, Chicago.
ARKANSAS: S. A. Arnold, Helena, Ark.
NORTH DAKOTA: E. L. Davis, Ambrose, N. D.
WESTERN CANADA: Canadian Film Exchange, Calgary, Alberta, Canada.
NEW MEXICO—ARIZONA—NEVADA: E. A. Joyce, Silver City, N. M.
MICHIGAN: H. E. Smith, Toledo Film Exchange.
WEST VIRGINIA: J. A. Parker, Hinton, W. Va.
NEW YORK: Collins & Collins, Utica, N. Y.
KENTUCKY: Fred Hoffman & Co., Louisville, Ky.
FLORIDA—GEORGIA—ALABAMA: Wm. Oppenheimer, Orpheum Theatre, Tampa, Fla.
MISSOURI: J. P. Atkins, St. Louis, Mo.
ONTARIO: J. A. Morrison, Meaford, Ont., Canada.
INDIANA: Leroy Tudor & J. B. Davidson, Muncie, Ind.
OHIO: Louis Becht, Mall Theatre, Cleveland, O.
PENNSYLVANIA: F. A. Tipton, 111 E. 14th St., New York City.
QUEBEC AND MARITIME PROVINCES: Sarah T. Bach, 2319 Hutchison Street, Montreal, Canada.
MARYLAND—DISTRICT OF COLUMBIA: Marcus Notes, Empress Theatre, 416 Ninth St., N. W., Washington, D. C.
WYOMING—COLORADO: Berta & Morris, Rock Springs, Wyo.
IOWA: Chas. L. Marshall, Excelsior Springs, Mo.
OKLAHOMA—KANSAS: Albert Jackson, Jackson Theater, Pawhuska, Okla.
WASHINGTON—OREGON—CALIFORNIA: Winik & Simmonds, Palace Theatre, Tacoma, Wash.

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2 ON 1

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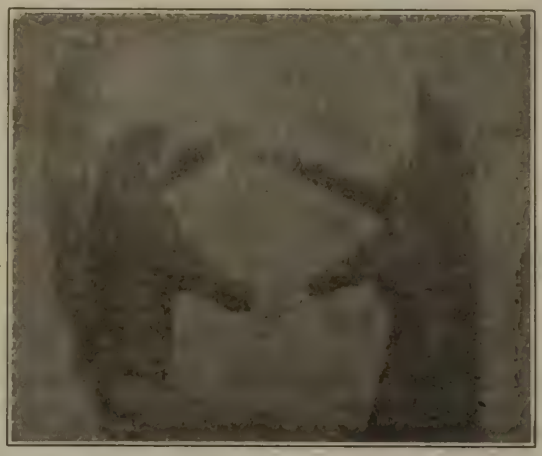

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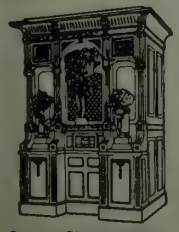

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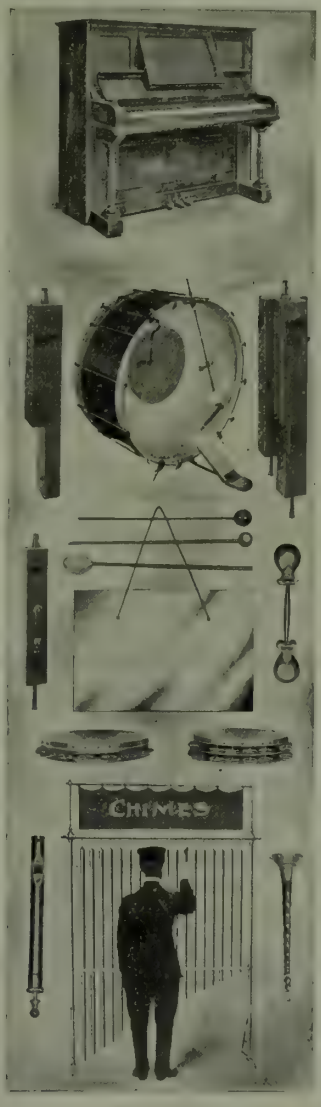

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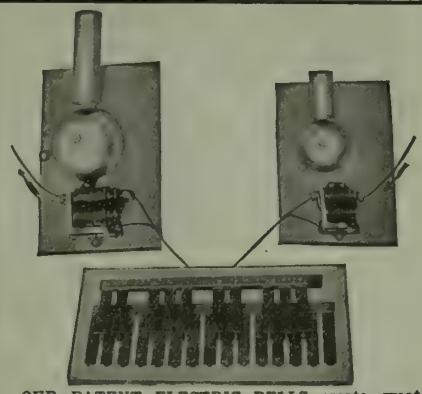

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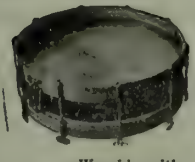

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Moving Picture World

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

A MERRY CHRISTMAS TO ALL WORLD READERS.

Parcel Post.

The United States Post Office system, as compared with the British Postal system, is still capable of great improvement in the interests of those for whom that system exists; we mean the public at large. Postal systems, whether in this country or any other, are government monopolies to be administered for the common good. Postal systems originated with private individuals. Then government stepped in, bought out private enterprise and made these services government departments. Consequently, it is the duty of a government to consult the interests of those who support the postal service.

To-day, the British Post Office carries your letters, banks your money, transmits your telegrams, insures your life and performs other useful services for the community. In addition to this, it transmits small parcels to all parts of the world at postal rates.

Formerly small parcels, let us say up to about twelve pounds, had to be sent by rail or express. Nowadays the British Post Office handles these small parcels at a cheap rate, insuring rapidity of despatch, certainty of delivery and taking the risk. Let us give a concrete illustration of the value of the British Post Office. At this very moment hundreds of thousands of small parcels from Great Britain are being delivered on this continent. They are remitted to their proper recipients at a charge of a few cents a pound. If the same parcel were sent from New York to Chicago by express it would cost several times what it costs to send a small parcel from London, England, to Chicago. An obvious absurdity.

There is an agitation afoot in the United States for the establishment of a parcels post. The public convenience of such a service is so obvious that it hardly needs recommending. It recommends itself. But, of course, vested interests are against the innovation. The result is that the express companies, who hold something like a monopoly of small parcel traffic, are opposing the change. But vested interests must give way to the demands of public utility. It is a foregone conclusion that the express companies will in the long run have to succumb. But they need not suffer. They need not go out of business as carriers of small parcels; they can compete with the government. In Great Britain, though the government conducts the parcels post, the express companies also have a look in at the game, the consequence being that there is a healthy competition between the governmnt and the carrying companies.

The United States parcels post service would, therefore, benefit all and injure none. In what respect would it benefit the film industry? It would benefit the many hundreds of thousands of people connected with the film business of this country in the general sense: That is to say, in the transmission of small parcels of their ordinary daily requirements. But it would also benefit them in respect of their special business requirements. Let us take a concrete illustration. Suppose that a manufacturer in New York wanted to send a reel of film to an exchange in San Francisco. The express company's charges would be round about $1.25. The post office cost for the same parcel would probably be about one-third of that amount. Arguing from the particular to the general, therefore, it can be seen that under a United States parcels post system the film industry would probably save each year many millions of dollars in this respect. Moreover, the public would have the assurance that the government handling its small parcels would stand by the risk, would be more certain in its delivery and would more readily make good any loss or damage to which it was liable.

Quite recently one of our manufacturing friends from a distant part of the United States arrived in New York City when the express companies' men were striking. He went to claim some film that had been expressed to him, but was unable to obtain the film or make any impression on the express company. So the loss to him was great, both in time and money. Under a government parcels post sytsem, such a state of things could not prevail.

We urge all our exhibiting, renting and manufacturing readers to support the movement for the establishment of a parcels post in the United States. Thousands of exchanges throughout the country can use their theaters for backing up this propaganda on the screen. The government revenue would be materially increased by this reform, which would take us one step further to the perfection of the United States postal system. No doubt, as in Great Britain, the system will in time include the telegraphs for the country, the telephones and will engage in the business of life insurance. Meanwhile we ask each individual reader of this paper to do all that he can in his own interests, in the interest of the business and those of the general public to bring about the establishment of a United States parcels post system.

The Mute in the Mission.

Any stick is good enough to beat a dog with. The dog in this connection is the moving picture, which, during its short existence, has been beaten by every kind of stick that the hand of hatred can wield. The press, the pulpit, the legislature, law, science, learning, money passion, prejudice, venom, ignorance, sheer idiotcy, all these weapons have been handled from time to time for the purpose of downing or attacking the moving picture. If there is any other subject or institution on this earth which comes in for a greater variety of attacks than the moving picture, we should like to know where and what it is. Not even W. J. Bryan, the late Mrs. Eddy, Dr. Cook or the New York subway have had more scornful things said about them than has the harmless picture. To believe one-tenth of what has been said against the picture would be equivalent to an admission that the millenium had been remitted to the Greek Kalends.

Failing their inability to enlist the opposition of the blind to the moving picture, its fanatical opponents in the press and elsewhere have been reduced to the pitiable state of enlisting the opposition of the mutes. Poor, dumb people, who have lost one of the most precious of the five senses—the power of speech! And the newspapers allege that somebody in authority over some of these poor mutes at Cleveland declares that the latter are offended and shocked by the lip motions of the photographed actors and actresses on the screen. The mutes are quoted as saying that they can tell that these actors who are working before the camera use swear words or profane expressions!

This nonsense has given the newspaper ignoramus the opportunity of spinning out lots of stupid copy on a very stupid subject. It is needless to inform the intelligent reader that the average moving picture actor is no more profane in his work than anybody else. Our observation of scores of these moving picture actors at work, both in the studio and in the open, has shown us that they are as well behaved as any other section of the community. Of course the representation of temper, passion, anger, disappointment, etc., on the screen involves the assumed use of expletives in real life. But expletives are used in books, stage plays and are given representation in paintings and other works of art. Yet we do not find the Cleveland mutes, or any other mutes anywhere else, quoted as saying unfavorable things about books, paintings, etc. No! It must be the picture.

A Mrs. Elmer E. Bates, of Cleveland, is quoted as backing up the statement that "the use of indecent, improper and profane language is common amongst picture actors!" It is up to all the manufacturers, licensed and Independent, to convince this good lady that she is the victim of a too active imagination.

The Raw Stock of the Picture.

The closing year has witnessed several abortive, or at any rate, unrealized attempts to place on this market a variety of raw stock, *i. e.*, celluloid film for negative and positive making. It was understood that the Fireproof Film Company of Rochester, N. Y., would be ready with a non-inflammable film to offer to the trade; but inquiries that we have made indicate that this company is not yet prepared to put its product on the market. Then we have had semi-official assurances that the Berlin Aniline Works are about to supply the Independent demand. The Berlin Company, however, we gather, is not quite ready.

The Ansco Company who, it is alleged, were to supply film are not, we think, making any move. Mr. Gennert of East Thirteenth street, New York City, still continues to supply the Austin-Edwards film. As we write this article, we perceive that in England, a large manufactury has got into order for the purpose of making and supplying negative and positive film to the world's markets. We have known of this manufactury for many years and it bears a high reputation, turns out good productions, and we think that in time Criterion film, for such it is named, will find its way to the American market.

It is well known that the Independent manufacturers of this country chiefly draw their supplies from the Lumiere Company. Indeed, were it not for the Lumiere Company and their ability to meet Independent demands, it would be doubtful if any Independent manufacturers could exist.

The "licensed" manufacturers draw their film from the Kodak Company of Rochester. We do not know the exact nature of the agreement of the Kodak Company with the trust manufacturers, but believe it is a terminable one. We have no authority for saying this, but it is well within the bounds of probability that the Kodak Company might like to cater for the Independent market in which case they will have an opportunity of acquiring

extra business, involving a supply of many hundreds of thousands of feet of film per week.

The position of affairs, would appear to be, therefore, that there is likely in the immediate future to be considerable competition in the supply of raw stock to manufacturers. Kodak and Lumiere, however, have immense advantages over their competitors and are hardly likely to be disturbed, except without very great difficulty. The Kodak works at Rochester are of enormous size and are well equipped for the production of practically an illimitable output; the Lumiere works at Lyons are also of enormous extent, as indeed they must be, when it is recollected that they supply a large proportion of the European trade together with that of other parts of the world.

It is interesting to speculate what footage of film is annually consumed in the picture business. It must of course total up to many millions of feet; so, its manufacture and supply necessarily means the making of large sums of money.

Christmas on the Screen.

By Thomas Bedding, F.R.P.S.

Scanning the list of releases especially designed by the American film makers to take advantage of the sentiment of Christmas, now imminent, we find a number of distinctively Christmas subject specially prepared for exhibition around the Christmas time. Chiefest credit for attempting something seasonable rests, it must be conceded, with the Edison Company, who propose releasing a film dealing with the subject of Dickens' "Christmas Carol." "The Christmas Carol," as every student of Dickens knows, is a pretty and human story, and though written for English people, will probably appeal to American sentiment. Pathe's have a subject called "Sunshine in Poverty Row," which explains itself. This is another picture of the Christmas Carol type. The Vitagraph people tell the story of "Jean and the Waif." The Imp release is entitled, "The Crippled Teddy Bear." Then we have a Great Northern subject, entitled, "A Christmas Letter," the pathos of which story is said to "tug at the heart strings." On the whole, not a very happy selection of Christmas subjects.

Christmas is the alleged time of "peace on earth and good will towards men," the sentiment of which forms the basis of a great deal of the literature published about this time of year. Peace and good will, however, exist, we fear, too much in the imaginations of writers and artists. Charles Dickens was said to have invented Christmas. There are many people, especially on the other side of the Atlantic, who say that Christmas as Charles Dickens described it, never existed. Washington Irving wrote about Christmas in a very entertaining fashion. So, of course have multitudes of other authors. Here, then, the Christmas sentiment undoubtedly is, no matter whether peace on earth and good will towards men has any large existence in fact, which is certainly open to doubt.

In England theater entertainments at Christmas time deal largely with fairy stories, goblin stories, giant stories, etc. The beautiful, the spectacular, the scenic, all these enter into Christmas stage productions. Of course, the entertainments are very costly and are run for considerable lengths of time. Thus they attract millions of people and make much money.

It is this end of matters which we think the American film manufacturers, writing generally, seem to have overlooked. Are not "Christmas Carols," "Poverty Rows," and other sentimental themes dealt with sufficiently in the magazines and in everyday life without presenting them as entertainment? We think they are. That is why, in expressing disappointment with the Christmas efforts of the film manufacturers, we venture to offer them a suggestion. It is this: that next year an attempt be made to adopt different themes, more of the merry-making order. Let us have something approaching the pantomime story, in film form. This is generally a story of good and bad fairies, giants, ogres, adventures, spectacular, etc., etc., which immensely pleases the little people. We do not think children are very much interested in stories of poverty and its relief. At any rate, if we had our way we would keep such things from them; we would concentrate their minds upon the more beautiful aspects of life. Let them have all the illusions they can while they are young. Let them have fairy pictures, and fairy stories. Let them believe there are such things as enchanted castles, caves of diamonds and all the wonders of fairydom. Let them know no different until they are older.

A great ballet on the screen would, we think, look well: Anything fanciful, spectacular, grotesque, even weird; but let us, please, have as little as possible of the poverty and misery contrasted with wealth and garishness. There is quite enough of it outside the theater to have it served up to us inside, where we go for entertainment.

The Gnome Company seem to be working on, what to our minds, is the most interesting phase of the Christmas sentiment. They are making fairy pictures for young people. We fully expect to see other makers follow suit, when they realize what the real Christmas sentiment is, namely one of lightness, brightness, joyousness. Of course it is the children's feast and the children want to be entertained. We do not think they are entertained by stories of poverty, misery, and the like. They would rather be transported to the realms of imagination. If those realms are in fairyland, so much the better. Less misery, please, Mr. Manufacturer, and more brightness, gaiety and brilliancy.

THE PICTURE IN OPERA.

A novel and highly pleasing entertainment was rendered on Wednesday evening, December 14, in the auditorium of the Knickerbocker Field Club, a select Brooklyn organization. It was a musical comedy entitled "A Houseboat Romance," by J. Stuart Blackton and Alfred J. Doyle. The Dramatic and Musical Society of the Club furnished the talent, and were supposed to be professionals by strangers, so well did they acquit themselves. Mr. Blackton was at home as Capt. Benson, of the Houseboat "Knickerbocker"; Clara C. Monsees, as the Captain's daughter was charmingly natural; Mrs. Blackton, as Mme. Dubonnet, a rich Parisian widow, comported herself with dignity and grace. In the song, "Won't You Play Eyes Wis Me" specially written for her by Alfred J. Doyle, Mrs. Blackton made a great hit, assisted by the "Captain" and sextette. Special mention is also due to the work of F. A. Weissman, Lizzie Metcalf, and Geo. Ganzenmuller. But the feature of the evening was the showing of the Vitagraph Film of the International Motor Boat Races. This event was worked in as a part of the story and the pictures were projected onto the drop which was painted in blue and tints to represent the sea. The effect was surprisingly beautiful and realistic.

We venture to say that if a company was to go on the road with this musical comedy and present it as well, they would meet with the biggest kind of success.

Religious and Biblical Pictures.

By Rev. W. H. Jackson.

There is no doubt that one of the largest fields of moving picture enterprise and success lies in the religious world, this means also the Biblical world, and these together form one of the largest portions of the world of education. From a literary standpoint too, the fact that all booksellers affirm that more Bibles are sold than any other book, proves conclusively the trend of the human mind. Art also has shown the great hold upon master minds which Biblical subjects have taken, as testified to by the art galleries of the world; it has often been said that if all the sculpture and paintings of a Biblical or religious nature were taken out of the art galleries of the world, a poor and non-inspirational exhibition would remain. In like manner if the libraries of the world were depleted of biblical literature, a most inadequate remainder would be the result. These facts show how life and history are interwoven with the most important subject lying closest to human requirements as well as popular appreciation. That this great realm is at present scarcely touched by moving pictures is a great oversight, especially so when it is remembered that thousands of churches, institutions and schools are waiting for reproductions of the best of the world's educational subjects. That many film manufacturers hesitate is not surprising, the writer is fully aware that the undertaking is a vast one, but judging from the attempts already made and the evident unlimited ambition of many manufacturers there should be no further hesitation on their part. Two great prospects are already assured those who have the courage to make headway along these lines; they are a great waiting body of people, and sure financial success. It is impossible to conceive or imagine any line of subjects where reproduction would be so warranted as those of a Biblical nature, any one scene or subject once given would be required constantly and always, even for generations to come! this cannot be said of any other line of subjects; eternal permanence would fittingly characterize these films. Therefore it would seem that factories could be continually employed replacing the worn films, leading to the further thought that here is the secret of one of the most economical lines of subjects possible to manufacturers, the scenarios and concomitant parts are all at hand, and when a good set of pictures are once obtained their use and value would be unlimited. That all these arguments are feasible one has only to refer to the Oberammergau pictures, a series always in demand and always welcome, and this in spite of their incomplete and somewhat unsatisfactory nature; if it were only possible to reproduce the original Oberammergau, there is not a church or institution anywhere (secular places not excepted) where they would not be used. Of other Biblical subjects now before the public it is necessary candidly to say, that while good as far as they go, and great praise is due to their producers, they are not at all satisfactory. The first fault lies in choice of subject, Esther, Delilah and Mary Magdalene seem to suggest a hidden motive in the selection of these characters, and a careful public is very wary when their religions are touched; the Christian authorities on one side are fearful of profanation and the public is afraid of the sin of desecration on the other side. Besides Oberammergau the "Life of Moses" series is the only one which the churches have taken up, but its loneliness causes a slowness of general appreciation, which only indicates that more of its kind is needed. The "Lord's Prayer" visualization was lost in its own ambiguity, and the "Resurrection of Lazarus" will not be generally received because of its separation from its historical surroundings, it needs to be made part of a series to command attention. It must be borne in mind that the institutions and churches which are going to use these pictures (and are waiting for them) need complete subjects or series, suitable for from one to two hours' intelligent, comprehensive and instructive work; as unlike a theater or play house they cannot and of course will not make up an exhibition by mixing a Biblical subject with a drama or a comedy. The next important matter relating to the preparation of Biblical pictures is that they must be exact, if they are to be used (as they must be) by teachers, ministers and lecturers who are all acquainted with the original text, errors are intolerable, and it does seem from the few pictures now before the public that they have not either carefully considered the text or been assisted by competent advisors. Recently the writer was present at the plant of a large film manufacturer where a Bible scene was being enacted for a forthcoming picture, his first surprise was occasioned by the fact that no competent person was present to either instruct, or aid, in the most necessary preparation for so important a work; his second surprise came when the "director" of the occasion was suggesting a certain change ventured the remark "we must try to do this right as the pictures will be seen by those who know more than we do"! With such "directing" as this, is it any wonder that the religious pictures are not successful? Surely it is natural that what proper critics *cannot* accept the people *will not* popularize, especially where truth and faithfulness to a given standard is required.

Great—and right—predictions have been made of the power of the cinematograph in every direction, and expectations in the realm of Biblical history are widespread, but at present almost unfulfilled. In this great field there is room and opportunity for both financial, honorable and professional success, aided by the more powerful opportunity of doing much good; besides placing the cinematograph in one of its proper places as a great instructor and teacher. If any impetus is desired to give this great line of work an upward and onward move, the writer, and others of his acquaintance, are willing to act in an advisory capacity with any capable firm desiring to honor themselves by giving Biblical and religious subjects a more prominent place in their productions.

Fearing to be misunderstood let it not be considered that this article intends in any way to discount the value of the present religious pictures as used in moving picture places; by no means, they fill a certain need, but in an exceedingly ambiguous and incongruous nature. To amplify and rectify the present condition is the writer's first motive, and then to raise to their proper sphere of usefulness by a more thorough and general production of complete themes, subjects and historical parts in sacred history. This has been done by the stereopticon slides, why not in the cinematograph film? It only waits for the right firm to go forward.

HOW TO IMPROVE THE BUSINESS.

The men who have money invested in the production of moving pictures are not blind to the advantages of turning out high-class reels because the present benefits are large and the future gain from superiority of production will be two or three times that of to-day. It is especially favorable to present success that photoplays should so interest the intelligent class throughout the country as to bring in the desirable patronage of those who have the means and leisure to go every day to the picture exhibitions. A high state of prosperity for the exhibitor will be reached whenever the average quality of the pictures shown rises to a point of merit that will command the patronage of those who now regard the picture shows as a childish and decidedly inferior form of entertainment. Splendid plays, of enduring interest, would enable the exhibitor of the present day to charge more for desirable seats, would fill his house at better rates, and would tend to elevate the quality of the average audience without decreasing its numbers. It is true that many exhibitors are catering to the lowest class only. They imagine that all human nature is on their level, but it is equally true that those pictures which appeal to the most enlightened members of moving-picture audiences are at the same time more satisfactory to the people who occasionally spend five or ten cents for a couple of hours of amusement.

Why not give the exhibitors the finest motion pictures that money can procure? Because of the greater cost?

That is certainly a short-sighted policy. If a producer's present sale is limited to 50 or 100 reels of each subject, the poor ones will go to the junk pile in the future, while those strongly popular to-day will be like the most enjoyable music rolls for self-playing pianos—they will be in large demand for private and family use. This means thousands of dollars additional profit in an untouched market. Every strong play helps all concerned, strengthening the hold of moving pictures on the public, pleasing people in general, advancing the interests of the exhibitor, and giving every department of the business a dignity which no part of it now enjoys. Every such play means ten thousand dollars or more supplementary profit to the far-sighted manufacturer, so that a few hundreds of dollars additional expenditure necessary for improved quality seems trivial indeed.

How and where can that added outlay be most profitably and beneficially placed in the manufacture of picture reels?

Where are the weak spots in production?

The initial weakness is due to the fact that an enormous number of amateurs, who would like to see their ideas set forth in print or on the screen, who have not taken sufficient pains to prepare themselves for dramatic work of any kind, pour in a misleading flood of scenarios containing occasional ideas, but so badly presented as to need reconstruction at the hands of an overworked director or some one individual employed for the purpose. The result is a monotony of production, a feeble sameness of idea, where vigor and variety are needed. The cowboy chases the Indian, the sheriff pursues the villain, the hero embraces the heroine at the end, or the pianist plays the wedding march at the foreseen conclusion until the steady patron grows sick and weary of motion pictures as a form of entertainment. Brilliant professional writers, whose stories command from $50.00 to $500.00 in current periodicals, are given no inducements to write picture scenarios, or they would otherwise contribute to this much desired end.

Another weak spot is the lack of a competent "art director."

I realize perfectly that these little plays must be popular to succeed. When I refer to high quality, I do not mean anything technical or abstruse. When I speak of an "art director," I do not mean a man of such exalted ideas that he will attempt to lift the pictural drama above the comprehension of the common people. I mean that the regular stage manager should be put in charge of the actors; this will give him enough to do. He is obliged to place them and move them in a very limited scope, to concentrate his mind upon an infinite number of details in the swift performance of each scene, and his natural activities are on the stage. Picture plays, like those on the stage, are the result of composite activity in which the author, the director and the actor participate, but the picture play's appeal is purely visual. There must be a man of imagination to mentally portray the various scenes in advance, just as the author does, and he should have enough artistic sensibility to be aware of what goes wrong in the rehearsed presentation. I saw a "thriller" the other day representing the forecastle of a vessel in a storm on the rocks. A dipper-full, then a bucket full of water dashed over the bow barely wet a portion of the deck. Then a hose was kept spraying in one place. Then came a scene sub-titled "The Calm After the Storm." In nature, there is a higher sea running after than during mid-storm, but we were treated to the spectacle of a man hanging to a log in a mill-pond. Grass was visible in the left corner and a little kid-critic near me said: "Hully gee, see dem weeds!" There was no thrill. The performance was ambitious but in parts so inept that it broke the spell. A competent art overseer would not have let that scene spoil the rest of the reel. If it disgusted the kid-critic, there can be small wonder why others regard such productions as childish and unworthy of the money spent on them. No concern engaged in turning out examples of the pictural art can enjoy the favor of the people long if those engaged to turn out reels are deficient in appreciation of art. "Art is an instrument of thought the knowledge of which is to be acquired in order to be applied."

Get original plays, modern or historical, conveying an idea or picturing truly some interesting phase of human life, put them on with intelligence and good taste. That is the sum of my idea. If I am wrong, I am always open to conviction.

MISS MARY PICKFORD
(Independent Moving Pictures Company).

There are many actresses and few artistes. Miss Pickford is an artiste. Show girls of all kinds and conditions flock to the motion picture studios with a self-satisfied idea that the work they will be called upon to perform is "dead easy," whereas not one in a hundred qualifies as a super. Those who rise to the dignity of performing leading roles in motion pictures have to be endowed with a knack of conveying an infinite variety of emotions without words and without pantomine, an exquisitely subtle art, not widely distributed among loud-voiced members of the theatrical profession. With no vocal expression, and with no audience to inspire them, the real artists of the silent drama are as rare as on the actual stage.

Miss Pickford is an artiste of the highest rank in a field where there are very few of her kind. She is one of three brilliant stars in the motion picture firmament, rising to the top of her profession while yet too young to sign a contract. Preceding her photoplay experience she so pleased Mr. Belasco in "The Warrens of Virginia" that she received high approval and encouragement from that discoverer of native talent. Her success with another picture company was so pronounced that she became known to millions as "Little Mary."

The early training under Belasco was all right, and the severe exercise of her talent in the silent drama was still more beneficial, but the essence of Miss Pickford's charm is born in her. She has a vigorous, winning personality that pervades her work and carries over into the audience a sympathetic interest in all she does. "There she is," means "we are glad to see *you*, little Mary, no matter what part you are playing." This direct interest is due to a certain youthful spontaneity in the movements of the actress as well as in her facial gestural expression. It seems as though she was not acting at all, but was simply having a good time. It is also due to her possessing that sort of beauty which goes with a healthy physique, in this case spiritualized by an unusually active intelligence. Back of her spontaneity and youthful charm there is a highly trained and subtle art which makes Miss Pickford a veritable queen of comediennes; and back of that there is a thoroughly modern and progressive spirit unrestrained by worn out conventions. Miss Pickford's acting is entirely within the lines of the new art. She is intelligent and gracious, but her greatest charm lies in the fact that she seems to be perfectly natural in any role that she assumes.

AT KEITH & PROCTOR'S TWENTY-THIRD STREET HOUSE.

The time having arrived for my periodical visit to our friends of the "Bijou Dream," West Twenty-third street, and, remembering that as a result of my last visit exception had been taken to my criticizing the running of a comic film after a religious one, the readers most immediately interested considered this a reflection upon the manager; this was an injustice both to the manager and myself as my criticism said distinctly that the two subjects were "on one film," placing the fault on the manufacturer; if an operator runs a comic after a sublime religious picture it would show bad taste, but when a manufacturer deliberately makes up a film containing these two extremes, it shows not only a contempt for decency and propriety, but an indifference to the susceptibilities of the public.

Many improvements were noticeable in the general handling of the pictures. They were much steadier and clearer; the military drum, too, while not entirely silenced, was under a pronounced subjection. Of the films shown "The Closed Gate," a Gaumont picture, is of average parts centering upon the wandering of a sweet little toddling child which on account of an **open gate,** strays from its beautiful home and miraculously escapes death, both at a level crossing and beside the river. The scenery is everywhere good. As an **open gate** was the cause of the trouble it would seem the name of the title should be changed. "A Tangled Masquerade" (Essanay) reveals a rivalry between two companions for the same young lady, planning to elope with one of them the young lady's plans are frustrated by her father who takes her costume and appears as "Night" at the ball. The old gentleman makes a very poor "young lady." Meanwhile the young lady elopes with the man of her choice.

"The Phantom Rider" (Gaumont) is a good comic. Riding upon a stolen bicycle a man pursued by the police vanishes, leaving his clothes in the policemen's hands the time he is supposed to be caught, the riderless wheel continuing alone even across a stream is a very clever mechanical effect. Using an automobile in the same way in which he had used the bicycle by vanishing when caught, and again appearing upon the still going machine, are exceedingly clever maneuvres. "He Who Laughs Last" (Vitagraph) is a humorous picture of a new kind. A young man being subject to certain pranks at his club, makes the members agree to grant any request he makes if within a given time he turns the laugh upon them. He is successful and as his sweetheart's father is one of the members of the club entering into the agreement he claims his daughter in fulfilment of the wager. Of course he wins and laughs last.

The picture talks given here are very good and full of intelligent interest. One on the Philippines is being given this week.

SOME THIRD AVENUE MOVING PICTURE PLACES.

Having visited Twenty-third street, Fourteenth street and Brooklyn houses, the writer turned his attention in the direction of Third avenue, New York. As it is not long since yellow journals gave some of these places an unsavory reputation he was prepared for an exhibition of subjects calculated to arouse his censorious nature; it was an agreeable surprise, however, to find a condition of things contrary to "yellow" descriptions, or even morbid anticipations. The worst features of these places are the crude poster decorations, bad in drawing, vile in color, giving the outside appearance a most repulsive aspect. How such "decorations" can be expected to "draw" is something yet to be learned.

As the "bark" is often worse than the "bite," so here the exterior is worse than the interior, for inside the Varieties Theater, 112 Third avenue, a mirror screen is the first noticeable feature, showing that the proprietors are determined to have something of the best. The program of pictures shows also that nothing of a questionable nature was being exhibited, as the following list speaks for itself: "Old Glory," "The House With the Closed Shutters," "The Stolen Claim." "Whist," "Hiring a Gem" and "Hank and Lank." A cleaner list of ordinary or current pictures could hardly be selected. Another great surprise and one favorable to the houses, was the absence of "illustrated songs." Here, of all places, seemed to be the first place to expect singing of a ribald nature. The omission is commendable; surely the exhibitors must be readers of the Moving Picture World, as indeed it seems that they are trying to conduct their places in accordance with views expressed in these columns. The simple musical accompaniments were agreeable, no noisy drum, but a suitably played piano, making the exhibition at a cost of 5 cents equal to any and superior to many of a higher price. Considering the severe and perhaps justified strictures passed upon these places in days gone by, it is a pleasure to record these improvements and to give credit for them. It is to be hoped that a continuance along these lines may still merit further approbation.

BETWEEN THE ACTS.

In some of the theaters which do not pretend to be either moving picture places or vaudeville houses moving pictures are shown in the interval "between the acts." Corse Payton has adopted this innovation in Brooklyn with much satisfaction to his patrons. There is no doubt that this plan affords a pleasant diversion from the "play," filling up many a prolonged pause, preventing irritating delays with an impatient audience besides giving the stage hands longer time to more satisfactorily do their work. No doubt a howl of complaint may arrive from those who in various ways are benefited by the "between the acts" financial returns, but the universal adoption of this use of moving pictures may be looked for in all the large theaters. The cinematograph is filling large places in every possible way and very soon the theater without an outfit will be the exception. "Between the acts" is a good use for our protege.

MEN, MEN, MEN.

A most noticeable feature in all theaters visited during the last few weeks in Greater New York is the large number of men in the audiences, somewhere about 75 per cent. being of the adult male kind. What does this mean? Experts say that whatever appeals to the heart draws women, and that which appeals to the head draws men. Is this an argument that moving pictures are growing in intelligence?

KINEMACOLOR IN NEW YORK.

Since the introduction of Kinemacolor to the United States last December, interest in the process has been sustained by the fact that the Kinemacolor Company of America was formed to work the process here. Their fully equipped factory is now in working order at Allentown, Pa. It is anticipated that shortly the mechanical end of matters will be brought to a stage of practical perfection. It is a fact that difficulty has been found in making the machines, which has caused what appears to be some delay in the formation of the process. Meanwhile, we have been in receipt of many inquiries as to where Kinemacolor results could be publicly seen here in New York City. It will interest many readers to learn that, at the Eden Musee, on West Twenty-third street, New York City, daily exhibitions of Kinemacolor pictures are given. The Eden Musee has a fine large screen, and pictures are always well shown there. No doubt this exhibition will attract the attention of, not merely a large number of the moving picture public, but of the general public as well.

Crandon, Wis.—The Princess, a new up-to-date moving picture theater, will be opened here about Christmas by Harold E. Brady. Moving pictures and illustrated songs only, with a 10-cent admission.

Mobile, Ala.—Geo. W. Pryor, manager, Bijou Theater, reports business "very good." Using licensed service and runs pictures exclusively on two Power's machines. Two **first-class** opertors is the secret that "packs them in everyday."

CONSTRUCTION DECORATIONS

BY JOHN M. BRADLET.

The Self-Releasing Fire Exit Device.

The new Family Theater of Indiana Harbor, Ind., is a source of very valuable information and in many ways is a model for persons intending to build moving picture theaters or remodel their present houses. One of the features of the Family Theater calls for special mention and there is no doubt that in the near future the authorities will advocate that all halls of amusements be provided with **"The Self-Releasing Fire Exit Device."**

In most every case of fire, any loss of life is due, primarily, to the fact that the exit doors refuse to operate at the crucial moment. The terrified people pile themselves in heaps about the exits and the poor unfortunates are trampled to death before the fire even reaches them.

The writer well remembers a similar experience he had at the White City Park. Philadelphia, Pa., in 1906. He was then in charge of the Penny Arcade. In the same building and on same floor was located the moving picture show. One day, when both places were packed and another rush of humanity was waiting a chance to get in, some trouble occurred at the power house and the lights went out. As the operator had no current to either run his machine or light the hall, and as minutes, looking like hours, passed with no return of the current, a general panic ensued and the people trying to run out, piled themselves against two wide double doors in such heaps that the doorman was pinned in a corner and was unable to unlock the doors.

The writer realizing the danger of such a panic, secured the services of two other men, and the only way to force a way to the locked doors, was to use clubs freely right and left, with no regards if the blows were falling on men, women or children. There was no time to be lost and the only way to save lives, was to act without mercy.

The recurrence of such disasters is rendered absolutely impossible by the operation of the **"Von Duprin Self-Releasing Fire Exit Latch."** This device takes advantage of the inevitable rush of the panic-stricken crowd, and uses it as the natural means of throwing open the way to escape and safety. A child has the same advantage as an adult, no great power being necessary—merely a touch does it.

The essential features of the **Von Duprin Device** are these: It combines into one the usual features of all locking devices, i. e., the lock and the top and bottom latches. The usual hardware trim is applied on the outside of the door. On the inside, about waist high, a solid bar stretches across the door. This bar stands away from the wood and connects directly with the mechanism of the latch. **Any pressure applied to any part of the bar instantly and positively releases lock and latches simultaneously and permits doors to open.**

The operation of the **Von Duprin Device** under actual conditions of a panic is self-evident. The people rush blindly toward the exit doors—the leaders are forced against the bars across the doors, and the said bars under the pressure of the crowd give in, the latches operate automatically, and the doors are thrown open to **safety.**

The bar extends across the full width of the door, it is not a device that you have to hunt for, nor a device requiring any special training to work. A mere child running against the door, will throw open same with no other effort than to press the bar with his little hand or part of his frail body. This door cannot be opened from the outside unless a key is provided.

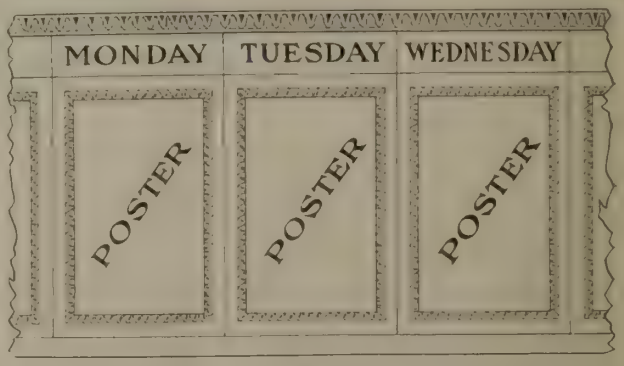
To this already perfect safety device, Mr. Berkson of the Family Theater, has added an extra precaution by having the emergency exit doors to open in a short passage, built of heavy masonry and cement which passage leads to the street in the rear of the theater.

We are very thankful to Mr. Berkson to have called our attention to these safety doors, as we hope that the above will be well received by all exhibitors wishing to make their theaters as safe as possible. Although our aim is to investigate every new device pertaining to a moving picture theater, we are bound to overlook some of them, and if the exhibitors who have anything of real merit will kindly send us word, we will be glad to pay them a visit.

* * *

Posters for the Week.

Is another feature of the Family Theater. Mr. Berkson advertises his show for the full week but, as in everything, Mr. Berkson displays good taste, instead of having numerous loose posters hanging from every corner or nailed to the walls, he has built in his lobby a succession of frames as shown in the following cut.



These frames of fine workmanship are of mahogany with a plate glass over each poster.

These frames are a fixture of the walls of the lobby and are at a convenient height, being placed above the wainscoting. At the top of each frame are painted the days of the week: Monday—Tuesday—Wednesday, etc. So displayed, the posters, even the most vulgar ones, do not look half as bad as when they are nailed to the walls.

Mr. Berkson's posters arrangement is not only neat, attractive and an efficient manner to advertise the coming features, but creates a good impression. This is where so many exhibitors fail. They lack good taste; they believe that anything is good enough—a sad mistake. If your lobby is neat, clean and well arranged, if your employees are clean, polite and well uniformed, you naturally convey the impression that your show is clean and decent and the place for ladies and children to visit.

"A. J. O." writes a long and complimentary letter in the course of which he voices a wish in which we all share. He says, "I want to know how to work up pictures correctly, and the proper music to play for them." His question is natural—we all want to know the same thing. As I said in the beginning, I shall try to give helpful hints on this subject, but from the very nature of the thing, these hints can only be along general lines. An unreleased picture is an unknown quantity and we don't know what music to play for it until we have seen it, but when we do see it we should be able to classify it at once. My third article contained a classification which, though by no means complete, is sufficient to meet the ordinary run of pictures. A purely scenic picture is easily recognized, and though these are not easily "worked up" in detail as you would a melodrama, still they often provide opportunities for musical coloring. For East Indian or Hindu scenes "The Star of India" (Bratton) is a good number. It is also effective in African and jungle pictures generally. Herbert's "Oriental Dance" is another useful number. For Chinese pictures "The First Born," "Highlanders' Patrol" and "Chinese Serenade" are good. Medleys and patriotic songs of Europe are so well known as to need no mention here. When you have fitted a scenic picture with music suggestive of its own locality, and introduced all required sound effects, you have done all there is to do. If you don't happen to have on hand the required piece of music, get as near to it in character as you can. Even if your picture is laid in Tangiers or Turkey, you could use one of the above in a pinch; it will at least sound characteristic and provide a novelty number for your program. (You know the concert idea of the program is not to be ignored.) If you have nothing characteristic of the countries shown or nothing that by a stretch of the imagination might be suggestive, play any concert number you like; but I earnestly advise you to provide yourself with something of this class as soon as possible. Oriental music and songs of other nations are in constant demand and your library surely should contain these. Industrial pictures seldom call for any special music. I've said that before, but it naturally falls in place here. Scientific pictures likewise. These give opportunity for selections or anything you wish which will round out your concert program. Now let us consider these three classes of pictures disposed of for all time (there is really nothing to suggest further as to their musical settings) and consider the others.

First on the list we find "Tragedy—Shakespearean order." These abound in court scenes, royal and titled personages, combats, light comedy, and sentiment. A grand march (4-4 time) or a polonaise is ponderous and dignified and fits very well when the characters are gathering for a serious scene—a coronation for example, or a council or departure for battle. For the lighter scenes a gavotte or minuet is useful. "La Cinquantine" can sometimes be used as a fill-in. Any ordinary andante (except modern songs) will be appropriate for the pathetic and sentimental scenes. Battles and other combats of course call for "Hurrys." If "A. J. O." will send me specific questions (in care of this department) I will be glad to answer them if I can, and if not, they can be passed over to our readers for suggestions. I should like to make this page a sort of a meeting place where we can all get together and exchange views for our mutual benefit. So come on with your communications; make them brief and to the point, and if they require a personal answer don't forget to enclose a stamp. I get a good many of that kind, and it makes an inroad into my postage stamps.

The common inquiry is for titles of descriptive numbers. Occasionally I can slip in a few names on this page, but a list of any length would completely fill it, and while it might all be for the good of the picture, it would not be practical to devote ourselves entirely to the advertising of music publishers' wares. Such letters will receive personal answers if a stamp is enclosed.

"James T." asks: "What should I play for acrobatic scenes such as Pathe gives us?" If you mean pictures of acrobats, play just the same as you would for a troupe of real performers doing a vaudeville turn. Give them a long chord or a flourish on each appearance and play a galop or lively march for the act.

"Jessie O. S., Chicago, Ill." inquires as to what should be played when the picture stops and a letter is shown on the screen. A letter, newspaper article, or any document or writing or printing which a character is reading or writing, is a part of the scene in which it is shown and whatever you may be playing at the time it is shown should be kept up until the action of the scene warrants a change or stop.

A few suggestions are appended for music to the following pictures: "Elder Alden's Indian Ward."

Lively till Indian enters;
Indian music till change of scene;
Heavy mysterious (bass solo) till change;
Repeat same number till change;
Indian War Dance (Belstedt's) till sub-title Thanksgiving Day;
At next change of scene, mysterious (pizzicato effect) till change of scene;
When Indian looks in window "heavy mysterious" (same as third number) till attack;
"Hurry" till death of Chief Squantum;
Soft Indian music till finish.

"The Golden Supper":

Gavotte till "After the Wedding," then
Anitra's Dance (by Grieg) till "Later," then
Massinet's Elegy till funeral procession; then
Chopin's Funeral March till Camilla moves hand;
Rubenstein's Melodie in F till "The Golden Supper."
Scarf Dance (short) till Camilla enters;
Short pause.
When Lionel sees Camilla, "Oh Tender Moon" (from Faust) till end of picture.

A CHEERFUL IDIOT.

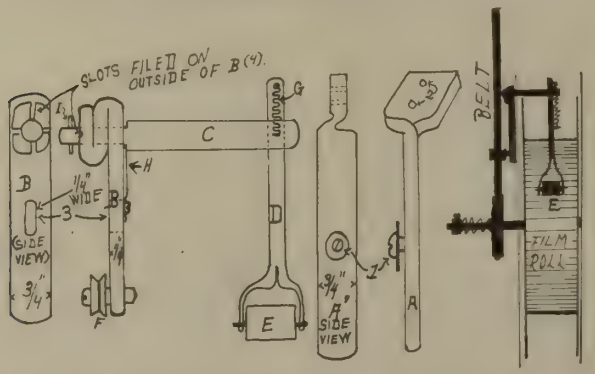
During a recent trip to West Hoboken, I visited a theater which enjoys the reputation of being the largest house and of exhibiting the best pictures in that location. The building, an old church with a good size balcony and a very high ceiling, affords an ideal opportunity for proper projection and the presentation of a good show. The operator, knowing his business, is alive to his opportunities and takes great advantage of them; the result being almost perfect projection on a well lighted screen. If the management could be induced to run a straight moving picture show with no musical accompaniment, I am sure their house would be more popular, for at present the only jarring notes come from the space between the first row of seats and the stage.

I sat within three or four rows of "the orchestra" and can honestly say, that last night was my closest observation of a cheerful idiot. The drummer sat sideways on his chair without once looking at the screen, and in turn played with all his toys, with as much physical effort as he could possibly put forth. During the projection of a Vitagraph subject, a very beautiful drama, while a mother was in the act of gathering up and putting away the playthings of her baby daughter who had died a day or two previous, the fool at the traps, instead of producing as soft music as possible, brought his basedrum and cymbals into evidence and imitated the crying of an infant on a long horn, when the child had already died and was buried. Again, during an Edison picture, showing a man climbing the Alps in search of a certain flower to be found only at the top of the mountain; the man gets within arm's length of the object of his search, when the stick he has for support slips and he starts on a hurried trip to the bottom of the mountain gathering momentum as he goes. During the fall, the man with the traps demonstrated his ability to make a noise, and imitated the crashing of glass and the falling of heavy objects. No sound effects at all were necessary.

This drummer has been criticized in several other articles in these columns. If he only knew how he kills the interest of the pictures by his hammering on the nearest sound effect, he would try to study the interest of the audience by studying the picture and the exact effects it needs. A. McA.

Another Tension Equalizer.—A. H. Huelsman, Covington, Ky., contributes the following: "I wish to submit sketch of an automatic tension equalizer now attached to and successfully working on my Power's No. 5. If you think it worth while, place it in the Department; otherwise the waste-basket is handy. Also if you have any suggestions to make as regards same will be glad to have you set them forth. I am always looking for suggestions and willing to accept advice. Have rigged up a lamp in the front of my lens to watch framing, as you advised in the last issue of the World, and it works fine. I have been having a lot of trouble making patches with the Edison waterproof film. I now wet the waterproofing, where I wish to scrape it off, with alcohol, and off it comes without any trouble at all; I then make the patch in the usual way. It takes a little longer, but you can make a much better job. Well, Mr. Richardson, I think I had better quit before you call me down for writing nonsense."

My dear boy, you have queer ideas as to nonsense. I am sure our readers as well as myself will be quite willing to listen to all the nonsense of that kind you can produce. The tension equalizer is just a little hard to understand and I'm not sure that I grasp the idea. I publish it to see what our readers will be able to make out of it.



"A" is a brace made of ¼ to ¾-inch wrought iron. At "1" is a ¼ standard machine screw with washer, and at "2" are drilled two holes for screws, with which the brace is fastened to the bottom of the machine board, the top part being twisted around in a way that will be understood by looking at the two cuts "A" and "A'." "B" we will call a sliding rod made of the same material. I bend this down and up to make a better bearing for the rod "C," drilling a 5-16 inch hole through as shown. There is a slot filed for the ¼-inch screw on "A," as shown, in center of "B." (See 3.) "C" is made of ½-inch square iron turned down to 5-16 inch at one end where same fits into the hole drilled in "B." "D" is a piece of 5-16 inch cold rolled steel, split and forked, to hold roller. "E" is a grooved pulley on the end of "B." "G" is a small spring connected to "C" and "D." "H" is a flat spring to brace against shutter on "C." "I" is a pin in "C" to fit in slots cut in "B" at "4." It operates as follows: When take-up reel gets a certain amount of film on it, it presses against "E." Naturally "E," "D," "C' and "B" raise slot in "B," allowing it to raise until it reaches the end of slot, when it stops, as it cannot put any more pressure on belt. The spring "G" now gives and allows "D" to travel until reel is full. When reel is full, throw your roller to one side and it will stay there while you are taking out the full reel and replacing with an empty one. The pin in the end of "C" fits in slot "B," holding it there by pressure of spring "H" against shutter on "C." Put brace "A" on bottom of machine-board towards the lamp house. You will only be able to put this in one corner of the magazine. The foregoing is explanation supplied by neighbor Hueslman.

* * *

Various Things.—From Len F. Sargent, manager Sargent's Opera House, Laona, Wis., comes the following: "Enclosed find $1.50 for the Hand[illegible] I run a picture show in my house once a week, the location being a very small northern Wisconsin town, but we always do a capacity business. My band plays before the show and between the reels the orchestra gets busy. I occasionally introduce home talent vaudeville, which takes very well. I put on three reels and two songs, charge 15 and 25 cents and fill my house just as readily as I would at 5 and 10 cents. As I am a fairly good mechanic, being a locomotive engineer at work every day, I do my own operating and must say that I project as good a picture as I have seen in a long while. I recently took a trip to some of the larger cities, looking for ideas to improve my show, and I believe that the majority of the houses I saw make too large a picture. I fail to see good projection in such huge magnification. I read the Trouble Department regularly and learn a great deal from it. Have read with particular interest the letters from B. M. Merrill, Edgar, Neb. I have exactly the same outfit as he, excepting that I use a double throw switch so that I can use either city lights, A. C., or my own D. C. Mr. Merrill is right in saying he has a special electric engine. This make of engine operates with a throttling governor, which makes for regular explosions at every other revolution of the flywheel, hence there is hardly any fluctuation in its speed."

Neighbor Sargent, I will shake hands with you, because in the long ago I was a locomotive engineer myself and belonged to the Brotherhood of Locomotive Engineers for several years. I would call particular attention to the fact that friend Sargent **fills his house at 15 and 25 cents with three reels of film and two songs.** Others, I am very sure, could get those prices if they only thought so, and if they only used good film **combined with first-class projection.**

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An Address.—Greenville, Miss., writes as follows: "Will you please give me the address of the manufacturers of Climax resistance wire?"

Climax resistance wire is made by the Driver-Harris Company, Arlington, N. J.

* * *

Outside Shutter.—From Seattle, Wash., comes the following: "I notice in the Moving Picture World of November 19 that Richmond, Vt., asks about putting a shutter in front on an old Edison machine. For his information permit me to give a few details regarding an experiment of that kind which was entirely successful and gives a practically flickerless picture on an aluminum curtain at about normal speed. The machine in question was a two-pin Edison made over into a one-pin. The shutter was patterned after the Power's No. 6 (except that the wing covering the movement of the intermittent was made about 1-5, or 72 degrees, of the circle and the other two wings about 54 degrees each. The shutter was made 8½ inches in diameter and extended out in front of the magazine and revolved in a bearing supported by a bracket made of iron 1 inch wide and ⅛ inch thick. The bearing being about 1½ inches long made of a battery connector. The connection was made by a rod same size as the little bevel pinion shaft and two 'universal joints,' one fastened on where the old shutter was and the other just inside of the outer bearing, allowing about 3-16 inch for end play. The connections on the long rod were soldered to do away with just that many set screws. An oblong hole was cut through the upright board for the shaft to pass and work up and down for framing. The 'universal joints' were made of two battery connectors sawed in two in the middle and two steel cubes 3-16 inch thick. The holes were drilled through the steel cubes as close as possible without coming in the same plane.

"I am aware that this is a poor description, but it is the best I can do and I cannot make any drawing to help you out."

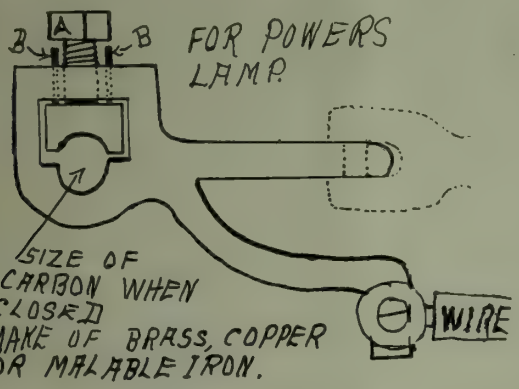
We are indebted to you, Seattle, for your kindness in describing the shutter. I am sorry you cannot make a sketch of the shutter connection, but believe our readers can understand what you are driving at all right, particularly after looking at the illustration in a recent issue of the Department.

* * *

A Carbon Jaw.—From Joseph Swan, Albany, N. Y., member of I. A. T. S. E., No. 14, comes the following: "I note that Chicago has carbon jaw trouble. I submit herewith

diagram of a carbon jaw that will do away with all his breakage. Such a jaw properly taken care of will last a lifetime. What I mean by 'properly taken care of' is that the set screw 'A' should be backed out when he gets through at night. If you let them stay set up tight while the lamp gets cold you will have a hard job getting them out. I hope you will give this space so that the boys can make themselves a pair of them and do away with carbon jaw breakage. Or, if they do not care to make them I shall be glad to send a pair on receipt of $3.00."

(Neighbor Swan's address is Proctor's Theater, Albany, N. Y.)



The excellent drawing, of course, receives space and neighbor Swan has our thanks for submitting it. I would suggest two things, however, one being that the jaw and shoe be made "V" shaped instead of round so that it take either ½ inch or ⅝ inch carbon; also that there will be no trouble about setting of screw "A" sticking, if it be kept well lubricated with good plumbago. The screw should be taken out every day, greased with vaseline, the vaseline wiped off and the screw coated with powdered plumbago.

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A Little Later.—From R. C. Hart, who contributed the article, "Another Take-up Equalizer," page 1288, December 3, comes the following: "I was gratified to see my idea set forth in the Trouble Department, notwithstanding the fact there must have been much material of probably greater importance waiting publication. I am very busy just now, but a little later will find time to illustrate my idea at greater length. I am certain it is practical if properly worked out. The Trouble Department is certainly a great thing for everyone who thinks, and who is honestly interested in the art or science, or both, of motion picture projection."

Neighbor Hart, we shall await further explanation of the equalizer at your earliest convenience.

* * *

A Useful Idea.—From Baltimore, Md., comes the following: "Enclosed find a piece of film showing the way I prepare mine in order to be able to frame the picture before starting. You see I scrape off the emulsion on the dividing lines of one picture so the aperture edges show sharp and clear through the scraped part and I get it exactly right. It doesn't injure the film, nor does it show on the screen, since I always scrape the first or second picture of the title. I am sorry to have to report that salaries here are just about half what they should be. As far as I am able to find out, $15.00 is the highest wages paid in Baltimore, and for it one is compelled to work from eight to nine hours per day. Very few get even that much. The fault is that there are too many would-be managers who do not know good projection when they see it, therefore anything will do. With them, anyone who can thread a machine and twist a crank is a 'good enough' operator. Our Union (Local 181, I. A. T. S. E.) secured the passage of a law by last Legislature compelling operators to pass an examination; also requiring that they be at least twenty-one years of age. We thought that would run a lot of the would-be operators out of business, and it did to a certain extent. Still, there are now about 130 licensed men here, while I do not think over 50 of them are really competent. The Board, which consists of an operator, Geo. Gregory; an electrician, Marion Pierce, and a fire underwriter, Mr. Whittier, seem to have the same set of questions for every applicant. Naturally you know the result—one would-be would learn the answers and proceed to instruct the rest what they were. You cannot blame the Board, in one way, since, of course, they did not know who was who, and had to pass all who answered their questions correctly. I think, however, every man should have received a different examination, which would have cut out the coaching of applicants by those who had already passed the ordeal. The Baltimore managers, not appreciating our efforts to try to give them good operators, have been attempting to have the law changed to allow 19-year-old men at the examination. They wanted some more $6.00-a-week operators. So far, however, they have not succeeded, and I do not believe they will. If they could only learn how much better their business would be if they would place their projection in the hands of competent men, paying sufficient salary to encourage good work, how much better it would be for everybody. They seem, however, on the contrary, to think the cheaper the labor the more money they make. There are a few waking up, I believe, and I am certainly glad to see it. We have a hard time getting our men to join our Union, as they seem to be afraid of their jobs. They do not seem to realize that if all joined the managers would then be obliged to treat us fairly and advance salaries to at least a decent figure."

I can certainly sympathize with you, Baltimore, for I know just what you are up against, though I have never had the pleasure of visiting your beautiful city. I wish I might have the opportunity and pleasure of speaking to the boys in Baltimore, and to the managers as well. The improving of the conditions of labor, after it has fallen into such a deplorable state as the operators of Baltimore seem to be enjoying, is a long up-hill struggle, particularly if you are handicapped by managers and owners blind to their own best interests. I most sincerely wish, Baltimore, that I could help you boys down there in some way. You certainly have my best wishes and my sympathy, though, of course, I know that sympathy does not pay any board bills. If there is anything you can suggest by which I can be of assistance in bettering your conditions, do not hesitate to let it be known. Both myself and our readers are indebted to you for the film scraping idea. Taken in conjunction with the lamp recently described, it is most excellent. I would suggest you hand your chief examiner the article "Information Desired," Trouble Department, November 19 issue.

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Arc Glasses.—Ashland, Wis., writes as follows: "Somewhere I have heard that one can get a pair of glasses through which the arc can be looked at without straining the eyes. Can you tell me where such an article can be procured, and what is the price? I would like very much to be able to look at the arc and study its action. Have tried glasses of different colors, smoked glasses and about everything I can think of, but they do not seem to fill the bill."

Yes, Ashland, I can fix you up all right. There are spectacles made from what is called French arc glass, through which the arc can be readily examined. These glasses are, however, quite expensive, varying from $2.75 to $3.00 or $4.00. Shade No. 6 is the right glass. Your city optician will doubtless be able to procure them for you.

Some two years ago, however, I discovered a combination of two colors in glasses which I like even better than the French arc glass. With these glasses one can look at the arc, no matter how powerful it may be, for an hour, without the least bit of strain on the eyes, and yet every detail of the action of the arc can be seen. I will furnish you two pieces of this glass, one of each color, four inches square, for $1.00. Or, I will furnish you a pair of glasses made of the combination for $2.50.

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Condenser Breakage and Other Things.—Indiana (name of town suppressed) writes as follows: "As regards the matter of condensers breaking, here is the scheme I have found to be very successful during the past six years: I set my new condensers up inside the lamp house on the off side of the lamp, being sure they do not lean over and touch the lamp jaws, but at the same time placing them as close to the arc as I can get them. This scheme has proven very successful with me and may be of assistance to others. If some of the operators of to-day, who think they have to figure out some tough propositions, had been obliged to buck the game seven or eight years ago, when authoritative information on anything pertaining to projection was mighty scarce and the operator was the only man with the show who even knew how to thread a machine, they would soon come to the conclusion that the problems of to-day are comparatively easy of solution. I have seen quite a few of the old-style machines, but the first I ran was a Lubin, with an arc lamp unenclosed and the condensers just held in place in front of the arc. The films were 50 to 75 feet long and endless. If one should run one of those films to-day the audience would start a riot. My next machine was an old-style Power's, with a wooden frame and a chain feed from the crank to the upper sprocket. I remember once in a little town in Texas there was no current. There was, however, an old dynamo in a sawmill nearby. I managed to put it in running

order but could only find enough wire in town to run part of the circuit. I got out of that by using some old tee rails about one one-hundredth of a second and then your fuses in place of wires and keeping a couple of men nearby to prevent their falling apart.

"Out here a show consists of two reels with an illustrated song between, the whole thing lasting about forty-five minutes, which, with a five-minute intermission, makes a show every hour. I am glad to see operators and managers setting forth their views and ideas in the Trouble Department. As for myself, I would be glad to help any reader of the Department in any way that I possibly can at any time."

The last sentence of your letter, Indiana, shows the right spirit. As to the problems of other days compared with those of to-day, they were tough in their way, true, but nevertheless the operator of to-day is confronted with even more serious questions. In the times you speak of, Indiana, the operator ran into many propositions of the kind you name which called forth all his ingenuity to successfully cope with. On the other hand, projection itself was a joke, machines were of the crudest design, and acting, photography and about everything else was in the "baby" stage. The moving picture drew its patronage very largely because of its novelty. Everybody paid to see it merely as a curiosity. To-day, however, all that has been changed. Up-to-date projection machinery, the highest grade of acting and photography, practically perfection in film perforation and beautiful theaters devoted to the photoplay, have, or are, combining to compel the operator in his turn to very greatly improve his work and place upon the screen perfect projection, without which all the other things named go for almost nothing. The operator of to-day must be something of a mechanic and considerable of an electrician, with a touch of the artist in his nature, if he expects to attain the highest results, and over and above this he must be intelligent, active and quick of perception. **The operator of to-day, in a sense, "renders" a film just exactly in the same sense that a musician renders the note of the master.** This may sound to some of you a little far-fetched, and to some of you it may even seem absurd. I wish, however, to reiterate that it is the absolute fact, and a fact which sooner or later is bound to be recognized by managers and owners of theaters, as well as by everyone else. As to the length of your show, Indiana, I do not exactly see how you can run two reels of film and one song in forty-five minutes and get the best effect on all films. Probably you mean that the time varies, approximating forty-five minutes.

* * *

Slow Speed.—Brooklyn, N. Y., contributes the following: "I have been turned down in several places because I would not run a 1,000-foot reel of film in 14 minutes or less. Do you think that is right? I am a little "new," but I can do the work and also am able to maintain the best possible light with A. C. or D. C. Kick No. 2: Do you consider a man who wears glasses inferior to the man who does not? I have been told that it would be very hard to get a position. I would like to get work somewhere in Brooklyn where they want **good results.**"

No manager who takes any pride whatever in his show or who is at all fit to have charge of a theater would want, or even allow, an operator to run 1,000 feet of film through in 14 minutes under any circumstances. The managers who do this simply ruin the reputation of their own houses and gradually murder the goose that lays the golden egg. The "manager" who pursues this course is the type of man who is unable to see exceeding three-eighths of an inch in front of his own nose. The house is full and people are waiting outside. That is enough! Mr. "Manager" goes crazy! He cuts and slashes the vaudeville acts, if any there be, and orders the operator to "rush them through." Result: The show is ruined and the audience disgusted. He gains a few nickels or dimes that night, but for every one he gains he will lose five in the future. Speed should be governed **wholly** by the action of the scene being projected. It varies from 40 to 80 feet per minute but ordinarily remains between 50 and 70.

No, Brooklyn, the wearing of glasses is not necessarily a sign of defective vision. Spectacles are very frequently worn to correct other things than faults of vision, strange as that statement may seem. My own stenographer who writes these lines has perfect vision and yet she wears glasses, which are worn by reason of some defect of the muscles controlling the eye. The operator should and must have keen vision. He should, however, be judged, not by whether he wears glasses or does not wear them, but wholly, solely and entirely by the result he places on the screen. Anyone desiring to give Brooklyn a trial will be furnished his address by application to the Editor of this Column.

Transformer Action.—New York City asks the following: "In the issue of December 3, page 1286, Chicago, Ill., wanted to know what would happen should he connect his transformer to D. C. lines. You answered, 'You would get a flow of current on the secondary side, which would last would blow.' Now, Mr. Richardson, what I want to know is, why would those fuses blow? This brings to my mind another thing concerning which I am puzzled: A transformer connected on A. C. won't blow any fuses, as you say it will if connected on D. C. Now, why won't it blow fuses on A. C. as well as on D. C.? We know that unless there is some resistance through which the current must pass there will be a short-circuit. If there is none and we, therefore, have a short-circuit, why don't the fuses blow? I hope you will not criticise these as 'Foolish Questions, Series 23.' Another thing. Suppose my employer gives me four extra condensers, two 6½ and two 7½. I place these on my rheostat which is connected to 110 volt 60 cycle arc. Three days afterwards every single condenser is cracked (doubtless by the heat of the rheostat). Does this signify carelessness on my part, and is the employer in the right when he wants me to pay for them or discharges **me?** Which gives the more heat, the lamp or rheostat? This **is** to settle a dispute."

Well, New York, as regards the transformer matter, you circle all around the thing and practically answer it for yourself. One end of the primary coil of the transformer (inductor, compensarc, etc.) is connected directly to one line of the circuit and the other end of the coil to the other line. When connected to A. C. the alternations of the current set up a strong magnetic field in the iron core around which the coil is wound. A coil acting in this magnetic field becomes, in effect, a choke coil, limiting the flow of current in accordance with the amount of power being used on secondary, plus the loss in the transformer itself. When, however, you connect the primary coils to direct current lines, there is no such magnetic field set up except at the instant the current starts and stops, which, of course, is when you throw in your switch and pull it out. When you throw the switch in there is, for an instant, magnetization of the core and we have a wave of current on the secondary and then—nothing, except a dead short-circuit, which, of course, blows the fuses. To thoroughly understand this, you should get some good work on transformers and study it. I do not know where you can find such works in New York City, but in Chicago the Public Library has a number which may be studied in the reading room without charge.

Space forbids me giving a detailed explanation of the magnetic action of the transformer. I might add, however, that I had been expecting somebody to ask that identical question.

As regards the condenser matter, I am afraid I shall have to decide against you in that matter, in this way: If you simply laid the condensers on your rheostats, using it as a shelf, that was rather a careless thing to do. If, however, you laid them there as an experiment, to temper them, I should say you might better have tried one lens first to see how it worked out. There is heavy vibration in many rheostats when they are working on A. C., though I do not think it could possibly be sufficient to break a condenser lens. I think that the breakage was due to the heating of the lenses and their sudden cooling off on account of drafts of cold air. I do not really think the manager ought to make you pay for all of those lenses, but I am inclined to think that under the circumstances you might fairly shoulder half of the loss and consider the lesson as worth the money. The arc is far hotter than the rheostat.

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Information Wanted.—Indiana (name of town suppressed) writes as follows: "This is the first time I have been in trouble for a long time, but I am stumped now. I want to know how to get into the oil casing of the intermittent movement of the Power's No. 6. I took the screws out and tried everything I could think of, but could not seem to make it work."

To get the Power's No. 6 intermittent movement open, you take off the lower (take-up feed) sprocket and take its shaft out. Next look on the inside end of the shaft of the large gear which drives the lower sprocket and belt-wheel and you will see a brass collar held in place by a set screw. Loosen this set screw and pull the gear and shaft out. Now set your frame-up lever clear up and remove the screws from the oil casing. Some of the oil casing covers are put on with shellac and you may have to tap the cover slightly to loosen it. I do not see, however, what good it is going to do you to get into the casing, since there is not a thing in the world you can do in the way of adjustment. When you get the casing open all you will see is the back of the

cam. To tell you how to remove the cam cross, I would have to know just what type of framing carriage you have. If you have an oil casing with oil cup near bottom of casing you can eliminate lost motion in intermittent sprocket by loosening set screw holding left hand intermittent shaft bushing. On its under right hand edge will be seen two small holes. Stick a punch in one of these holes, and by tapping very lightly and carefully turn the bushing slightly, shoving the holes from you, until the intermittent is snug but not too tight. Re-tighten set screw and the job is done.

* * *

Turning Sprocket Around.—G. S. Clarke, Brenham, Tex., contributes the following: "For the benefit of those using Power's No. 5 machines, when hooks are worn on the intermittent sprocket teeth, if they will take out the pins holding the sprocket to the spindle and change ends with the sprocket it will run the same as a new one and thus give double wear. I know this will work for I am using mine that way now. It only takes a few minutes to make the change and in every respect is equal to a new sprocket."

We are greatly obliged to you, neighbor Clarke, for your kindness in sending in this suggestion. It holds good, not only with the Power's, but with other machines as well. What friend Clarke means is that the intermittent sprocket be removed from its spindle and turned end for end, thus causing it to revolve in a direction opposite to what it formerly did. This presents the opposite side of the teeth to the film, and, as Mr. Clarke says, very largely increases the useful life of the intermittent sprocket. The lower or take-up feed sprocket may also be changed in a similar manner to good advantage, when it becomes worn.

* * *

This Sounds Queer.—Conway Springs, Kan., writes as follows: "I am a constant reader of the Moving Picture World, especially the Trouble Department, and will say that it has been of very great benefit to me and has increased my knowledge of operating and of the show business in general at least by two-thirds, thanks to you. I am now holding a good position here as manager an operator, at a good salary, but will soon lose same on account of a Wichita operator. The former owner of this house was a good show man and we had good film service from the Wichita Film and Supply Company. A good light and a steady picture got us the business. He sold out, however, to a farmer fresh from the country and to him my work looked easy. He thought, of course, that my salary was naught but a waste of money. He, therefore, sent a friend of his, also fresh from the country, to Wichita to learn operating. This man gave a Wichita operator $10.00 for a week's course on a machine and at the end of a week he was turned out as a first-class operator. Can you beat that? He is coming to relieve me. Now here is where the joke comes in. The operator in Wichita was trying to organize an operators' union, which, of course, in itself was all right and very creditable, but do you think, Mr. Richardson, a man who will certify a man as a first-class operator after having taught him just one week (a man who knew absolutely nothing at all about operating, I mean), has any business as a member of the union? I would certainly like to hear your honest opinion in this matter."

No man on the face of God's footstool can teach a man the trade of operating in a week, or teach him to be a first-class operator in quite a number of weeks. No, I do not think that Wichita operator has any business organizing unions or belonging to unions if he is guilty of what you accuse him. Had he given the man a bona-fide course of instruction and turned him out properly equipped with knowledge, plus some practical experience, that would have been quite different.

* * *

From Cleveland.—H. C. Kunzmann, 2520 West Fourteenth street, Cleveland, Ohio, writes as follows: "I address you these few lines in compliment of the work you are doing in the Trouble Department in the education of operators and managers for the purpose of improving projection. Good projection is the foundation stone of success in any picture theater. That goes without saying. I have never had the opportunity of meeting you personally, but hope to some day in the future. I wish to say right here that the World and yourself certainly deserve all the praise you have received. There is nothing like an operators' union when the members work hand-in-hand. Our Cleveland Union deserves great credit for the work done here. You will find a Union operator in every theater in Cleveland, with the exception of two, and, taking everything into consideration, fairly good projection is the rule. Your book, recently published, I find to contain everything necessary in the way of instruction to enable one to secure good projection results. It is one of the best instruction books I have ever read and it should be in the hands of all operators who are interested in good work. Now, Mr. Richardson, here is one point to make clear. In recent years I have devoted much time to the study of carbons, especially those used in projection work. I have noticed in several issues of the World various complaints as regards carbons. Now, I would be very glad to give you or the operators who wish to write me direct, any information I may be possessed of as regards carbons; that is to say, in the matter of trouble they encounter in setting, sizes to use on given current conditions, or anything pertaining to the carbons. Will be very glad to devote my spare time in any way that will help to improve projection."

I thank you, friend Kunzmann, for your kind words; also on behalf of the Department readers, I thank you for your offer of information. I am sure the readers of the Column, as well as myself, will enjoy and profit by anything you are able to tell us concerning carbons.

So far as the Handbook is concerned, you are not the only one who is pleased with that little book. I only wish it might have been even more complete than it is, but I am thankful for the reception which has been accorded it. I can say, however, that I am not a bit ashamed of it, because practically everything in it except a few tables, was dug up out of nothing. It was, in a way, "created."

* * *

Shame on You!—Bartlesville, Okla. (Wm. E. May), sends the following: "Dear Editor—Mr. Frye, of the Bijou Theater of this city, and Miss Morse, the daughter of his partner, committed matrimony Sunday, December 4. They immediately started on a wedding trip and when the train left town were congratulating themselves on their escape without the usual rice trimmings. Their joy was short-lived, however, for presently from the smoking-car came six Bartlesville operators and a number of friends loaded to the gunwales with sacks of rice, etc. Appropriate signs were hung over the couple and tags like the enclosed were given to every person in the car. Our intentions are to meet the Newlyweds on their return, accompanied by a complete trap drummer's outfit. Another wedding is expected in the immediate future at this same theater."

Bartlesville, such proceedings are positively disgraceful. Aren't you ashamed of yourself? The "enclosed tag" reads as follows:

"Treat them kindly, for they are some mamma's darlings. He was afraid to go home in the dark, but he will soon be afraid to go home at all. She couldn't get the other fellow, so ———."

If I had been neighbor Frye I think I would have deserted the bride long enough to have chased you folks off the universe with a shotgun. Success and happiness to the bride and groom!

* * *

A Question.—Rock Island, Ill., writes as follows: "I am thinking of pulling off an advertising stunt. It is a novelty. I want to project a picture 35 feet wide on a 50-foot throw. Will you kindly advise me whether or not this can be done?"

I have written Rock Island a personal letter and I am going to ask the readers of the Column to answer this question. I want you to tell me whether it can be done or not and if it can be done on one machine and not on another, why? If you think it cannot be done at all, tell me why. In other words, explain the whole proposition, so far as you can. Now, let me see how many correct answers I will get.

NEW EXCHANGE IN THE SOUTH.

We were visited this week by H. T. Palmer and R. E. Boswell, of the Seminole Film Supply Company, Baldwin building, Bay street, Jacksonville, Fla. This is a newly incorporated company, composed of well-known Southern gentlemen. Mr. Boswell was formerly general manager of the Seaboard Air Line. With him is associated W. K. Haile, general superintendent of the Southern Express Company and one of the most popular men in the South. Mr. Palmer is also a man of means and has had considerable experience already in the film business. The other member of the firm, A. G. Martin, is a retired officer in the United States Navy. We do not know of a more solid and businesslike firm engaging in the film exchange business and wish them every success.

HANDBOOK ,OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

Were I a millionaire (which I am not, and never hope to be) with lots of loose cash awaiting investment, the last business I would invest it in is the moving picture business; either the manufacturing, the renting or the exhibiting end. For at the moment of writing the picture looks to me as though its life will not be a very prolonged one. I mean in respect of its pre-eminent position in the entertainment world. It does not look, in fact, as if the picture had come to stay in the larger sense. Frankly, I think it is losing its hold upon the American public. And this is the opinion of many noted entertainment magnates with whom I have been discussing this subject these last few weeks.

Six months ago these men, who were at the head of vast enterprises, were running the picture for all it is worth. Now their disposition is to cut the picture. They are men who for years have been identified with successful amusement enterprises in this country; whose business it has been to feel the pulse of the public and to make money out of it. The pulse of the public, according to these authorities, who look to the ticket office to tell them all they need know, is acting somewhat slowly in respect of the picture, which does not possess the magnetic power to-day that it did twelve months ago. In other words: in the opinion of these men, who are in the best position to judge, the picture has seen its zenith, and is now visibly on the decline. Money talks! The picture does not draw as much money as it did twelve months ago. Facts are stubborn things.

The American public is vaudeville mad. They are not play or theater mad; they are just vaudeville mad. You can read this for yourselves in the theatrical newspapers; you can see it for yourselves by studying what is being done in the entertainment world. Vaudeville is king! New York lives on vaudeville in the Fall, Winter and Spring months. So do other parts of the country. It looked as if at one time the picture would supplant vaudeville in popular, profitable esteem, but vaudeville has beaten the picture out of sight, as any intelligent modern entertainment caterer will tell you.

Why is this? Because the picture, generally speaking, is not good enough for the public. The quality of the picture is not keeping pace with the public demands. The handful of manufacturers who work under the Edison patent are indifferent to the taste of the public. Under this protected system, they make so much money that they need not care for the public taste. The result is: The public is retaliating. It is transferring its dimes and quarters from the moving picture treasury to the vaudeville treasury. What applies to these licensed manufacturers applies very, very largely to their Independent competitors. These people utterly fail to study the public needs. They underpay their help, from scenario writing to developing, and the result is dime novel mediocrity which the public is revolting against by severely staying away from the moving picture house and going to the vaudeville theater. Considering, too, that the fate of the moving pictuce largely depends upon its treatment by the unmitigated nincompoops who call themselves operators, and you have another powerful cause operating against progress. Indifferent pictures—badly shown! Here are the chief causes of what looks like the imminent downfall of the picture in pre-eminent public esteem.

These are rather pessimistic ideas, dear brethren, but they have been arrived at after many discussions, much observation, much thought, and the study of a mass of irrefragable facts. "Why don't you run pictures only?" I said some time ago to one of the best known amusement caterers in New York City. He replied that the picture was not enough to fill his house: "It may be good enough for a 'Nickelette.' or one of those shacks; but it won't hold a theater audience in New York City. Speaking generally, the picture is not good enough in quality. Here and there we have attractive subjects, but mostly the makers send us very senseless stuff which does not please the public." I am quoting this man almost literally. And what he said to me months ago has been said to me recently by the other entertainment magnates referred to.

"The Picture on Its Trial," "Marking Time," "Are We Going Forward or Backward?" "Poorly Paid Scenarios," "Blunders or Wonders of Kinematography," etc., etc., etc., etc. Such are the headings of articles that have recently confronted the reader of this paper. I have looked upon the articles with a certain amount of interested pity, for I knew that they were nearer the truth than their writers thought. I suppose that there is no branch of industry that comes in for so much pessimistic criticism as the moving picture. The cause for it rests, not with the public, who are ready to welcome good moving pictures, but with the manufacturers and the exhibitors. The first do not make good subjects; the second do not have the films properly shown to the public.

The manufacturers are making too much money; a very evil state of things, because this renders them indifferent to real industry in the making of their pictures; they are content to have stupid, stale stories and indifferent acting. They are content to keep to the beaten track instead of trying out originality and freshness. They do not care. The public these last few years has handed them some very easy money, indeed. They have been spoilt, these manufacturers. And now to-day the public is realizing that it is worshipping false gods and it is boycotting their mediocre pictures. A very gloomy outlook for the future of the picture, eh?

And several of these picture makers are talking "quality' without knowing what "quality" means. How can an ex-huckster, who has broken into the picture game, know anything about pictorial quality in graphic matters? Or an ex-bellboy, or an ex-tailor, or an ex-advertisement man, or an ex-bookmaker? I do not want to be rude or offensive, but these are some of the personalities in whose hands the destiny of the moving picture reposes. Can you wonder, therefore, that minds of this type fail to understand the requirements of the public? Those minds are deficient in knowledge of the first principles of the subjects they are supposed to deal with. When I consider some of the personalities behind the advertisements of many of these crude pictures I laugh outright for sheer scorn. I won't say I am tickled to death—I am simply amazed at the impudence of these hucksters posing as authorities on the making of pictures! ! ! !

It is lamentable; it is tragic; it is awful to contemplate that any part of the destiny of the moving picture should rest in hands that should be more properly employed in guiding a push cart in the lower East Side of New York City, than in directing stage plays and making "pictures" of them. I say it is lamentable. It is something more: it is deplorable that the future of a great industry should tremble in the balance simply because the men at present in charge of it are not equal to the demands made upon their brains. Bah! They have not got any brains. They have only got pocket which they are filling as quickly as possible in spite of their ignorance and stupidity. This is why the moving picture is going, or at any rate threatens to go, out of popularity. **The picture is not good enough because the people responsible for its production are not good enough to make good pictures.** There you have cause and effect in a nutshell.

Dark as the picture is that I have drawn, yet it has its lighter side. There are some really good and progressive men in the field; the trouble is that there are not more. Supply does not keep pace with demand. There is room in this country for twenty really good PICTURE MAKERS. I repeat, PICTURE MAKERS. At present there are not as many as would take up the fingers on one hand. That is why entertainment magnates are looking somewhat suspiciously on the picture as a drawing card. That is why vaudeville instead of being supplanted by the picture is supplanting it. That is why the picture outlook, to my mind, is somewhat uncertain. No, dear brethren, I have not got Mal de Tete, Mal de Vent or mal de anything; I am just giving you an impression left upon my mind by some very prolonged discussions that I have lately had with people in the entertainment field who were once favorably disposed towards the picture and are now saying unkind things about it.

THOSE TITLES.

By F. H. Richardson.

I notice that of late there has been considerable discussion as regards the ever present evil of lost titles. By looking back over the issues of the past two years it will be found that the writer has on numerous occasions discussed that very matter, calling the attention of exchanges, exhibitors and operators to the importance of having ample title at the beginning of each film. I have also told operators, exhibitors and exchange men how the original title could be made to last almost as long as the film itself. But it seems that the exchange man is too dense, or too thoroughly taken up with the glamor of money making, to pay much attention to the details of his business, while the operator either does not stop to figure things out or he simply does not care, the exhibitor, of course, being, in either case, the goat.

Now, I shall again, for the benefit of exchange men, exhibitors and operators, tell you where the titles go—that is to say, what becomes of them—and how the wasting away of titles can be stopped. It is all so simple that it would seem a child could grasp the idea without even being told. Evidently, however, a great many grown-up men, men of brains if you please, have not as yet "caught on."

When a new film comes from the manufacturer it has a short leader ahead of the title. Under modern practice, since take-ups have come into general use, it requires about three or four feet of film to thread into the take-up and give the machine a turn or two to be sure that all is right. This means that the threading is done on the title part of the film. Threading is very hard on the film. In many instances where the operator is rushed he won't get it quite right on the sprocket and some damage will be done when the machine starts before the film rights itself or runs off the sprocket entirely, all of which, of course, is rough on the title. But over and above this, there is a constant wastage of title from two causes, one being that the film is thrust under the spring clip of the lower reel in threading. Now, this spring may be pretty stiff and when the film is re-wound, instead of pulling out from under the clip it may be that an inch or two of the film will be torn away. This very frequently happens. Also it is the custom with many operators to double over an inch or two of the film before thrusting it under the spring clip of the reel. This renders the pulling off of the end of the film all the more liable, and when it happens, it, of course, takes from two to three inches of film. It is safe to say that the average operator will amputate from one to three inches of title in the course of a day's run.

The second cause of title wastage is that in re-winding, when the film is fully re-wound and pulls off from the take-up reel, it is no uncommon thing to have the full reel revolve several times before it is stopped, the end of the film thrashing around, slapping on the table or whatever the re-winder happens to be fastened to. This, of course, injures the title and gradually tears it away.

The above explains fully and completely what becomes of titles. Now, what is the remedy? It would seem that any man who knows anything at all about film ought to see what the remedy is, without even being told. It is all summed up in four words: **Leaders of ample length;** that is all there is to it. If exchange men would, as I long since preached to them, equip their films with from five to six feet of leader and **keep them thus equipped,** the title trouble would very quickly disappear.

The stock answer of the exchange men to this argument is that the operators steal leaders. That is quite true, Mr. Exchange Man, they do; and why? The answer is simple. If the operator is so fortunate as to get a five-foot leader to-day he knows darned well he will not, in all human probabilities, get another one for the next two months. But if you equip your films with ample leaders and keep them that way the incentive to amputate leaders will quickly disappear and you can readily accelerate the disappearance by charging the exhibitor two or three cents per foot for any leaders that do not come back.

Mr. Exchange Man, as a matter of plain common sense, get busy! As a matter of protection for you own property, equip your films with leaders and keep them thus equipped; not a little 18-inch imitation, but a leader not less than four, and preferably five feet long, so that the threading will be on the leader instead of on the title.

Mr. Exhibitor, as a matter of common sense and good business, why don't you insist on your films being equipped with a four or five foot leader?

Mr. Operator, as a matter of common sense and fairness, why don't you help out in this matter by letting those leaders alone when they do come to you?

And there you are!

SCENARIOS.

Mr. G. R. Warren's Letter Answered by Henry.

Mr. Giles R. Warren, scenario editor for the Imp Company, in a most able letter directed to the Editors of the World, and published on page 1424, issue of December 17, tells us of his rather sad experiences with scenarios for the moving picture play. He states that the company he represents has advertised in "The Saturday Evening Post," "Collier's Weekly," "Munsey's," "McClure's," the "Cosmopolitan," New York and Chicago newspapers, and moving picture trade papers. From these advertisements, the Imp Company received over 5,000 answers, and found only fifty acceptable. To quote Mr. Warren—"A miserable one per cent." Mr. Warren goes on to say: "We would have saved thousands had we been able to buy good manuscripts at $100 apiece, without advertising for them." If the New England representative of the Moving Picture World may be pardoned for saying so, he feels that Mr. Warren greatly misdirected his energy and his money by advertising in the above mentioned publications. The advertising columns used by the Imp Company in its quest for good plots numbered among them some of the finest mediums in this country—**but not for the moving picture manufacturers.** These magazines and dailies have tremendous circulations. Of this there can be no question. But—they do not reach the people whom they must reach if superior scenarios are to be procured. The absolute truth of this statement can be most readily seen by reading Mr. Warren's letter itself. If these papers and journals had reached the right parties, no such percentage as 50 out of a possible 5,000 scenarios would have resulted. In short, the advertisements inserted by the Imp Company reached many hundreds of thousands of people—but they did not reach dramatic writers of repute and experience. However, such men are not at all hard to reach, provided, of course, the right means are employed. The way to procure "scenarios that contain a heart throb or a hearty laugh"—to again quote from Mr. Warren's letter—is the following: Personal letters should be written to writers of books, plays, etc., etc., who have gained reputation by virtue of their past work, asking them to submit scenarios for moving picture use. In other terms, moving picture manufacturers should get into business communication with reputable writers and dramatists, and put up a plain business proposition to them. By doing this the only cost is a 2-cent stamp, and "thousands" will not have to be spent—or rather wasted. Furthermore, we feel that Mr. Warren places too much stress on "$100 scenarios." Accepted manuscripts should be paid for on a **fair, living** price—sometimes considerably more than $100, sometimes less. The price to be based on the plot itself, and with due consideration of its nature and the time entailed in evolving the story. When the Moving Picture World in its recent editorial to which Mr. Warren replies, spoke of $100 as a price for scenarios, it had in mind a remuneration which was in line with the procuring of better plots, and gave the figure of $100 as opposed to $10 or $15 prices now in vogue; $100 cannot be made a set price, any more than can $15, if we are to see good scenarios in moving picture productions. The price must vary as the quality of the scenarios vary. **Quality** must be the barometer. The moving picture plot cannot by its very nature be made a one-priced commodity.

In conclusion, to return once more to our main point, instead of advertising in periodicals having an immense—**but general**—circulation, let the moving picture manufacturers (or those of them who desire to deliver the goods and be sure of continued prosperity) place themselves in direct and personal contact with the better class of writers of all descriptions, and enter into plain, every-day, matter-of-fact business arrangements with them. The manufacturer must specialize in his quest for scenarios. For instance, when the Imp Company, whom Mr. Warren represents, made its recent and sensational coup in retaining the services of the Count de Beaufort, it went straight to the latter and offered him a proposition. Do the same with the writers as you do with your talent, Mr. Warren, and the writer believes you will find some of the troubles in procuring superior scenarios behind you.

F. A. Tipton, of the Buffalo Bill and Pawnee Bill Company, will leave this week for Pennsylvania, where he will book the Wild West and Frontier pictures portraying Buffalo Bill, the old scout, in his last days with the show that bears his name. This series has proved to be a great drawing card and money maker for those who have exhibited them. For all those who desire any information in this State, we advise to communicate with Mr. Tipton at the Fort Pitt Hotel, Pittsburg, Pa.

New England Notes.

Two ministers and eighteen school teachers are leading a fight in Cliftondale, Mass., against the opening of a moving picture show in a structure which for years served as a church. The townspeople are said to be divided among themselves over the question, and already the Board of Selectmen have held a hearing in the matter. The church was occupied for some years by the Baptists. Later, after the building had been sold, the Baptists tried to buy back the property but were unable to raise sufficient funds. The present owner of the building leased the structure to a moving picture concern and the latter made ready to move in and start the ball rolling. Several meetings were held in opposition to this, and at present the matter is undecided. We do not see why the show should not be allowed. Let us hope good sense will prevail!

Beverly, Mass., is to have a new moving picture theater—the first one in President Taft's Summer residence town. Wonder if Big Bill will be a good patron of the moving pictures?

H. A. Kaull, formerly manager of the Star Theater, Newport, R. I., will be in charge of the new Colonial Theater, Newport, which will be opened shortly.

Harry Archer is now in charge of the Scenic Theater, Fall River.

The Gaiety Theater, Portsmouth, has reduced its admission fee to 5 cents. G. B. Whitman is in charge of this house.

Falmouth, Mass., has a new moving picture show which was built by Wetherell & Snow.

A new moving picture theater is now being built in Foresters' Hall, Weir, Mass.

H. A. Chenowith, manager of the Lawrence Theater, New London, Conn., has resigned his position and will be succeeded by Mab Rafferty. Mr. Chenowith goes to New Bedford, Mass., to take up the management of the new Comique Theater.

George Delmore, of the Bowdoin Square Theater, Boston, is running a program of moving picture and vaudeville at the Rockland Opera House, Rockland, Mass. Frank McKay, manager of the machine repairing department at the General Film Company, Boston, is interested with Delmore. Shows are given on Thursdays and Saturdays, and indications point to a good-sized business.

Memorial Hall, Lee, Mass., has been leased by J. J. Carey for moving pictures.

The Scenic Temple, Chelsea, Mass., is making extensive alterations, with a view to a general betterment of the whole house.

The Joy Theater has recently been opened in Berlin, N. H., by Dennis Campbell. Mr. Campbell reports that his business is just what the name of his new house implies—joy.

BOSTON, MASS.

Louis Boas, who has been in charge of Loew's Orpheum Theater, Boston, since its opening in September, has returned to Fall River, Mass., whence he came. Mr. Boas was also directing several houses in Fall River and found the strain too severe. Victor Morris, formerly manager of Loew's Elizabeth Theater, Elizabeth, N. J., is now in control of the house. A. L. Lazarus, the assistant manager under Mr. Boas, will remain there in his old capacity.

The Theater Comique, Tremont row, recently installed two new Power's Cameragraphs, No. 6. Some cities seem partial to one make of moving picture machine, while others lean towards a different make. Boston is very "strong" for the Power's No. 6. Practically every house which has installed new moving picture machines for the last year has purchased the Power's. Some say the machine stands the wear better, others state the picture projected is more clear, while still others feel that the pictures the Power's machines show are more steady and less trying on the eyes. Probably it is the combination of all these qualities that sells the machine so readily. It makes good.

Passing by one of Boston's prominent moving picture houses not long ago, we noticed this sign conspicuously hung in the lobby, "The next show starts in two minutes and runs till 11 P. M." We noticed that same sign an hour or so later when passing the theater again. It seems that the sign is usually placed in the lobby at 8.30 or 9 P. M. and remains there indefinitely. Something new and original in the way of advertising!

The Tremont Temple, Boston, is now showing licensed films and illustrated songs every Saturday evening to very pleasing audiences. This structure has been spoken of regularly for three years as a good proposition for a photoplay house. Nothing ever came of these rumors, and these Saturday night performances are the nearest it has ever come to being transformed into a moving picture theater.

* * *

At the time of the release of the fight pictures of the Jeffries-Johnson bout by the J. & J. Company, Mayor Fitzgerald of Boston announced that the exhibition of these films was not to be allowed. An exhibition was talked of at the Armory Athletic Association for Saturday, December 10. That His Honor had not changed his views in regard to this matter was clearly in evidence by the following letter received by all Boston theaters December 8: "The question of the exhibition of pictures representing pugilistic contests in this city has again arisen, and in order that my position may be clearly understood by all managers of amusement enterprises, you are hereby notified that no such exhibition will be permitted in any licensed theater, moving picture house, or hall, in Boston." Mayor Fitzgerald may not personally have any objection to the exhibition of fight films, but as the chief executive of Boston he no doubt made the decision with reference to petitions made on this matter by the clergy and others.

* * *

As was noted in these columns last week, the Globe Theater, Washington street, has again gone over to pictures and vaudeville. The change of policy evidently had a most deadly effect on the Premier and Unique Theaters, which are on either side of the Globe. Both of these houses have reduced their admission rates to 5 cents. The fee up to that time had been 10 cents. It would seem from these facts that the regular photoplay houses are seriously injured by the competition of regular playhouses who take up the picture and vaudeville game. We believe the reason for this condition is that the competition does not rest upon a basis of the quality of the shows given by the two theaters. The public does not give the regular moving picture house a fair chance as against the regular theater. People like to sit in theaters formerly charging admission rates of $2.00—even if the performance is not as high grade as that offered in the smaller moving picture theater beside it. That makes the competition unreasonable. Unless both parties are judged by the performances offered, the competition between the two houses cannot be called fair. In the case of the Premier and Unique it can be seen that both licensed and Independent service was of no avail. The Premier is Independent, the Unique licensed. The former uses no vaudeville, the latter does. These facts show that the shows are not to blame, as all the different combinations are presented by the two houses. This matter is a serious one.

* * *

Speaking of the reopening of the Liberty Theater, Tremont street, by the Automatic Vaudeville Company of New York, the World's New England representative had this to say in the issue of October 8, 1910: "The Liberty has several very poor features about it, the foremost of which are, a seating capacity of less than 300, no ventilation, a poor front and lobby, and a poor location. It would seem that these misfortunes were enough to doom any theater to failure." As the Liberty was closed permanently Sunday night, December 4, these predictions have been verified. The moving picture audiences are becoming more exacting every day, and "the best is none too good." Every moving picture house must be first class in every way, both as to its lobby and its pictures, if it expects to stand the strain.

* * *

The Motion Picture Screen Company, of Shelbyville, Ind., displayed its mirror screen before the directors of the Star Theater, Tremont row, during the week of December 5. A general exhibition of this patented screen will be given on Sunday, December 10, at one of Boston's local moving picture houses. The World's New England representative expects to advise his readers of the fact that one or more Boston houses have purchased a mirror screen in a very short time. At present the mirror screen has not been installed in any Massachusetts theater.

* * *

The Beacon Theater, Tremont street, recently cancelled its standing order for the Selig Company's releases and in its place chose the Edison films. Such a change as this is of more than ordinary interest, as it shows just how the wind is blowing. The writer was informed by this theater that it considered recent Edisons superior to the Selig releases, and that in the opinion of this house the Selig films were not nearly so good as formerly, while the Edison films of recent dates had been showing more uniform quality and general excellence.

HENRY.

THE NEW OXFORD THEATER IN BROOKLYN.

A visit to this new theater for the purpose of proving how it fills the place among the moving picture exhibitions was of interest. The building is a well arranged and prettily decorated one, and is generally convenient and attractive. The program, which is made up of vaudeville and moving pictures, is well balanced and wholesome, a lack of suggestive extremes indicate a sane management.

Of the pictures which, of course, command the writer's closest interest, it is unfortunate to have to say that out of a series of five subjects, three of them had absolutely no title. If this is the fault of the exchange or the manufacturers, the exhibitors have good reason to complain, as it is absolutely absurd in "silent pictures" to throw them upon the screen absolutely nameless; indeed it is an imposition on the audience.

A very nice series of scenic views of river and lake taken upon a small steamer were very pretty, but lost their value as they were nameless.

"The Rival Barons," an Eclipse film, proved a very good series in every way, indeed, there is an air of superiority here that is noticeable, the personnel of the caste with the costumes and surroundings were especially appropriate to the times, probably Elizabethan English.

The next picture, without a title, represented a mining camp where a widow kept a boarding house for the men, one of whom, "Sandy," marries her, only to prove that married life "is not peaceful," and, aided by his associates he leaves her. A comedy full of life and wit, which, when able to consult my Moving Picture World, proved to be "The Widow of Mill Creek Flat," a Selig release; probably the writer was the only one of the audience to know the title. Another nameless picture suggests early French settlers illicitly selling whiskey to Indians. Pierre desires to marry Jean's daughter, who repulses him, whereupon, in revenge he betrays her father to the authorities causing him to lose his life; Pierre also loses the girl as she marries the soldier leader of the government troops. A good play, full of force but here the writer joins the audience in their ignorance, for he has been unable to find a title. It seemed to be a Kalem film.

It is worth while noticing that the illustrated song, "What is the World Without You," is not of the common variety and it is to be hoped here that this theater will join others in keeping away the trashy kind from their stage.

The musical accompaniments are not of the perfect kind, the military drum keeping up its ceaseless rumble and tatoo all the time the pictures are being shown; this is one of the writer's pet aversions, it is a common nuisance and will always receive his condemnation.

It is pleasing to add that this theater does not disfigure its handsome entrance with ugly posters, neither do they announce the day's pictures as they should, but yet, if they don't know, how can they?

Quantity instead of quality has been the bane of this business. If the New Oxford will show two good pictures with titles instead of five junk, we know that they would better please their patrons.

THE PROSPECT THEATER.

A New $250,000 Picture Palace for the Bronx.

The growth of a section or community is always indicated by the theaters that are being built within its precincts. The advent of the Bronx as a substantial theatrical district is established beyond all doubt with the erection of the New Prospect Theater, at Westchester avenue and 160th street. The New Prospect Theater is a sign of the times. It is an indication of the solid financial basis upon which the moving picture exhibiting business has finally come to rest.

It is also another sign of the times because it is one of a number of recently built theaters that point out to the observing eye that not only is the store show passing, but the ordinary size theater is also passing. It is an indication that theaters in the future will be larger than ever before. Seating capacity, of course, is the basis of this contention. A couple of decades ago there were large theaters built, probably seating as many people as the new Prospect Theater does now, but they had their drawbacks. They were great, barn-like structures in which the acoustics were awful. Whatever was said on the stage reached the audience like a roar of echoes.

In these latter day theaters that are built to accommodate tremendous audiences, the acoustic properties have been thought out to a nicety. As they have improved along other lines, so they have in this, and we doubt very much if hereafter another small theater will ever be built by those who have proper capital to put into such an enterprise.

The Prospect Theater represents the last word in theater building. There is not enough wood in it to keep you warm if it were all burning at once. From any part of the house you could hear a pin drop upon the stage, so well have the acoustics been attended to. The decorations are superb, hand-painted panels please the eye on every hand. The color scheme is a warm, cheeful pink, with gold trimmings. The floors are concrete, covered with luxurious velvet carpet. The seats are the very finest that have ever been turned out by the American Seating Company. By way of novelty, and a very pleasing novelty, the seats of this theater happen to be of walnut upholstered with black leather, one of the prettiest chairs in subdued colors that we have seen for many a day.

Also the scenery is different from that in most theaters, instead of the horrible advertising drop curtain there are some very pretty Dutch landscapes that are a decided relief from the "usual thing" in that line. There is a very long lobby leading to the promenade. We might incidentally remark that all theaters building in the Bronx should have long lobbies. The amount of baby carriages we noticed that day in the lobby of the Prospect Theater inclines us to believe that some day it will be necessary for every theater in the Bronx to have a special garage for baby carriages, with nurses in attendance.

The Prospect Theater is owned by Meehan, Ehrich & Sons. It was erected at a cost of $250,000. The theater is being conducted by Freidenrich, Gersten & Baer. Frank Gersten is the active manager. It seats 1,800; gives vaudeville and pictures for 10 and 20 cents to crowded houses. The electric signs can be seen for blocks, and are a credit to the makers, Strauss & Co., of Manhattan.

VAUDEVILLE WORSE THAN THE MOVING PICTURE SHOWS.

(From the Boston "Record," December 3, 1910.)

To the Editor of The Record: In view of the fact that his Honor, the Mayor, has chosen to give to the public press a statement in which he charges me with utterances that were "unfair and unworthy of an officer of the Twentieth Century Club," may I ask to make it clearer just what was said at the conference held to discuss the moving picture show.

I simply differed from the conclusion presented to us by the Mayor's representative. In substance I stated that Boston was full of cheap shows and worse vaudeville, and that I believed, contrary to the opinion which had been expressed, that not only in the case of last year, but at the present time, any thoroughly vulgar or indecently suggestive performance can be stopped by a determined effort from the Mayor's office, even though the letter of the law does not seem to fit the case.

There is probably no theater manager in the city who will not take off a play if a determined word comes to him from the city hall that stuff of that sort is not good enough for Boston. That the laws need changing in the interest of simplicity and directness I am quite well aware. But it is also my conviction that in the meanwhile the authority of the city's executive can be exerted more vigorously than it has been, with successful results.

In my remarks at the conference I didn't single out the moving picture films. There has been remarkable improvement in the quality of these films, owing to the vigorous work of the National Board of Censorship in New York.

Nevertheless it is significant that the manager of the most intelligently conducted moving picture house in the city finds but a small proportion of the censored films of sufficiently good quality to give to her audience. When the further fact is added that the audiences at this theater are as large, if not larger, than at any similar house in the city, there is sufficient proof that the public wants the best.

The main trouble, however, is not in the picture films at the present time, but in the enormous amount of trashy and vulgar vaudeville, much of which is broadly suggestive and constantly bordering on the extreme limit of indecency allowed by the letter of the law. It is this sort of thing that can be remedied.

The school teacher and the social worker as well as the distressed parent join in the request to the municipal authorities, not that they explain at length why everything can't be stopped, but that they simply use every means within their power to mitigate a situation which is demoralizing to the last degree.

EDWARD H. CHANDLER.

NESTOR

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If You Would Avoid Regrets and Apologies:

Look Before You Leap!

We Both Look and See; Thus Making Sure That

IF IT'S A NESTOR IT'S GOOD!

ON WEDNESDAY, DECEMBER 21st, 1910, WE WILL RELEASE

A DESPERATE REMEDY!

Length, 990 Feet, and Every Inch a Comedy

TWO OF YOU

BEST EVER!

Nestor Films are the best I have ever run. Audiences are best pleased when Nestors go on the sheet.

JOHN POTTER,
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IMMENSELY LIKED!

Am running Nestor Films and like them immensely.

Mrs. May James, Mgr.,
May Theatre, Kirkwood, Mo.

TWO MORE

THEY'RE DANDIES!

Nestor Films are certainly dandies.

GEORGE SMITH, Mgr.,
Lyric Theatre, Hoosick Falls, N. Y.

CONTINUOUS LAUGHTER!

Nestor Films are very good. A" Deal in Indians," which we ran recently, made the house ring with continuous laughter.

HARRY A. JONES,
Olympia Photoplay, Waukesha, Wis.

Scene from "A DESPERATE REMEDY"

Mr. Exhibitor!

You do not run any chances when you GET "A DESPERATE REMEDY," as you are sure to **get the prize film of the week.** It is the **brezziest, cleverest, prettiest and wholesomest comedy filmed** to date. You will **laugh yourself hoarse** over it. Your patrons will **swim** and **frolic most merrily** into this **delightful Sea of Laughter.**

List!—There is a story in this picture, a temperance lesson and a moral.

A Suggestion!—It will pay you to **rough-house** for "A DESPERATE REMEDY."

A Hint!—GET IT!

ORDER NOW! For Release Wednesday, Dec. 28, 1910 ORDER NOW!

Elda of the Mountains

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LIST OF EXCHANGES:

Albany Film Exchange	418 Broadway, Albany, N. Y.
Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
Bijou Film and Amusement Co	1222 Grand Avenue, Kansas City, Mo.
Boston Film Rental Co	665 Washington Street, Boston, Mass.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
Capitol Film Exchange	422 North High Street, Columbus, O.
Central Film Service Co	119 N. Illinois Street, Indianapolis, Ind.
Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
Cincinnati-Buckeye Film and Projecting Co.	309 Arcade Building, Dayton, O. 315 West Fourth Street, Cincinnati, Ohio.
Consolidated Amusement Co	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
Eagle Film Exchange	43 North Ninth Street, Philadelphia, Pa.
Empire Film Exchange	150 East Fourteenth Street, New York City.
Dixie Film Co	503 Chamber of Commerce Bldg., Birmingham, Ala.
Globe Film Service Co	107 E. Madison Street, Chicago, Ill.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Greene Film Exch. (Inc.)	28 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1517 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co	1106 Union Trust Building, Detroit, Mich.
Pacific Film Exchange	Globe Building, Seattle, Wash.
Paramount Film Co	428 Ninth Street, N. W., Washington, D. C.
Philadelphia Film Exchange	934 Arch Street, Philadelphia, Pa.
Standard Film Exchange	155 Washington Street, Chicago, Ill.
Swanson-Crawford Film Co	723-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	301 Railroad Building, Denver, Colo.
Texas Film Exchange	311 Elm Street, Dallas, Tex.
Toledo Film Exchange	319 Superior Street, Toledo, O.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Company	108 E. 4th Street, Los Angeles, Cal.
Western Film Exchange	307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITIONS:

Gaumont Company	154 St. Catherine, St., Montreal, Que.

"At Cedar Ridge"
A Western DREAM, will be RELEASED WEDNESDAY, Jan. 4th, 1911

Nestor's Roll of Honor is not yet complete—There's room for a few more worthy exchanges—They belong on Nestor's List and should be there—The sooner the better! Missing exchanges! Wire your standing order for that

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MOTION PICTURE DISTRIBUTING AND SALES COMPANY

ilding, 4th Avenue, and 14th Street, New York

"Effecting a Cure" (Biograph).—Whether this picture will be understood outside the cities where such events are popularly supposed to be common is a question which others may decide. If husbands did what this film represents this one as doing there would be many more separations than there are. As a joke it may seem laughable, but some will question the advisability of making jokes in this way. Like the mother-in-law joke, the somewhat crudely related one of the husband who goes to the club, upon which this picture is based, is sadly overworked and probably quite as untrue today as it ever was.

"Spoony Sam" (Lubin).—Sam undoubtedly is funny. Anyhow everybody laughed at him where this picture was seen. But Sue's character seems in some ways a travesty upon womanhood. No woman worth considering would be as inconsistent as this one is represented to be, marrying a man apparently because he appeared at the time when the minister was there. Spoony Sam is not improbable. Indeed, there are a good many like him. But Sue can scarcely be swallowed. Women are not like that and there is nothing funny in representing them so. This picture would be improved by changing that wedding scene to make it appear that Sam was put off for a time, but eventually accepted, after he had received his lesson.

"Pals" (Melies).—A story of the mines which impresses one with the oft repeated truth that two men can become such fast friends that nothing can break their friendship. This instance shows a case where the break was perilously near, but events straighten out the tangle and they became more friendly than ever. The last scene, when the two men meet, after one has apparently disappeared with the gold dust, is dramatic, largely because it contains so much of human nature. The rest of the film is merely a pleasant story.

"The Stepmother" (Selig).—Why the long length of good film required in its production was wasted upon this picture is difficult to say. The introduction of adventuresses into homes in this way is not sufficiently common to require such a warning. And the dramatic features are scarcely strong enough to warrant the waste. Probably some women do go after money, but generally they have some other means of procuring it. This picture did not please the audience where it was seen and it offers no real and valid excuse for existence.

"Turning the Tables" (Biograph).—A comedy presenting the situation in which a wife finds herself when she seeks for her recalcitrant husband in a cafe and he gets home first. She found it difficult to explain her position, consequently the man has the best of the argument and there is no longer any objection when he wants to go out for a little game.

"Happy Jack, a Hero" (Biograph).—Detailing the adventures of a tramp who gets into a suit of armor at a reception and succeeds in capturing two thieves who are making away with a good many valuables. The tramp was posing for a dinner, but after he had restored the valuables and had succeeded in getting the thieves arrested his reward was something more than a dinner.

"Reggie's Engagement" (Lubin).—A snappy comedy representing the difficulty into which Reggie is plunged when he exchanged suit cases with Mike and when he went into it for the wedding ring found a growler instead. Perhaps that wouldn't have made so much difference under normal circumstances, but the girl's father was the temperance reformer of his community and Reggie naturally suffered the consequences of the appearance of that growler. However, the tangles were ultimately straightened and the engagement ring was placed where it belonged and everything went on swimmingly.

"What Great Bear Learned" (Melies).—An Indian drama representing the situation in which an Indian, deceived by a scheming Mexican, found himself when the tribe discovered what had happened. The characters of the scheming Mexicans will be recognized as lifelike. That sort are much too common in that section of the world. The duel with knives is a thrilling bit of work and is well executed. That Great Bear is finally taken back by his wife and tribe seems to be but just when he was deceived, as many others have been before and will be after.

"In the Wilderness" (Selig).—A thrilling Western drama which introduces the battle following an Indian uprising that affords a good many exciting moments before it closes. The capture of the girl is well managed and her treatment is more satisfactory than it is in a good many films of this character. The novel escape by being drawn into the tree to which she had been tied, adds to the film's attractiveness. As a play of this type this one has many features to commend it, and one is that it stirs the audience to applauding the characters on the screen.

"The Captain's Bride" (Edison).—An adaptation from a story by John Luther Long based upon a lapse of memory caused by an injury in a shipwreck. The unfortunate young wife, unable to remember her past, is about to marry the captain who saved her when her husband appears. She does not remember him, but he, thinking of a trick they used to play on each other, succeeds in restoring her memory. Some of the scenic effects, like the shipwreck, are unusually good and the whole play is acted with a full appreciation of the dramatic possibilities. It is seldom nowadays, that a picture is repeated in a large theater by special request. This was at Proctor's Twenty-third street house. On the day of its exhibition at Keith & Proctor's Fourteenth street house it was the feature of the program and, so the managers report, eclipsed the vaudeville numbers. Picture dramas of this class, so different from the "usual thing," so well worked out, so thrilling without being melodramatic, with here and there touches of good comedy and real pathos—picture dramas of this class, if more frequent, would so strengthen the program that vaudeville would not be needed. The acting of the heroine of the piece was flawless, in fact all the actors deserve credit. One slight defect should be mentioned, as it was inexcusable: The brave captain of the lifesavers swims out to the wreck with a lifeline and is pulled ashore with the apparently lifeless body of the girl, but he does not show any effect of his exertion as he enters the hut with his burden, and his jacket, which should have been drenched, plainly shows only a few splashes of wet. Apart from this and the spraying of streams of water, instead of waves, over the bow of the wreck, the picture is a triumph of the producer's art.

"The Rescue of Molly Finley" (Kalem).—An Indian drama dealing with the capture and sale into slavery of a Puritan girl and her rescue later by her lover. The setting affords a good idea of the surroundings of Colonial times. Aside from the last portion of the film, which contains the rescue, the picture did not seem to impress the audience as some Indian releases have done.

"Saved in the Nick of Time" (Pathe).—As has been pointed out before, it may be realistic but it is not good taste to use an affliction like paralysis as the basis of a picture. Physical misfortunes are too sacred to be reproduced for the amusement of the public, and this observation is especially applicable when the victim is even indirectly made the object of the machinations of the villain. Some strong expressions of disapproval of this picture were heard from those sitting near the writer. Aside from this the picture was worked out with the usual Pathe combination of good photography and good scenery.

"Soap in His Eyes" (Pathe).—A comedy which takes well. To see a man blundering about the house, upsetting everything with which he comes in contact, because he has soap in his eyes, will set almost any audience laughing. Such pictures are liked by an audience fully as well as some of the gentler comedies.

"He Who Laughs Last" (Vitagraph).—A comedy made up of jokes played by club members upon one of their number who retailiates in kind and wins a bet and a girl.

"A Cowboy's Vindication" (Essanay).—The story of two brothers; one of the highest type of manhood, the other a drunkard and gambler. A love story with jealousy enters

"THE SIGN OF THE FLYING A"

AMERICAN FILM

DRAMA

Her Fatal Mistake

Release Monday, December 19th

A dramatic triumph. Full of intense action. A thriller from the first foot to the last. A reel that will make the "trust house" across the street sit up and take notice. A reel you will get as near first run as possible and repeat.

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Her Husband's Deception
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Two on one reel. Both Screeches. Both comedy in its Xteenth sense. If you want to "really and truly" **amuse** your patrons get this film.

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into it. The novel feature of the film lies in the fact that the jealous man kills the ne'er-do-well while the two brothers are engaged in a struggle. But his triumph is short, since he is forced to his knees and there made to confess that he did the shooting. The film abounds in thrills, and affords opportunity to develop some dramatic situations. At the same time it is a cowboy picture, introducing almost the same types as have characterized these films since the first one was produced.

"The Revolt" (Gaumont).—A scene from French history, representing an episode in the life of a daughter of France. The picture is scarcely intelligible to an American audience, but probably is interesting to those who understand French history.

"Her First Husband's Return" (Pathe).—Purporting to tell what a woman did when her first husband, whom she supposed dead, suddenly returned. Fortunately a burglar appeared and the first husband, no better than a tramp, was handed over to the police in place of the burglar. The burning of the marriage certificate in the hands of the man is a strong bit of dramatic work.

"The Color Sergeant's Horse" (Vitagraph).—An interesting story of a trained horse that performs some almost human acts. This horse is a good feature of an occasional Vitagraph film, but stands a chance of being overworked, although, as we have pointed out, the animal in the picture is always a popular feature.

"The Golden Supper" (Biograph).—The theme of this story is well known to all readers as it is told by Bocaccio and as it appears in the sequel to Tennyson's "The Lovers' Tale." It is a love story, made remarkable by the fact that the woman's former lover restores her to consciousness and returns her to her husband. While all this may be understood by the person who has read Bocaccio, it is quite probable that a good many in every audience will not know what it means. The sub-titles help, but it must be admitted that unless one is familiar with the origin of the story it is more or less obscure. A golden supper may be quite the proper place in dreamland to return what one most desires, but in motion picture land it requires something more than the scenes and the sub-titles to make it intelligible.

"An Exile's Love" (Lubin).—Here is an exiled prince employed by a wealthy gentleman falling in love with the daughter in quite the American way. Of course there is a villain to be jealous, but his machinations do not disturb the flow of the stream of love. Marriage follows, succeeded by a lecture delivered by the girl's father with considerably more force than elegance. All is made right, however, by the arrival of the intelligence that the exile has been restored to his title, his rank, and what is of vastly more consequence, his money.

"In Her Father's Absence" (Pathe).—A comedy presenting the trials of a young man upon a visit to his lady love during her father's absence. It is funny, perhaps, to hide a lover in all sorts of ridiculous places, but it ceases to be funny when it represents such wholesale destruction as follows this lover's advent. Destruction of property is not fun, though some producers seem to still cling to the impression that it is.

"The Julians" (Pathe).—A group of ten acrobats performing difficult feats of strength and agility.

"A Tale of the Sea" (Selig).—A homely story, whose only claim to dramatic distinction is the scene when one man jumps from the boat to death in the sea that his friend might live to return to his family. The anti-climax, when the ship picks up the survivor so soon afterward, is almost as impressive as the climax. The closing scene, with the man pointing to the sea, is fitting. Altogether an acceptable and impressive picture and handled in Selig's best style.

"Pigs is Pigs" (Edison).—Ellis Parker Butler's famous story put on the screen, with all the characters, especially Fannery, the expressman, whose obstinacy causes no end of difficulty and allows the guinea pigs to increase until they overrun everything. His sententious remark that it is fortunate they were not elephants will be concurred in by all who see the film. It is a good reproduction of a story which has become a standard in the recent humorous productions of literature.

"Seth's Temptation" (Kalem).—A film by the Southern Stock Company, depicting Cracker life and scenery. It is a love story, and the country boy whose suit is discarded for a city man almost commits murder. The girl takes him back eventually after he has saved her life and that of her city lover. The photography among the live oaks hung with southern moss will please by its novelty.

"The Hoboes' Christmas" (Pathe).—A humorous story of some tramps who stole a quantity of bad turkeys from an express car and proceeded to eat them. While suffering the tortures which follow the consumption of bad food the police succeed in capturing them all. Their Christmas was not such a success after all.

"Charlie and Kittie in Brussels" (Pathe).—An attractive travel picture representing the progress of two children who start alone to the city. The different points of interest are well photographed and the youngsters perform much as little folks might be expected to do under such circumstances.

"The Little Match Girl's Christmas" (Urban).—A picture which will appeal strongly to the emotions at this season. The film has a happy ending for the little girl is rescued from the cold and she and her mother enjoy a happy Christmas in the home of a benevolent gentleman who discovered her in the arms of a policeman.

"Scenes in British India" (Urban).—An interesting series of views in India, including Bambay, Delhi and some other smaller places. The picture affords a reasonably good opportunity to acquire an impression of what the country and its people are like.

"An Old Silver Mine in Peru" (Edison).—An industrial, illustrating how the Indians still mine silver in Peru. It is like reading a page from the history of the middle ages to see the toil with which the silver is taken from the mines and reduced for use. The photography has been well managed and the mechanical work is excellent.

"A Mountain Maid" (Edison).—A dramatic subject, made so by the situations which develop naturally. Two actors seeking local color spend the summer in the Tennessee mountains where they meet and fall in love with each other without knowing the part the other is to play in a forthcoming drama. The climax comes when they meet on the stage at the first rehearsal. The film has much of heart interest and develops a good deal of dramatic interest, as well.

"THE STREET PREACHER"—AN ACCEPTABLE RELIGIOUS PLAY.

This film by the Lubin Company is very acceptable chiefly because it is a departure from the monotony of the "usual thing," also because it reaches with some degree of satisfaction, the desire for religious pictures now demanded. To say that the film is perfect would be fulsome praise, but because of the courage of the Lubin firm in producing such a subject, the writer prefers to overlook all demerits, believing that the better parts of the picture compensate for its deficiencies excepting but one instance, the mention of which seems absolutely necessary; in the last scene—a marriage ceremony—the bridal pair are holding left hands, giving the occasion a most ludicrous appearance; surely this cannot be a reversal of the film or other parts would appear equally ridiculous, there is evidently some fault in making up the film; should the film prove absolutely correct it shows that greater care is required of the operator.

The Street Preacher is a young minister who believes he can accomplish more good in the world by going after the people than if comfortably installed in a rich city church. This decision is a disappointment to his fiancee who had social ambitions, consequently she breaks the engagement, advising him to marry her more suitable friend, which he accordingly does, the match proving a most appropriate one.

In city missionary work they are very successful, the wife is seen singing and distributing tracts in sympathetic harmony with her preacher husband. Meanwhile his former love has also gone to the city and succumbed to the temptation of the fast social life; she is found living in luxury but in an unmarried state. After repeated refusals on the part of her lover to ratify the marriage vows she decides upon suicide. At different times both of these lovers have come under the influence of the street preacher whose tracts they carry with them; catching his unlawful wife handling a revolver the man refers to his tract for the address of the street preacher, and sends for him to unite them in marriage; in doing so the preacher and his wife find their old friend and lover, and are pleased at the results of their missionary work. The characters are well sustained and an even attitude pervades the whole. The personality of the "preacher" is very good and a further study of this class of subject will prove creditable to the Lubin firm, and as no other firm has at present filled the demand for such subjects as this, it is to be hoped that Lubin's will not now stop here but proceed to meet a long expressed desire for such subjects.

W. H. J.

INDEPENDENT.

"A Touching Affair" (American).—A lively little comedy that leaves the audience in good humor and, among a series of releases that have contained more of the usual proportion of difficulty and gloom, is a welcome addition to the lighter side. Short, snappy comedies are wanted and badly wanted, too. Don't stretch them out into 1,000-foot lengths, but make them short and lively and managers and audiences alike will bless your efforts to amuse them.

"A Child's Judgment" (Imp).—The story of a difficulty between a husband and wife which involved the turning of the mother out of doors. When the child found her afterward the father permitted her to choose and she went with the mother. But this led to a reconciliation in which all the differences and difficulties of the parents, including the wife's brother, who had caused all the trouble, were patched up. The dramatic point is when the child is deciding between the two. The rest is narrative, but there is a situation which holds the audience in a spell while it lasts. The second climax comes when the wife's brother enters the husband's house through a window, removes his disguise and the two men confront each other. A thrill goes with this view and when the husband decides to take back the wife and not interfere with the brother there is an evident sense of coinciding with his decision. The play is well acted and the photographer has done his part well.

"A Painful Debt" (Itala).—A rather gloomy subject, though perhaps the work of the actors cannot be questioned. They perform their parts well and the photography is clear.

"Two Lucky Jims" (American).—The first Western release of this company. It is made in New Mexico by the firm's Western stock company and is, of the West, Western in every sense. The picture is dramatic, but is in addition humorous enough to keep the audience laughing. There is much in it that will appeal, as it affords opportunity to secure accurate impressions of the life which has been a feature of that remarkable land. The manager who includes this film in his program will make no mistake. It will amuse and instruct with its careful reproduction of Western life.

"'Twixt Love and Loyalty" (Imp).—Not every newspaper man has such a trial, but the probability is that substantially all of them would be as loyal to their newspaper as this one if it came to the test. In a small way many newspaper men have been called upon over and over again to face similar crises, though, fortunately, not often connected with a love affair. Loyal to his paper, the editor goes on and does what he believes is right. Then fate takes a hand and assists in untangling the troubles until everything is set right. The pluck of the girl in pying the form is admirable, and perhaps the touch of the unusual adds to its attractiveness. The picture will please because it seems true to life. The characters are the same commonplace individuals one sees about him every day and the problems presented are the same ones that might be met by any man. The dramatic strength lies in the fact that the picture is simple, direct and tells its story plainly. The actors are sympathetic and enact their roles with earnestness and discretion. That the girl forgives the young man even though what he intended doing would have ruined her father is justified. There is no reason representing a man as suffering because he is doing his duty. The only character who seems unusual or unlikely is the secretary, whose conscience afflicts him and he confesses his complicity. Such men do not often confess and there is an impression that the picture would be improved by permitting the editor to discover that portion by some other method. If a reporter brought in the discovery it would add to the interest and be more in keeping with the newspaper office realism. This is not intended as a criticism, but as a suggestion which might improve the picture.

"A Soldier of the Cross" (Itala).—A drama which presents numerous good qualities and enables the actors to perform some very good work before it closes. The situations are well worked out and well developed, thus constituting an important feature of the drama itself.

"What it Will Be" (Lux).—An amusing travesty on the present hustling age. All through life the individual depicted hustles and, at last, disdaining the ordinary wings which the average person uses in his final flight, he goes up in an aeroplane. Some of the hits at the present day method of hustling through everything are particularly apt. The film is well photographed and the situations are worked out with care to develop the most humor possible.

"And She Came Back" (Lux).—A variation of the mother-in-law joke showing the different methods the man took to get rid of her. Each time she came back and each time he devised something novel and different for her reception. The closing scenes show the fun fast and furious and everybody laughing heartily.

"Lady Betty's Strategem" (Solax).—A pretty film, showing the determination of a high spirited girl to discover whether both her lovers wanted her or her money. Donning man's attire she goes to the tavern frequented by the men and involves herself in a duel by slapping the face of one of her suitors because of remarks derogatory to herself. Some interesting situations are developed in the effort she makes to extricate herself from the unpleasant predicament into which her escapade has plunged her. But in a series of interesting comedy scenes she succeeds in accomplishing it and the film closes with the course of true love flowing smoothly again. The picture is admirably worked out, the actors entering into the spirit of the picture with exceptional discretion and acting it as though they were really interested in the matter themselves. The mechanical department was careful in its operations and a film which is technically good and pleases the audience has been produced. The Solax Company has been doing good work recently and this is not the least of its accomplishments.

"The Girls He Left Behind Him" (Thanhouser).—A comedy, not by any means original, but with a sentimental touch, developed through a series of visions representing the girls a bachelor left behind him during the years. On his wedding night he sees them all, the visions produced through the influence of a letter from one of them congratulating him upon his approaching wedding. Probably the picture will cause many such visions to appear in the mind's eye of more than one in the audience. Many have felt this way before, many will again, and this excellent film has placed in visible form these visions of the past which often haunt the middle aged or the younger person which is about to take some important step. The mechanical work is well done and the audience follows the picture with interest.

"The Iron Clad Lover" (Thanhouser).—A farce representing the difficulties which beset the unwelcome suitor. He is thrown out, and still he is determined to conquer and thinks he has succeeded when he gets himself carried in the house as a present in a suit of armor. Again he is thrown out and this time sold to the junk man. Then, taking pity on him, the girl and her lover pursue the junk man and secure his release. The idea is novel and the carrying out, though developing a tendency to the rough house type, affords amusement for the audience.

"A Brave Western Girl" (Bison).—A Western story which has more of interest connected with it than many stories which have been put out under Western titles. The girl proves her bravery under trying conditions and wins her reward.

"The Poacher" (Great Northern).—A beautifully tinted picture which is sufficiently well explained in its title. There is much that will interest people in this country, even though they may understand little about poaching. The picture is well acted, the photography is clear and the camera was placed so as to warrant saying that an artist handled it, and the tinting was done by those who thoroughly understood their portion of the business. It is, in all senses, a creditable production and one that is popular.

"Foolshead Knows How to Take Precautions" (Itala).—This comedian appears in a film which affords opportunity for him to do some of his extremely funny stunts. The work of preparing the actors was performed by a master and then the people did their parts to perfection. Foolshead is one of the comedians who always seems to have something new and something entirely unexpected to offer. His fun is original and though it is rough in some instances, he never forgets that he is there for the purpose of making the audience laugh, and that he succeeds in so doing.

"The Ride to Death" (Powers).—A picture which takes its name from the fact that the chief's daughter is bound to a horse and the animal sent away, carrying her through brush and through brier. There are other thrills but they are insignificant compared with this one and upon this will be concentrated the attention of the audience. The setting is admirable and the actors perform their various parts well.

"The Rummage Sale" (American).—The story of a pair of twins who accompanied their mother to a rummage sale. The wildest flight of imagination can scarcely furnish a clew to the funny things that happened. Given a lively pair of twins, aching for mischief and filled to the brim with curiosity, and a rummage sale; the combination is irresistible and the situations which develop are sufficient to make even a Sphinx laugh. The man who can sit through this picture with a long face doesn't deserve anything more lively than "Hark from the Tombs a Doleful Sound." It would be sufficient evidence that sense of humor was sadly lacking.

"The Bowling Craze" (Eclair).—Probably there are many in almost every community who could successfully pose for this film. The bowling craze is contagious and persistent and the few who are not afflicted with it are interested in some of their friends who are; therefore, this film will unquestionably prove popular. Probably a large number have been in the position of the unfortunate who was thrown out of the alleys. But not all are able to go back later and get revenge in such a summary way. It is a funny picture, containing humor above the rough-house type which characterizes so many.

"Our Dear Uncle from America" (Eclair).—That an American uncle should be made the butt of fun because of eccentricity is quite the thing with some foreign producers. The tramp who profits by this latest exhibition may well be thankful, but eventually the tangle is unraveled and everybody is happy, including the tramp, whose remembrance is sufficiently liberal to make him stare in wonder. While the picture is not particularly brilliant it is amusing and whiles away a passing few moments acceptably enough.

"Faithful Max" (Imp).—Too bad to shoot the dog whose attempts to make his master understand give rise to fear that he is mad. The dog's acting is better than that of the man; and he exhibited more sense in his effort to inform his master that the precious post bag was left behind. The last scene, with the dog dragging himself painfully back to the bag, to guard it as he was told, is pathetic and supplies an interesting and touching climax to a good film.

"A Clever Ruse" (Imp).—An amusing story of how two fathers succeeded in forcing their quarreling offspring to make up and promise never to fight any more. It was heroic treatment, perhaps, but if it was effective, as the picture indicates, it was justified. Lovers' quarrels are considered necessary, but these two fathers took drastic measures to force the making up of the lovers in this instance.

"Fight for Millions" (Yankee).—A detective story of merit. The clever way in which the detective ferrets out the criminals and brings them all to justice, the arch conspirator with the others, supplies a few minutes of intense interest. There is life and action enough in this to satisfy the most exacting, and what is of even more interest, it is told without the semblance of a love story connected with it. As a detective story it stands upon its own merits, with no reference whatever to love, excepting the love of money in the heart of a crafty schemer. The fact that all those implicated are brought to justice is a satisfactory ending to a somewhat thrilling photoplay.

"The Medicine Man" (Powers).—A comedy which tells what happened to a fake medicine man who cheated the Indians and was raided as a result. The picture then goes on to show what happened when the Indians drank all his medicine. It is impossible to describe the funny actions which followed this indulgence in the medicine man's wares. If there are any contortions or funny stunts which are not included in this series it is almost safe to say that the producer would introduce them if they were pointed out. It is quite evident that he tried not to omit anything.

"The Rehearsal" (Powers).—A drama with a thrilling climax where the wife of the actor appears and undertakes to discover whether this is really a play, or whether the woman and the actor teacher are in earnest. The rest of the picture leads up to that one point. And, upon discovering the true state of affairs, she shows a touch of magnanimity which is as rare as it is effective when she tells the husband of the woman that they are merely rehearsing a scene. It came dangerously near being a serious scene. The play ends happily for both couples, even though two of them, at least, were perilously near the ending of that eternal triangle which has caused so many disturbances in the world.

"A Sioux's Reward" (Bison).—A Western drama which tells the story of a Sioux and the way he was rewarded. The actors have performed their parts with ability and much sympathy is shown in the subject.

"Nature's Nobleman" (Atlas).—People may be cynical, but they will have to admit that there is occasionally a man who can crush down his own feelings and desires and give way to others when happiness or good is at stake. This picture happily represents such a man. That he should forego his own love for another is made so much a matter of course with him that it is difficult to appreciate the sacrifice he is making. Even though his heart is breaking he congratulates the brother and the girl and leaves them, even though he leaves his heart behind. Years afterward he is seen sitting alone contemplating a photograph and dreaming of the past. The story is dramatic because it is simple and easily understood. After all, the strongest and most affecting dramas are those which represent something which might happen. This picture is so much like life that it assumes an importance it would not otherwise possess.

"Tweedledum Learns a Tragical Part" (Ambrosio).—Here is the comedian Tweedledum learning a tragical part and what happens to him affords the audience a good many laughs before he finishes. Tweedledum is an original comedian and his work in this film is satisfactory. The audience that does not get a good laugh out of this must be hard to move.

"The Sheriff and the Detective" (Champion).—A story of love and adventure which will make the audience take notice. The story is told very clearly, and what is best of all, there is no intimation of who the robber really is until the mask is torn from his face after he is shot by the young Eastern man who has been unjustly accused of the robberies. The girl's part in the drama is well played and the astonishment when the discovery of the culprit is made is an excellent piece of acting. The picture will please with its straightforward rendering of a type of story which is a favorite with most audiences and which will, all other things being equal, attract an average audience anywhere. Technically the film has much to commend it and the acting is in harmony with the subject and the necessities of the characters as they are presented. While it is, in a way, Western in its characteristics, it does not include careering cowboys and stealthy Indians, a restraint which will be pleasant to that portion of an audience that may not care for them.

"The Pilgrim" (Nestor).—A Western film, with some cowboys in it, but they do not occupy the center of the stage. The young man from the East and the girl are both attractive characters and what they do is of sufficient interest to keep an audience pleased throughout the length of the film. The acting is good and the climax, where the boys file in with their coat of tar and feathers ready, but are balked by a marriage certificate, is one of the cleverest bits of acting this firm has sent out in some time. The film will prove popular because it tells its story simply, but clearly and causes the audience to want more like it.

"Brothers" (Atlas).—An extremely dramatic and emotional picture. The widely separated paths of the two brothers is clearly depicted and the dissimilarity of the pair is so strongly marked that it appeals to the audience irresistibly. One successful, the other quite the reverse, even to serving a term in prison. Then the climax, the attempted burglary, with the discovery of the half picture and its matching with the other half as the brothers are thus enabled to recognize each other. It doesn't take long to make a pleasant ending out of what is a rather disagreeable film up to the close, disagreeable because it tells a story so plainly that it cannot be misunderstood. The actors are to be commended for the excellence with which they have done their work, while the photographer has performed his part with discretion and an understanding of the requirements of the picture. The manager who includes this in his program will make no mistake.

"A Plucky Western Kid" (Powers).—A film which will attract favorable attention for two reasons. First, the acting

of the five children is unusually good, especially that of the eldest girl. Her ride to town is thrilling and as she dashes into the saloon and rescues her father an involuntary burst of applause follows her exploit. It would be difficult to image anything more plucky than this, and, as everyone admires courage so everyone will admire this picture. The acting, as has been said, is remarkably good, while the photography is above the average. The film should be popular with every audience that sees it.

"The Tramp Bicyclist" (Powers).—A comedy which is fraught with destructive consequences to a large number of people. The tramp gets the bicycle and retains it until it is taken from him by an old maid. Then he gets the maid, and the bicycle too, and they ride away together. Perhaps the most interesting feat the tramp performs is to ride into the barroom and snatch a glass of beer from the bar. Th other stunts are not unusual, though like all knockabout comedies of this sort they provoke laughter.

"Love and Law" (Thanhouser).—A detective story in which a woman discovers the innocence of a ne'er-do-well charged with murder and determines to marry him after he has reformed. That is the whole story, but in the working out many interesting situations are developed, particularly where she proves the innocence of the accused man in a novel manner. In all respects the film is up to the Thanhouser standard and should not fail to interest a large number of people.

THE EXHIBITORS LEAGUE MEETING AT COLUMBUS, OHIO.

The meeting held at Columbus, Ohio, on December 5th, was a grand success. There was a large attendance, everybody enthusiastic, and new members were taken in from every part of the State. One of the important questions discussed was, whether those engaged in the renting of films, or manufacturing of films were eligible, to membership. After a lengthy and animated discussion it was decided unanimously that only bona fide moving picture exhibitors could belong to the League, and no one engaging in the manufacturing, or film business could belong to the League, and of course their resignation as members would be accepted.

I have not the time to write the matter up just as I would like to see it in print, so I hope you will write it up fully. I am having constitution and by-laws printed, and will send you some as soon as they are out. I have received several letters from Women's Clubs, and organizations throughout the country, and they are going to co-operate with us in giving clean pictures, etc. The old Ohio Film Protective Association voted to come in with us, and turn over the money they had in their treasury to our treasury. It is our purpose to organize local leagues in every part of the State to co-operate with our League.

Committeemen from twenty-one districts in our State were appointed to organize locals in their districts. There is no question about our League being a success. It is planted upon a firm basis, and the leading picture men are coming in very rapidly, and just as soon as all our aims and objects are known to all of the exhibitors, they will affiliate with us beyond a doubt. This is no admiration society by any means, but a strictly high class organization, based upon business principles for the purpose of protecting legitimate moving picture exhibitors.

I am enclosing you a clipping from one of the Columbus papers, which I would ask you to return at some future date, if convenient. You will notice that Max Stearne of the Exhibit Theater, Columbus, Ohio, was placed at the head of an employment bureau, and the League requests all singers, operators, and piano players to send in their names, references and salary wanted to Max Stearne.

Thanking you for your kindly interest in our League, I am,

Yours very truly,

THE EXHIBITORS LEAGUE,
M. A. NEFF, President.

ZOOLOGY IN KINEMACOLOR.

At Ampthill, in Bedfordshire, England, a gentleman possessed of a large estate pursues the unusual hobby of training, with the assistance of a staff of zoological grooms all sorts of animals not generally regarded as beasts of burden, to carry human beings on their backs. Amongst other creatures thus broken to harness are llamas, ostriches, wild sheep, zebras, bullocks, camels, pigs, and a yak from Tibet; and for many weeks past Charles Urban's expert kinamatographers have been taking "Kinemacolor," or life motion pictures in natural hues, of these extraordinary proceedings. The films will shortly be shown to the public; meantime a private exhibition of them at the Kinemacolor studios, in Wardour street, was attended by a most distinguished company, including the Speaker of the House of Commons and Mrs. Lowther, their Highnesses the Princess Alexis Dolgorouki and the Princess Gagarine, the Marchioness of Blandford, Lady Norah Churchill, the Dowager Viscountess Powerscourt, the Hon. Clara Wingfield, Lord and Lady Talbot de Malahide, Lady Carew, Lady Clifford Cory, Sir Henry and Lady Chamberlain, the Earl of Munster, the Hon. Misses Russell, Col. the Hon. Algernon Sidney and many others.

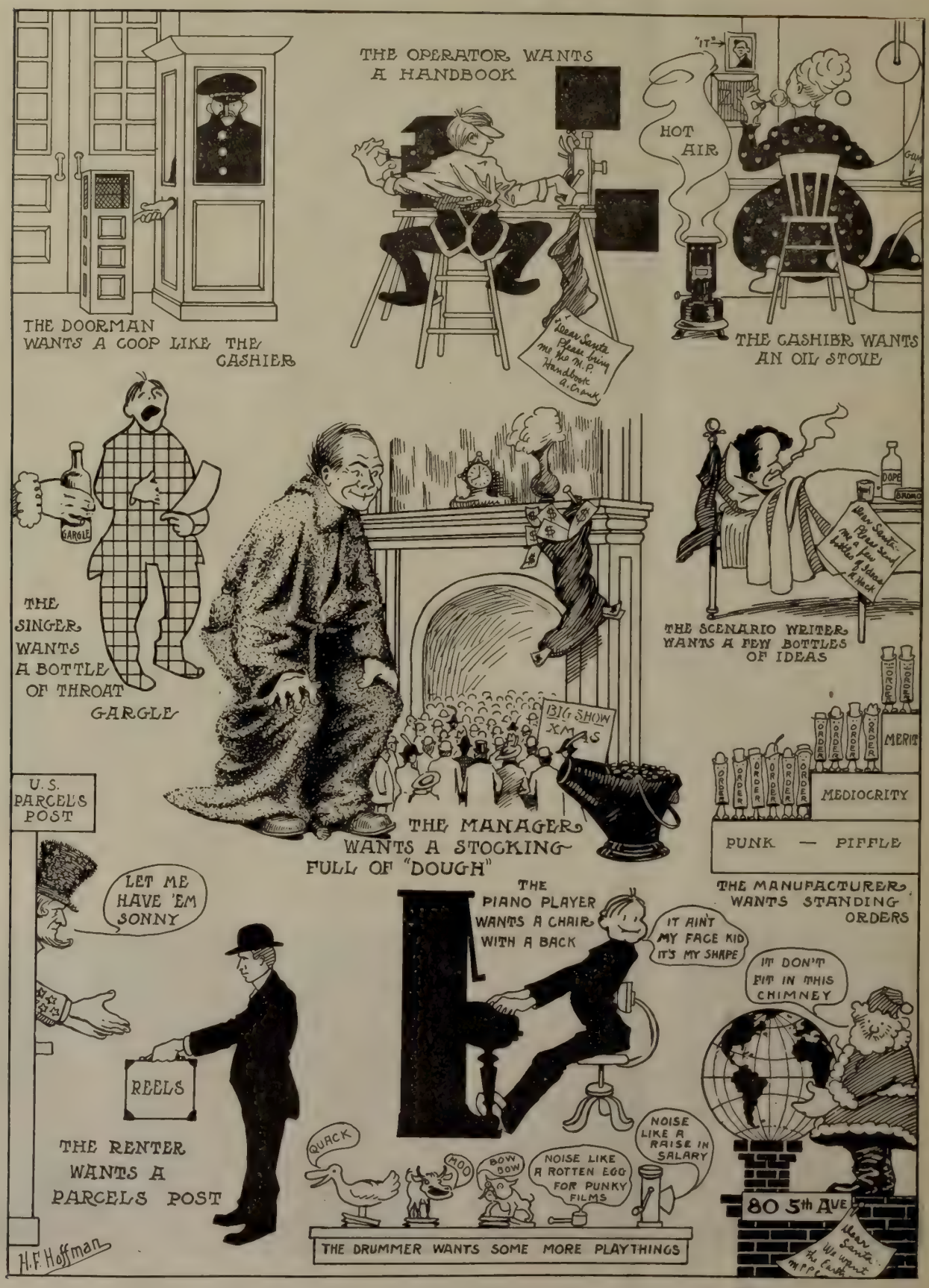
An ordinance has been introduced before the House of Delegates, at St. Louis, asking a license of $250 a year from moving picture theaters seating 750 persons or more and $150 a year from those seating less.

Spring City, Pa., is to have a new photoplay theater. It is being erected for Mr. Samuel Brunner, of Royersford, Pa., former lessee of the Royersford Opera House and proprietor of the Star Theater. The Spring City house will be equipped with 500 opera chairs, a commodious stage and dressing rooms, steam heated and with all the latest conveniences. The theater has been equipped with Tungstolier light fixtures and other electrical fixtures by electrician H. A. Heck of Spring City. The World desires to compliment Mr. Brunner and Mr. Heck on the handsome home for the photoplay that they are erecting and will be pleased to reproduce photographs and further particulars when the place is completed.

SUNSHINE IN POVERTY ROW—A PLEASING PATHE PHOTOPLAY.

THE RICH MAN'S CHRISTMAS.
Joy comes to the wealthy postmaster's family because they bring "sunshine to poverty row."

THE POOR MAN'S CHRISTMAS.
Made happy through the unexpected visit of Santa Claus with toys for the kids and a job for the father.


THE DOORMAN WANTS A COOP LIKE THE CASHIER
THE OPERATOR WANTS A HANDBOOK
"Dear Santa Please bring me the M.P. Handbook A. Crank
"IT"
HOT AIR
THE CASHIER WANTS AN OIL STOVE
GARGLE
THE SINGER WANTS A BOTTLE OF THROAT GARGLE
DOPE
BROMO
Dear Santa Please send me a few bottles of Ideas K. Heck
THE SCENARIO WRITER WANTS A FEW BOTTLES OF IDEAS
BIG SHOW XMAS
THE MANAGER WANTS A STOCKING FULL OF "DOUGH"
ORDER
MERIT
MEDIOCRITY
PUNK — PIFFLE
THE MANUFACTURER WANTS STANDING ORDERS
U. S. PARCELS POST
LET ME HAVE 'EM SONNY
REELS
THE RENTER WANTS A PARCELS POST
THE PIANO PLAYER WANTS A CHAIR WITH A BACK
IT AIN'T MY FACE KID IT'S MY SHAPE
IT DON'T FIT IN THIS CHIMNEY
QUACK
MOO
BOW WOW
NOISE LIKE A ROTTEN EGG FOR PUNKY FILMS
NOISE LIKE A RAISE IN SALARY
80 5th AVE
Dear Santa We want the Earth
THE DRUMMER WANTS SOME MORE PLAYTHINGS
H. F. Hoffman

WHAT THEY ALL WANT FOR CHRISTMAS—By H. F. Hoffman.

AMERICAN VERSUS ENGLISH FILMS.

(By H. A. Browne, in "The Kinematograph Weekly." The author of this article paid a visit to the United States last Summer. He occupies a prominent position in the English film trade and is chairman of the Kinematograph Manufacturers' Association.—Eds. M. P. W.)

On my return from the States last Spring, I rather fell foul of certain gentlemen on the other side when I expressed my opinion that the Old Country was away ahead of our cousins across the "herring pond" in their methods of running picture shows. I did not give this opinion in a spirit of bigotry, but as an opinion formed with open mind, and unless they have improved very considerably during the past six months, I venture to assert that we can still claim to hold the record for beautiful picture houses against all comers.

In every town of any size in the United Kingdom to-day are picture houses, electric theaters, picture palaces, call them what you will, that are the last word in comfort, cleanliness and luxury. The pictures are as a general rule, well shown, carefully selected, and accompanied by a skillful pianist.

Now in the States, the majority (I think I may say) of the halls used as kinematograph theaters are converted theaters, music halls, and buildings of various descriptions, which have not had a tithe of the money spent on their conversion that the English halls have spent on their erection and equipment. The selection of pictures the manager of a show over yonder can get from his renter is not nearly so good as that which his English confrere can get from his hiring house, owing to the renters not being able to buy where they please. Added to this is the fact that their market is practically barred to all except a few favored European firms. Another disadvantage the New York show manager labors under is that he cannot get as good a light through his pictures as we get over here, owing to the stringent regulations of their local authorities, consequently he cannot get so bright and clear a picture as we get.

Then, again, the pictures are interspersed with vaudeville turns that are very far from first class. To be perfectly frank, they are usually "rotten," but I suppose his audience demands them, so he must have them. There is no doubt that the picture business on the other side is, as here, booming, but until the picture theater proprietors can get an open market in which to rent or purchase their films, they must be content to take a back seat when comparing their entertainment with that given in London. Another stumbling block, I understand, in the way of building theaters, especially for kinematograph shows in New York, is the very stringent building laws relating to this class of theater.

Under the aegis of the Trust, at least six manufacturing films have built up large and profitable businesses, but there is a grave doubt in my mind whether, unless the powers that be loosen the strings with which they have tied up their market so tightly, sooner or later they will kill the golden egg laying goose, viz., their audiences, by being unable to give to the theater manager that variety of pictures that his patrons demand. In London, with its open market, which is liberally supplied with pictures from both Trust and anti-Trust manufacturers in America, and from the many manufacturers in Europe, it is impossible to deny that our hiring firms are often hard put to it to give a bi-weekly change of program of really good first run stuff, therefore, how much more difficult must it be for the American renting houses, whether allied to the Trust or Sales Company, to give a really good program to their customers? The one thing that will kill the public interest in picture shows will be the continual presentation of pictures lacking variety and interest.

There is one other aspect of the trade, Mr. Editor, you suggested I should touch upon.

The photographic quality of kinematograph pictures is being improved week by week, but I am doubtful if the plots of our pictures are keeping pace with the demand for "high-class picture literature" that the public of to-day are requiring. How hard it is to get a good comic—one that is really humorous. Only those who have been "through the mill" as buyers can appreciate Chase! Chase! Chase! with the usual struggling heap of perspiring humanity to finish up the picture, or some hideous face and head covered with bandages and sticking plaster, protruding a very unhealthy and bulbous tongue, and exposing to view a row of dirty looking teeth. Ye gods! What an idea of humor!

Take the plots of the so-called dramatic pictures. How thin some of them are and how alike they are to one another in story and treatment. It's all right to-day, Mr. Manufacturer, whilst this form of entertainment is a novel one to the great "B. P.," but they will soon get blase. Unless you keep their interests continually engaged by giving them pictures with plots well conceived and more than well carried out, they will cease to take interest in pictures.

I hope no one will think I am at all pessimistic regarding the future of the trade, because I have pointed out one or two (to my mind) glaring faults that are prevalent at the moment. The public to-day are keen on kinematograph shows, and so long as they can get the amount of entertainment for as little money as they do now, they will flock in their thousands to the picture show, but the manufacturers must never lose sight of the fact that the more a person goes to a picture theater the more hypercritical they become and the harder they are to please.

"WORD FOR THE 'HACK'."

By Charles N. Sims.

The present, poorly paid situation of the hack scenario writer is one of his own making.

Both pity and contempt are his, where he has lifted his voice to cry out to the silent drama world, that he is a badly abused individual quite worthy of public sympathy.

Not long ago some one said in the pages of the Moving Picture World, that the scenario written to make from nine hundred to a thousand feet of film, will also make a good short story, or a novel, worth many times the maximum price paid for the same material in scenario form. That person was obviously correct in his views, I heartily agree with him.

But, alas! how many hack motion picture playwrights could write a saleable story, short or long? Not many, I fear.

In spite of the evident fact that we, to-day, have thousands of talented workers in the literary field, we can boast of only one Kipling, a few Davis's, and several O'Henrys.

A first class short story is one of the hardest things on earth to write, the incredulous hack may easily determine for himself the truth of this assertion.

The literary market of to-day, is bigger and better than it has ever been before. There is a place; a good place; a profitable place for every paragraph worth while. There is another inducement offered in the magazine field, worthy of the disgusted hack's notice. Consider the universal courtesy of the magazine editors.

The average length of the scenario that will make a thousand feet of film, contains about fifteen hundred words. This picture play will bring the hack from ten to twenty-five dollars (most likely ten), while a short story of similar length, that will merit the approval of a magazine editor, will yield the author much more than the price of many scenarios.

The disappointed hack seems to forget that a film manufacturing plant is not a charitable institution; but a bona fide business, doubtfully lucrative, built, and operated to produce breakfast bacon for a few, and something beside pork for a good many others, therefore it is childish, and an admission of deplorable ignorance of human nature to blame the thrifty manufacturers for obtaining scenarios at the lowest possible price.

All responsibility for the low prices in scenarios undoubtedly rests with the irrepressible hack, and he alone is to blame for existing conditions.

A radical change to the hack's material advantage may be effected, by a united action.

If every hack would cease throwing off motion picture plays for, say, a year, I for one firmly believe prices would go up, and even the manufacturers would utter little glad sighs of relief, in the mean time, the starving hack, who has called for help in a loud timid voice, may grow opulent, by selling short stories to the magazines.

SOUVENIRS

Advertising novelties, such as Buttons, Mirrors, Pictures, etc., to give away at matinees. Will bring results :: :: ::

SOL. PUDLIN

Manufacturer :: 137 Bowery, N. Y.

FLICKERS.

Which would you rather be, an organ, or a music box, or an Index?

* * *

The trouble with being an Index is that an index only points to one thing.

* * *

Another drawback is that with an organ you have to pass the hat, and a music box only plays one tune.

* * *

Did you ever notice that the man who can best afford to pay his way into a show is usually the man who wants to get in for nothing!

* * *

The Moran-Nelson pictures are successful and are being shown without interference. Moral—What they don't know will never hurt them.

* * *

The ladies of the New York Civic Federation who engaged the sun parlor of the Waldorf-Astoria for a motion picture lecture received their first practical lesson in projection.

* * *

When the daily press begins to call them "reels" instead of "rolls," we shall know for sure that the pictures are here to stay.

* * *

The Censorship Committee stands ready to investigate all alleged indecencies.—Spokane "Spokesman."

They'd better sit. It may be a long stand.

* * *

Now, then, will somebody with lots of nerve please get up and suggest the investigation of churches that are giving moving pictures in darkened auditoriums?

* * *

Suppose the pictures were regulated to please the most fastidious, would the most fastidious then become picture patrons? Answer—They follow the bell-cow.

* * *

All you need is a good pair of scissors and a bunch of stock cuts, and you can have all the Film Fancies you want.

* * *

While the press is raving about boys who are made bandits by moving pictures, let us timidly inquire why they omit to mention who sells the boys the pistols that make the boys bandits.

* * *

A contemporary says: "We nailed our colors to the mast. These colors of ours have never been untacked from the masthead where they still fly as a beacon light."

Beacon light! Somebody must have touched a match to the rag.

* * *

Cleveland dominie stirs up hornet's nest by advocating moving pictures on Sunday. President of Ohio Wesleyan University was heard to remark: "Why, if the Methodist Discipline, the book of Methodist laws, had been on this reading desk and heard that, I would have expected it to crawl to the edge and fall off."

Where, into the waste basket? Perish the thought.

* * *

The editor, by courtesy, of a certain would-be trade paper says: "It has never stooped to villify those who differ from it or its policy."

Unfortunately for the author of the foregoing platitude, all he "has done or wrote" in the pages of the sheet he edits (!) testifies in black and white as to the falsity of his claims.

* * *

That crime follows congestion in New York City as a result of weakened morals due to unsanitary conditions is the latest sociological dictum. It may be true, but the first recorded murder took place when there was ample elbow-room in the world, according to the narrative in Genesis.—New York "World."

In other words, Cain killed Abel without the aid of moving pictures.

CAN YOU BLAME THEM?

"The Independents have not given us our just due. One thing about the Independents we notice is, whether they are defending a suit in court, whether they are starting in business, or any other position they may be in, they go about it with a hang-dog sort of look, and a kind of guilty conscience, as though they were committing some crime against 'the powers that be.'"—Quotation from "the beacon light of the Independents."

Chicago Notes.

CANDY VERSUS PICTURE.

In some theaters the sale of candy seems to be of more importance than showing good pictures. The managers do not care if by running the film at a terrible speed they tear several feet of sprocket holes or hurt the eyesight of the spectator, but, on the other hand, they do not want to miss the profit on the sale of cheap candy.

At the Lyric, on State street, on Sunday afternoon, the "A Man of Honor," of Gaumont, 834 feet, was run in exactly (watch in hand) 9½ minutes, and "Her First Husband's Return," of Pathe, 990 feet, in 10¾ minutes. The intermission was just eleven minutes to allow the candy man to distribute his free samples, make a second tour of the auditorium to sell his confectionery, then a third tour to sell some songs.

These are the exact figures; they speak for themselves and need no other comment. The manager knows his business, if he prefers to discourage the lovers of good pictures by running the films too fast for the sake of giving more time to the sale of candy, it is his own lookout.

I was also surprised to find at the Lyric such poor music, as the Lyric is owned and operated by the owners of the Orpheum, so favorably known as the leading theater for good and appropriate music for the pictures.

In "A Man of Honor," when the woman finds herself locked with the artist in the ruins of the old castle, she gets excited, accuses the artist and even threatens to whip him, all this under a slow, soft, plaintive tune from the orchestra. When the artist jumps from the tower, is picked up as dead and carried away, the orchestra played lively ragtime music.

I wish that the film producers would stop this humbug of kissing photos. In "Her First Husband's Return" there is no reason for the wife to take the photo of her second husband and make such a fuss over it. He is not dead, he is in no danger, he has not deserted her, he has not gone very far, as we see him leave the house to attend to some business, and this without the traditional suit case. No doubt she loves her husband, but there is no reason for such a passionate scene with the photo. It is exaggeration pure and simple.

It seems that cinematography is a great mind-reader, as everything is always so well prepared and so convenient. In the same picture the woman, a supposed widow remarried to another man, seems to know that her first husband will return, and to greet him she has conveniently placed on her desk the clipping of the railroad accident in which her first husband is reported as killed. When this first husband returns, looking like a tramp, he has also in his pocket a clipping of the same railroad accident and he has also the marriage certificate, both papers as fresh as if they had been kept in a safe.

"A Man of Honor" is a miserable title for this picture. Where is the honor? He has done nothing wrong, it is not his fault if they are locked in the old castle; it is a mere accident. He does not save the honor by jumping from the tower; on the contrary, his rash act would imply that he was guilty, that he had a bad conscience and wanted to kill himself to hide a crime. It is no honor to shroud a woman in a sort of mystery.

J. M. B.

THE PASSING OF THE SOAP BOX.

Do you remember about five years back, when the moving picture theater was a sort of "soap box" affair, how the "wise ones" shook their heads and said: "Oh, it's only a fad; it will die out in a year's time"? I wonder what they say, now. Times have changed, that's true; the business is on a solid basis and moving pictures are looked upon as a necessity instead of a fad. The picture theaters are being built as handsome and expensively as the regular opera houses, but what will be the limit?

Here in Chicago there is a firm of exhibitors who seem to possess more than ordinary confidence as to the future of the business. Christy Bros. & Sandow have opened the Elmo Theater, which they are advertising as the "biggest 5-cent house in Chicago," and more than likely their claim will be undisputed for some time to come. The finishing touches have as yet not been made on this theater; when the house is entirely complete, we will illustrate it in these pages. In the meantime the following will give you an idea as to its "bigness."

The building is 93 feet long by 68 feet wide, and has a capacity of 860 all on one floor. The interior is so arranged that a good view of the screen can be had from any part of

the house, while the decorations and fittings are such as to give the place an air of coziness despite its spaciousness. The building is modern in every respect, twelve exits being one of the prominent features. The Elmo has been doing a wonderful business since its opening on Thanksgiving Day, yet this is not surprising, for the Elmo is the third venture of the Christy Bros. and they know what the public desires; more than that, they give it to them.

The only objection I found in the theater was that the operating booth is in the extreme right corner of the building. But this does not in any way interfere with the projection, for the operator, Al. Fales (who, by the way, lays claim to being the oldest operator in Chicago), has overcome the difficulty and is showing an excellent picture.

THE CHRISTMAS SPIRIT.

The managers of the moving picture theaters in Chicago have been enlisted in the crusade against tuberculosis through the sale of Red Cross Christmas Seals. Slides have been furnished the theaters by the Chicago Tuberculosis Institute, which has the sale in charge, and from now until Christmas, pictures of the red and green "stickers" will be thrown on the screen in the various theaters at the beginning of each performance. A commendable practice. J. C. K.

Neil Duffy, proprietor of the Elite Theater, Appleton, Wis., spent the past week in Chicago renewing acquaintances and "wising up" on the picture situation in general. Mr. Duffy has the unique distinction of being the first Independent exhibitor in the State of Wisconsin; always a booster for the cause, he is now having his fond hopes realized in seeing the improvement the Independent manufacturers have made since he entered the business. When I was presented to Mr. Duffy one of the gentlemen of the crowd asked him if he knew what the World is. "Do I know what the World is!" he exclaimed. "Why, man, it's as necessary to me as the Bible is to a Sunday-school teacher." Of course I "swelled up." J. K.

Julius Singer, the representative of the Laemmle Film Service, has won over the Bijou Dream on State street, starting with the Imp film, Count de Beaufort. This makes the second Independent theater in the loop. Mr. Norman, general manager of the Laemmle Film Service, is a very busy man these days, but not too busy to grant an interview which we will give next week.

In the Mississippi Valley.

Dreamland, the moving picture theater at Farmington, Ill., has been sold to Mr. McFarland, of Monmouth, Ill. who will put in new chairs, an enlarged stage and remodel the front.

J. G. Gesell has reopened the Nickeldome, at Bloomington, Ill., after remodeling the interior and adding 150 opera chairs, bringing the capacity up to 300.

Contracts have been let for the redecoration of the Idylhour, at Pekin.

Robinson Brothers, allied with the Princess, at Peoria, and Alcazar, at Chicago, may open a vaudeville house in Sterling. Efforts are being made to lease the Academy, George Olmstead, owner.

J. M. Rugless is now manager of the Colonial Theater, at Rockford, Ill.

The Empress, 413 Main street, Peoria, Ill., has forsaken the lure of vaudeville and has become an exclusive motion picture and song house with a 5-cent admission. A new pipe organ takes up the room formerly used for dressing rooms. This move by Vernon Seaver, recognized as a magnate in other lines of amusement, shows the trend of public desires.

Peter and Mathew Gingry, under the firm name of Gingry & Gingry, are occupying the Roth Building, in Mt. Pulaski, with their new Colonial Moving Picture Theater, instead of the Odd Fellows' Building, as first planned.

The Gem Theater, at Mound City, Ill. aided the Woman's Club drinking fountain fund by a benefit performance.

George W. Malone has been engaged as manager, temporarily at least, of the Superba Theater, at Freeport, succeeding Charles Dees, resigned. The interior and front are being remodeled.

Ornamental standards bearing clusters of boulevard lights will be placed in front of the Family Theater at Sterling, Ill. A new white pressed brick front is part of the improvements recently begun.

Moving pictures Sunday afternoon and evening were a feature of the drug show given at the convention of the Wisconsin Drug Association, in Milwaukee, recently. It is estimated 35,000 persons attended the exhibit.

PUPILS NEED PICTURE SHOWS—MAYOR SEIDEL.

Work of the Milwaukee "Journal" in promoting social centers by moving picture exhibitions in public school buildings and the formation of neighborhood clubs has found a champion in Mayor Emil Seidel and W. L. Pieplow, former president of the Board of Education is a strong advocate of the movement.

The first entertainment of the sort given in Milwaukee was a success as far as civic benefits were concerned, but drew from Building Inspector E. V. Koch an edict that no moving picture shows must be given in school auditoriums above the first floor. "I don't like the idea of merely saying, 'you can't do certain things.' There must be shown a way out and a practical way," was the comment of Mayor Seidel. "This work must go on and we cannot wait until we have remodeled every school in the city."

It was brought to the attention of the city officials that nearly every lodge hall in the city was above the ground floor, and that films had not only been run but smoking had been permitted. Further, it was declared if the buildings were unsafe at night they were too dangerous for occupation by the children in the daytime.

People were turned away when the second of these exhibitions was given in the assembly hall of the Eleventh ward, one of the most fruitful fields for social workers. In this section many complaints had been made by citizens that children, having no amusement, disturbed the peace by their conduct upon the streets. Music by a talking machine, piano solos and a travelogue supplemented the pictures, which were supplied by the Western Film Exchange, Enterprise Building, Milwaukee. The machine was operated by Thomas Trowbridge, a member of the Stage Employees' Union, and precautions taken made fire out of the question.

F. H. M.

FILM MANUFACTURERS BUY HALLBERG ECONOMIZERS.

J. H. Hallberg, "The Economizer Man," reports that he has recently sold his Standard Automatic Electric Economizers to the Biograph Company and to the Gnome Motion Picture Company. No better evidence of the value and superiority of the "Economizer" could be asked than the endorsement of such purchasers. The Gnome Motion Picture Company also purchased a Motiograph Moving Picture Machine after carefully investigating all other makes.

Letters to the Editors.

THE DOOM OF THE PICTURE.

St. Louis, Mo., December 11, 1910.

Editors Moving Picture World:

Dear Sirs—I am sending you a page from a local newspaper which contains much that is only too true. In less than three years from now, moving picture shows will be fewer than there are stock companies. Why? Because people are tiring of the same old thing, week after week, year after year; and also the way they are projected.

I visited picture shows here, where the pictures shown were so dim I could hardly discern them. No wonder the people's eyesight is suffering and they are getting disgusted. All some of the owners care for, is raking in the nickels and dimes, not caring a snap whether their patrons are pleased or not. It seems so, anyway.

Moving pictures are doomed. Small stock companies are going to take their place as sure as the sun rises in the east.

The film manufacturing companies ought to wake up and do something; not only improve their films, but also teach the proprietors how to project their films to the best advantage. What good is a first-class picture, badly projected? This is the case with nine out of ten here in St. Louis.

Yours respectfully,

A LOVER OF GOOD PICTURES.

[Our correspondent encloses us an article from a St. Louis paper which seems to think that the moving picture theater, in a short space of time, will be replaced by cheap stock companies. We are not quite so pessimistic as this, but we certainly are of opinion that unless manufacturers make better pictures, unless those pictures are better shown, and unless exhibitors generally take a more intelligent interest in the business, the primacy of the picture, as the most popular form of cheap entertainment, is very seriously threatened. It is the object of the Moving Picture World, week by week to impress on all concerned the vital urgency of averting a possible danger to the business by avoiding apathy and carelessness. "Better pictures, better shown," is our counsel in this respect.—Eds. M. P. W.]

BIOGRAPH.

THE LESSON.—The Rev. Mr. Hollister, nearing the last milestone of life's journey, has but one ardent wish, and that is to see his son James wearing the cloth that he must now lay aside on account of his old age. The boy has had the advantage of an example in religious principles, but he has needed the guiding solicitude of a mother, she having long since died, so that James and his sister Ruth are raised by their father, the old minister. The old father loses no opportunity to point out the better way for James, hoping that he will follow in his footsteps. Ruth is also solicitous, she feeling that James is guilty at times of disobedience, in which conjecture she is right. James instead of barkening to his father's plea, though he ostensibly pretends to, spends most of his time in the corner saloons, becoming more addicted to drink, until through moral frailty the habit is formed to an irrepressible degree. The old minister's condition takes a sudden turn for the worse and upon the arrival of the doctor Ruth is informed that her father has but a few moments to live. The old man calls for his boy, but he at this hour is in a saloon intoxicated, rejecting the persuasions of even his companions to go home, for they are cognizant of the good man's weakness. Ruth knows too well where her brother is at this moment and can imagine his condition, but she conquers pride and goes out to search for him. Entering the saloon, she finds him in an almost helpless condition. The saloon-keeper, appreciating her embarrassment, begs her to leave, he intending to send the boy home. James misconstrues his actions and strikes him in resentment of a fancied insult, felling him. In the fall, he strikes his head on the foot rail and when the police arrive they find the brawl has resulted fatally for the saloon-keeper. In the excitement Ruth has gotten James out and to home, where he arrives only a few minutes before the messenger of death. The police learn who delivered the fatal blow and go to get him. Ruth hears them entering and intercepts their entrance into the sick room, begging them to hold off that her father may be kept in ignorance and his last moments peaceful. This they consent to do and when the old minister breathes his last the boy is taken away to pay the penalty of his indifference to the greatest of God's commands.

WHITE ROSES.—Harry loved Betty, and vice versa; but Harry was fearfully bashful. No matter how he tried, he never could muster up sufficient courage to propose, despite the fact that Betty always endeavored to help him out. An idea! He writes his proposal, and invents a sentimental code of signals. The letter reads: "If you will accept me, wear red roses; if your are in doubt, the pink; if you do not love me and reject me, wear the white." He then repairs to the florist's and purchases the three shades of roses, despatching them by messenger to his lady's residence. The messenger, however, is a dime novel fiend, and while engrossed in the thrills of a harrowing story, loses the box of flowers which are picked up by another boy. A policeman sees this boy with the box of flowers, and as he cannot give a clear account he runs him in. In the meantime, the novel reader is in despair over his loss until a modern Good Samaritan seeing the boy in tears offers to help him when he hears his tale of woe. This well-meant generosity, however, twists the romance, for he procures white roses only. Of course, Betty thinking only of Harry, wears them. Harry takes it for a hint to "beat it," and for revenge decides to marry his cook. The real box arrives at the station house, where is encountered a wise judge, aye! a modern Solomon, who after investigating the details of the case, sends the officer with the flowers to the address given on the box and letter, thus averting a heart tragedy.

THE RECREATION OF AN HEIRESS.—The designing mother strongly advises her son to look about for a wife with money, and let money play the important factor in the affair rather than love. The mother receives a letter which seems ominous, as it reads: "Dear Friend—I am sending my niece, whom you have never seen, to you for a little recreation. As you know, she is an heiress now, so kindly gratify her every whim." The very chance, so when the young lady arrives with her maid the boy immediately gets busy. The heiress, of course, is wise, and realizes this is no place for her to recreate. However, she feels she must deliver a jolt to this family of fortune hunters, and hence she writes the following letter: "Friend—By chance I learned that the heiress at your house changed places with her maid before arriving. If you are after her money you had better make up to the maid. A Friend." The son at once shifts his attentions to the maid and the niece allows him to go far enough to embarrass himself upon the disclosure when she enters the room with her grip which she peremptorily orders the maid to take, giving the crestfallen mother and son the laugh.

EDISON.

THE LIFE OF A SALMON.—We are first shown the picturesque canyon of Capilano, near Vancouver, B. C. As the camera descends the rocky cliffs, we pause for a moment to give the spectator a passing glimpse of a roaring mountain stream. A boiling mass of water is hurled with terrific force downward, and here we catch the first glimpse of Mr. Salmon and his wife and their life's struggle for the continuation of the species. We are shown the salmon frantically endeavoring to leap the falls. Time and time again they hurl their bodies into the air, only to be caught by the swift current of water and dashed against the rocks.

We are then shown the spawn in its various stages of evolution until it takes the form of a tiny salmon. Mr. and Mrs. Salmon are placed in cans, ready for their place in the world's market.

This picture shows the operation of catching the silver horde, the setting of the trap, the drawing in of the net in the gold grey of the dawn with a catch of 15,000 salmon, and finally their delivery to the salmon cannery. We are also shown in this picture an Indian canoe race participated in by Indians who work in the cannery, eleven men in each crew, and three crews, in their long, slim craft hewed out of solid trees. This is an exceedingly interesting sight and one that holds the attention and interest of the spectator from the start of the exciting race to the finish.

AMATEUR NIGHT.—We see at the start of the story a proposal and the rejection of the round-faced youth because of the maiden's conviction that she must sacrifice all to what she thinks is her art. And then we see the practice of the art, the young lady's studying of the sleep-walking scene from "Macbeth," which she recites and declaims and "elocutes" comically. Convinced that she is a real tragedienne, she is highly incensed when she finds herself billed in front of the theater as a comedienne and has the sign changed.

When the fatal night comes—"amateur night"—she stands in the wing and watches the acts of the other amateurs. There is a boy who thinks he is Jew impersonator and who loses his nose at the critical moment of his monologue, and there is a wonderful (?) dancer of uncertain age whose poses and dances are absurd in the extreme, and on whom, as on the Jew impersonator, the "hook" is used with telling effect. There are two boy aspirants for honors who juggle Indian clubs with painful results, and who are likewise led away in disgrace. Then comes the human snake, and she sees him fall beneath a blow from a bag of leaves, dealt by a stage hand, after which he is led away by the manager of the "hook department." All this produces a disastrous effect upon the mind of the fair tragedienne, and she becomes more and more fearful as each one of the "artists" disappears. Her courage oozes out of her finger tips and finally, when the stage attaches are not looking, she slips away and runs for the street, making her escape.

Her youthful lover has been sitting in a box awaiting her appearance and carrying a huge bouquet to toss to her. He becomes alarmed at her non-appearance, the audience becomes restless, and finally the youth climbs to the stage and demands to know where his lady love is. He is incontinently thrown out of the stage door by the irate manager and, thinking he is pursued, he in turn flies down the street, the girl flying down the street in the opposite direction. They run around a corner into each other's arms, and the outcome of the story may be easily guessed.

THE CAPTAIN'S BRIDE.—The opening scene introduces us to the betrothal of a young couple in the far West, and we follow their fortunes in the next scene to a honeymoon on board ship. The day is bright and the passengers are enjoying a stroll upon the deck. Then there is a sudden transition, for the next scene carries us to a storm at midnight. The sky is black and no land is visible through the darkness.

We are next apprised that the shipwreck is seen from the shore by catching a glimpse of the rocks and the life saving crew making efforts to reach the vessel in distress. Flashing back to the ship, we see the life boat lowered, the decks cleared and the ship apparently deserted. Then suddenly from the cabin appear our young lovers, who had evidently not been aroused in time to make the life boat. Next we see the powerful captain of the life saving crew on shore taking the rope in his teeth and starting his heroic swim through the breakers. On the ship the young lover is struck by a falling spar and hurled out of sight just before the captain climbs over the rail and finds the girl lying unconscious upon the deck. Taking her in his arms he begins his awful struggle with the waves and tide, and finally reaches the shore in safety with his burden.

Then follow scenes in the captain's hut. The girl is restored to consciousness, but not to memory. The rough crew on the out-of-the-way island take every care of the girl and she becomes apparently perfectly normal, but does not recover her sense of the past. Of course, each one of the crew falls desperately in love with her. Then they decide that it is not right that the girl should be there alone with men, and that someone should marry her and take care of her, and the choice is finally left to her. Unconscious of the past, the girl chooses the captain who has saved her life and whom she has learned to love in her present personality.

Meanwhile some scenes have shown the husband afloat on a spar and picked up by a ship, and thus it happens that when the little wedding procession starts from the station towards the church they are met on the way by a strange man who confronts them and halts their progress. The situation is intensely dramatic, for the girl, in spite of the fact that she stands face to face with her young husband, is still absolutely unconscious of the fact and wholly fails to recognize or remember him. He pleads with her and tries to recall the scenes of their courtship and marriage, but she turns from him to the stalwart captain whom she is abolt to marry, as if for protection.

Then the young husband remembers the little bit of lover's by-play which had been a part of their courtship, and it flashes across his mind that this suggestion may serve to remind her, even though his face has failed to do. In imitation of a man drawing a pistol, he puts his hand to his hip pocket and points his finger at her. The gesture had been used between them so many times that as she sees the familiar movement it suddenly flashes into her mind that there is something that has been forgotten. At once the train of memory is started and it leads to complete recognition at last.

ESSANAY FILM CO.

A TANGLED MASQUERADE.—Paul Dunlap and Ralph Ford both love Helen Moore, whose father favors Paul's suit, and finally forbids Ralph the house. Paul, a hypocrite, has completely won over the old man by his mock saintly ways, and the more manly Ralph, although Helen's favorite, finds that he must carry on his wooing under difficulties.

Hopeless of gaining the father's consent, Ralph decides upon an elopement, and writes Helen, asking if she will marry him in spite of her father's objection. She writes a reply in the affirmative, making an appointment with him at a coming masquerade, and telling him that she will be costumed as Night, with a star in her hair. Her father discovers her in the act of writing the note and forces her to show it to him. Wrathful at first, he suddenly conceives a plan to put an abrupt end to Ralph's unwelcome wooing. He feigns to give into Helen's pleading and allows her to send the note.

However, the old man's sudden generosity has a long strong string to it. On the night of the masquerade, immediately after Helen's costume has arrived, father tells her that he will attend the ball, and that he will do so in the costume intended for her. Forbidding her to leave the house, father goes blithely to the ball, garbed as Night, and chuckling over the anticipated discomfiture of Ralph.

But father's plan, though well laid, is upset by Paul. This young gentleman has the prying disposition that fits so well with his general character, and Helen's note, intended for Ralph, has fallen into his hands. Not for a moment does he scruple to open it and take advantage of the information gained. It's Paul for the masquerade, to seek out the lady who is costumed as Night.

Father has scarcely left the house before Helen calls Ralph on the 'phone to warn him of father's plan. Explanations over the 'phone follow, and the young people decide that while father is disporting himself with Paul at the masquerade, they will take advantage of the opportunity to elope. Ralph is soon on his way to the house, where he joins Helen, and the two go at once to find a minister.

Paul, at the masquerade, meets father, and thinking him Helen, proposes that they elope. Father, thinking Paul is Ralph, delightedly assents, and they set out for the minister's, chance leading them to the same divine selected by Ralph and Helen.

Ralph and Helen, married, are just about to leave the parsonage, when father and Paul, in costume, are ushered in. Paul, surprised, tears the mask from father, and Ralph performs a like office for Paul, who thoroughly scared, rushes from the room. Father sees no other course than for him to give his blessing to Ralph and Helen, and he does so with the best grace he can command.

THE TENDERFOOT MESSENGER.—In this striking portrayal of the West, the story revolves around the cleverness of Shorty Blair, the express messenger, who, by his tenderfoot appearance, manages to carry the most valuable packages through the bandit infested country in which he operates.

In this story Shorty is entrusted with $50,000 and, knowing that the probability of being held up, he carefully conceals his identity and poses as the greenest of green tenderfeet, completely hoodwinking the proprietor of the roadhouse at which he is forced to wait for the stage.

A band of outlaws, operating near the junction, are apprised by their pal, Kelly, in the employ of the express company, that a messenger is passing through and must stop at the Wild Steer Tavern. They come in full force that night of Shorty's arrival, tell the proprietor, who is in league with them, that they know the messenger and the money are in the house, and demand that he be given up. The proprietor, fooled by Blair's innocent appearance, tells them that he has no guest but a tenderfoot, who knows as much about riding express as a mule does about paradise. However, they put considerable faith in their pal's tip and insist upon searching the effects of the "tenderfoot," and they start for his room.

Early in the evening Blair has shown a slight kindness to Nell, the daughter of Mac, the pro-

prietor, and she overhearing the plans of the band, goes to his room and warns him. Taking his precious bundle of currency, assisted by Nell, Blair makes his escape by a rope from the window and secures a horse.

The outlaws, upon reaching the room and finding Blair gone, resolve that their former pal has tricked them, and prepare to lynch Mac, the hotel proprietor. Nell, escaping from the room, finds Blair mounted and about to leave, and tells him that her father's life has been endangered. Blair at once abandons his intention of flight, and returning to the barroom, gets the drop upon the astonished bandits and in a short time has them disarmed and helpless. To further convince them of the futility of making any more attempts against him, he gives them an exhibition of marksmanship which leaves them open-mouthed.

Laden with the entire armament of the outfit, Blair goes out and further protects his retreat by leading off all the horses available. "Good-bye, gents; you'll find your guns scattered along the trail, likewise your broncos; but don't be in too much of a hurry to follow me," he says as he rides away, leaving the disconcerted bandits thankful that he did not carry matters further and put them all in the hands of the law.

GAUMONT.

G. Kleine.

HEROD AND THE NEW BORN KING.—"Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him.

"When Herod the king had heard these things, he was troubled, and all Jerusalem with him.

"And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born.

"And they said unto him, In Bethlehem of Judea: for thus it is written by the prophet,

"And thou Bethlehem, in the land of Judea, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel.

"Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared.

"And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

"When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

"When they saw the star, they rejoiced with exceeding great joy.

"And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

"And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

"And when they were departed, behold the angel of the Lord appeareth to Joseph in a dream, saying, Arise and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him.

"When he arose, he took the young child and his mother by night, and departed into Egypt."

HIS CINDERELLA GIRL.—Maggie, a poor orphan, is forced to wait on her wealthier cousins as a servant. The cousins receive a letter from a nephew who had left for a foreign country many years before. The letter read as follows:

"My Dear Uncle—After many years absence, I am delighted at the thought of returning to my native country and shall arrive to-morrow by the 6 p. m. train. I am looking forward to seeing you all and hope my unexpected visit will not inconvenience you. Your loving nephew, Jack."

The next day the whole family makes ready to meet the nephew at the station, but they are disappointed to see that the nephew looks poor, for they understood he was a rich man. They force him to sit with the coachman and at the house he must eat his meals in the kitchen and sleep in the attic. In the company of Maggie, he soon learns that they are cousins. The following day they are caught making love. Immediately Maggie is dismissed, but Jack removes a false beard and says Maggie has promised to marry him and he shall settle on her his vast fortune. They go away together, leaving the whole family in despair. A year later, we see the young married couple with their little baby living a happy life.

THE OLD HOME.—A lesson in faithfulness. A young man is unexpectedly advised that a mortgage is resting on the old home which he has inherited from his parents. He lacks courage to meet the necessary hardships in order to save the home from being sold and leaves it and his lover for parts unknown. His old servant, who has been in his father's family for years, at this point steps in and states his intention to assist the girl in raising the money to clear the debt. The wanderer returns and finds everything paid and is profuse in his thanks to his fiancee and the old servant.

URBAN-ECLIPSE.

G. Kleine.

THE TYRANT OF FLORENCE.—The excesses of which the tyrannical rulers of bygone days were capable are scarcely credible in these times; yet incidents such as that which forms the subject of this interesting film were not uncommon. The Podesta of Florence, full of a sense of his own dignity and importance, issues an edict that everyone must salute his hat on pain of death. The headgear is placed in a prominent position, and the edict posted up beneath—quite oblivious of the fact that in those illiterate days very few people could read. Lazaro and his family transgress the edict, of which they have not heard. They are arrested and brought before the Podesta. Husband and wife are sentenced to death, the daughter, with the irresponsibility of tyrants, is reprieved. She becomes in due course a great singer, and is summoned before the Podesta. Infatuated, he entertains her, and she seems to encourage him. Her purpose is to introduce poison into his cup and so avenge the cruel sentence on her parents.

A CHAMOIS HUNT.—The chamois is the only antelope found in Western Europe and forms the type of a goatlike group of that family. It inhabits the Alpine regions, Central Europe and the Caucasus to the Pyrenees, frequently the wildest and most inaccessible peaks in either of these mountain ranges. Most of the Summer it spends above the snow line and during that season it shows its dislike to heat by choosing its feeding grounds on the northern slopes. It is only in the Winter that it may be found in the wooded districts that immediately succeed the region of glaciers and can be successfully hunted. The little animals are extremely shy and their senses, especially sight and smell, are extremely acute. A herd never feeds without having a sentinel posted on some suitable prominence to give notice of the approach of danger, which is done by stamping on the ground and giving a shrill whistling note which warns the entire herd. In the picture we watch a herd thus alarmed and each seeks safety in the most inaccessible situations, reaching them by a series of astounding leaps over crevasses, up the faces of almost perpendicular rocks and down the sides of equally steep ravines. As in our picture chamois shooting is most successfully carried on when a number of hunters form a circle around a favorite feeding ground. The circle is gradually narrowed, when the animals scent the hunters to the windward and fly in the opposite direction only to encounter those coming from the other side. In spite of the great danger attending the hunting of chamois it is a favorite pastime among the mountaineers of Switzerland and the Tyrol.

KALEM CO.

THE LITTLE SPREEWALD MAIDEN.—Two American ladies touring through Germany happen on this little Spreewald girl and offer her a job in America. She consults with Hans, her sweetheart, and though he objects at first, he soon consents when Freda tells him of the large amount of money she is to earn and to bring back to him. So Freda goes to America, where she gets her job as a nurse girl. But it is apparent that she has higher ambitions, for she is learning the language. Quick to learn and full of ambition, Freda goes to night-school and learns stenography and typewriting. Soon she has a good job and has thoroughly ingratiated herself with her employer. One day he proposes marriage. Freda, however, thinks that she is bound in honor to Hans on the other side, and says "No" to her employer and starts back to Germany; but she has become so thoroughly Americanized that she is a much better American than a German, and when she finds that Hans has been courting another German lassie she decides that America is good enough for her, and back she goes to her old job in the office, which, however, she does not hold very long, for her employer again makes his offer of marriage and is this time heartily accepted.

WHEN LOVERS PART.—Just before the opening of the war of the rebellion, a high-spirited young girl is parted from her lover by an obdurate father. She attempts to elope, but the plan is frustrated and she is deprived of even the privilege of seeing her sweetheart again. Then both father and lover go to war. The father is killed and brought back in a casket draped with the Confederate flag, while the lover returns at the close of the war full of honors to claim the little girl as his bride.

LUBIN.

AN AMERICAN COUNT.—Clara Blakeman receives a letter from a girl friend in France stating that she has arranged for her to meet Count de Barbes who is about to visit America. The friend also sends a photograph of the Count. She notifies Ralph Dexmore, her lover, that their engagement is broken. Ralph loses no time in calling on Clara for an explanation, but her ears are closed to his pleadings. In the meantime Clara's father has learned of the Count's visit and of the effect it has had on his daughter. He much prefers a plain American to a foreign Count as a son-in-law and conceives an idea whereby he can "sidetrack" the Count. He informs Ralph of his scheme and the young man enters into it. Taking a photograph of the Count, the father and Ralph go to a costumer where Ralph is "made up" to look like the Count. The bogus Count now calls. He is received graciously by Clara and wins her. The father gives his consent with remarkable alacrity, much to the girl's delight. A hasty wedding is arranged and a few friends invited. After the ceremony the father steps forward, removes the disguise from the "Count" and says to his daughter, "Your husband is nothing more than a true American citizen." Just at that moment a servant brings in a card announcing the real Count de Barbes, who is shown in. His appearance and actions afford considerable amusement for the guests. The Count loses no time in getting down on his knees and pleading for the girl's love. But Clara's father takes a hand. He calls the servants and the poor Count is thrown out of the house bodily.

THE DEAD LETTER.—Jane and Ned are lovers just after the war in the late 60's. Jane is a bit of a coquette and, of course, likes a little flirtation. At a ball while Ned is declaring his love for her she pretends to be quite indifferent and, when a rival comes in and asks for a dance, she consents with apparently the greatest pleasure. Ned, left alone, gives up hope. He calls for his coat and leaves the house. Jane is surprised and disappointed when she returns and finds he has gone. At home she gives way to tears and then writes a letter asking Ned to forgive her. The days pass and no answer comes. Then Jane moves to another city and loses all trace of her lover. The scene now moves forward about twenty-five years. Jane's niece and Ned's nephew, respectively Nell and Tom, are lovers. Tom receives an appointment in the Dead Letter Office in Washington. Some letters are forwarded there by a postmaster, who states that they were found in the wall of an old building which was being torn down. Among them Tom finds one addressed to his uncle. He secures it and immediately leaves for Ned's home. When Ned reads the letter he breaks down. He shows Tom some treasured keepsakes and mourns the years that are gone. But it is not yet too late to foil Fate. Ned is a spruce bachelor of 50 and Jane is 45 and well preserved. Tom and Ned journey together to Jane's home and they are happily reunited while Tom and Nell gaily do the bless-you-my-children act. Of course, there is a double wedding.

PATHE.

GET RICH QUICK.—Rinster is a man of dual personality. Adjoining his handsome apartment he rents a suite of offices under an assumed name, and has them connected by means of a sliding panel. At home he is considered a man of means, proud of his daughter and anxious to see her married to the man of his choice. At the office he beguiles many dupes into parting with their cash on the strength of fabulous tales as to the wealth to be made from investments in his companies. He is to some extent a man of mystery, for no one sees him enter his office, as he always goes through the secret panel, and once there entirely changes his appearance by means of a wig and makeup. Greedy, he resolves on a still more ambitious scheme. He advertises a new bank with an absurdly highsounding name, and an absurdly high rate of interest. His daughter's fiance entrusts his money to this new bank, and is accompanied by Mrs. Rinster when he makes his deposit, but even she does not recognize her husband in his disguise. The crash comes, and the doors of the bank are closed, and the banker disappears. Ralph is ruined and is told cruelly by his sweetheart's father that their engagement must end. Accompanied by an angry crowd of depositors, Ralph forces his way into the bank. He enters the private office and accidentally presses a knob that opens the sliding panel. He rushes through accompanied by two or three of the others. The banker is discovered in the act of concealing some bags of cash. Ralph's suspicions are aroused. He makes a snatch at the man's wig, and to his horror the features of his sweetheart's father are revealed. The ill-gotten money is restored to the depositors. Then Ralph realizes that for the sake of his future wife the best thing to do is to hush up the matter and stifle scandal. On his part, Rinster promises that his future life shall be blameless and so the story ends happily.

THE RUNAWAY MOTOR CAR.—Jim Scowles has the automobile fever bad, and when his rich uncle writes him that he has decided to forgive him for marrying against his wishes and that he is sending him a horseless carriage, his joy knows no bounds. He stops at the stores on Automobile Row and looks the cars over, and when he sleeps he can dream of nothing but speeding in a fine car, and does not awake until struggling in the hands of a bicycle policeman. In anticipation he borrows a friend's car, with the result that in his inexperience it runs away with him through miles of country, and after many incidents that must be seen on the screen to be enjoyed, he is hurled through the air as the machine explodes and falls to the ground severely hurt. Taken home, he is in a few weeks convalescent, when one day Bridget comes and tells him the horseless carriage is in the garage. What sort or make of carriage it was we will not disclose, but it certainly was not what he expected.

MAX GOES SKI-ING.—In a snowy Alpine district Max takes his first lessons in the art of ski-ing. He leaves the hotel with his skis fixed

to his shoes, and his efforts and contortions to get through the door of his room are absurdly ludicrous. Finally he manages to get out and we see him making frantic efforts to maintain his equilibrium on a fairly gentle slope. Max is plucky, and in spite of numerous falls, sticks to his purpose, although his attitudes and the knots in which he ties himself are excrutiatingly funny. Finally we find him making his first leap; it is not exactly successful, and in the last scene the unhappy novice appears to be endeavoring to escape from the snowballs that the children of the village are pelting him with.

BETTY'S FIREWORKS.—Betty plays truant and fills her satchel with crackers and other fireworks. Having thrown a few in the classroom, where both scholars and mistress are left shrieking with dismay, she attaches some crackers to two women who are busy gossiping. Frightened out of their lives they fall and roll over. Nothing seems to deter her, and in turn she has placed crackers on several people and two policemen. At last the balance are attached to a motor car and set off to the astonishment of the occupants. Betty returns to the store, where she sets fire to the complete stock of fireworks, which necessitates the presence of the fire brigade.

SUNSHINE IN POVERTY ROW.—The story relates to two poor children whose father is out of work and whose mother is sick. They live in a squalid tenement in Poverty Row. The doctor sent by a local charitable organization prescribes medicine for the wife, but they have no money to purchase it. The father has but a nickel left. The children, 8 and 3 years of age, are out gathering wood from around the builders' yards. On their way home their thoughts center on Christmas at the sight of the toys that are tastefully displayed in a window of a store. They realize that the following day is Christmas Day. On returning to the two-room tenement that is their wretched home they go into their bedroom while the doctor is with their mother. The elder writes a letter addressed to "Mr. Santa Claus, Heaven," in which he asks him to remember them. The doctor departing, they go to their parents, and the father finds that all that is left in the house is a dry crust of bread. He gives them his last coin and sends them out with a bottle to purchase some milk. On the road they mail their letter, which in due course reaches the postoffice. A sorter shows it to the superintendent, who in turn shows it to the postmaster, who happens in then. The latter places it in his pocket and returns to his sumptuous home to see his little daughter asleep in her cot, while his wife has gaily decorated a fine Christmas tree for the following day. She sees the letter protruding from his pocket, and taking it out they read it sadly. The same idea strikes both, they put on their wraps and, taking a goodly load of the magnificent toys destined for their own little girl, proceed to Poverty Row. Meantime the two poor children have returned home and eaten their meal of bread and milk. They say good-night to their parents and retire to their room. There they hang up their stockings, and having said their prayers, retire to sleep. The postmaster and his wife enter the squalid dwelling and, showing the letter to the poor father, steal on tiptoe and deposit the toys at the foot of the children's stockings. The children are not disturbed, but happy in their slumber dream that they see the factory of Santa Claus in full blast. They see the toys being made, and the fairies filling a big bag which Santa places on his shoulder. They see him emerge from the fireplace of their room and deposit the presents on the floor. They wake up. It is morning. They find it was not a dream. In reality the toys are there. Each taking some they rush in to tell their parents, and the picture ends with a clever tableau showing the poor man's christmas and the Postmaster's Christmas.

SELIG.

JOHN DOUGH AND THE CHERUB.—The prophecy is fulfilled and John Dough becomes the King of Lo-Hi. As King of the Lowlanders and Highlanders, he assumes the dignified duties of a ruling monarch, but with no degree of satisfaction to his adherents or happiness to himself, as the evil spirit of the witches and trend of natural events strew with shagged breakers the path of the "ship of state." The alchemist entrusts his wonderful elixir of life to the baker woman for safe keeping, who, being color blind, mistakes the precious elixir for a rheumatism cure, and the application has startling effects. Neglecting to dispose of the contents of the bowl, same finds its way into the baker's bread, and the result almost proves the undoing of Lo-Hi. John Dough gives his assistance in the celebration of the Fourth. No end of trouble results from the invasion of his peaceful rest by the much despised Miffkits. Then comes the cherub, who introduces Dough to his animal friends, incidentally secures supplies. He then visits the fairies' garden and later interviews the Princess Ozma, who makes a prophecy: "The throne of Lo-Hi shall vacant be until the coming by air or sea of an oven baked man and a Cherub wee." Accordingly John Dough drops into the Land of Oz and meets the Cherub.

OVERLAND TO FREMONT.—With the snow capped peaks of old Mt. Shasta frowning down upon the little Indian village at its base, wild wood and shagged undergrowth hid from view the glories of the outer world, Black Bear and his squaw Red Bird disagree over the drinking of rum and the squaw is wounded when she tries to destroy the bottle. An old trapper hearing the shot, runs to the spot from which the sound came, finds Red Bird wounded and carries her off to the army post, where the kind old Colonel Beverly and his daughter order her cared for, and she is finally nursed back to life and becomes very friendly to the Colonel and devoted to his daughter.

One day the Colonel receives a letter stating that his son, who is attached to another post under Colonel Fremont, is seriously ill and that in his delirium he calls for his sister, asking that she be sent as soon as possible. The old trapper offers to guide her there, and Red Bird begs to accompany them and is allowed to do so. The start is made on horseback, riding through the forest. Indians are seen following them. Black Bear has started an uprising for revenge. While the trapper swims across the lake for a canoe to get the girls across the Colonel's daughter is carried away and the guide captured.

The faithful Red Bird escapes and steals into the Indian village at night and releases the guide, who effects also the escape of the Colonel's daughter, making a hasty retreat in the little boat at hand. They are followed by the irate Indians, and finally, almost exhausted, reach the desert plains, only to find flames sweeping everything before. Famished for want of water and worn from fatigue, poor Red Bird dies and leaves old Joe the trapper and Helen to push on alone to the post. After many days of weary travel they reach the post. Fremont rescues and cares for them and the son survives to see his sister and dies in her arms.

VITAGRAPH.

HE WHO LAUGHS LAST.—What is more pitiable than a lady-like man? He is, putting it mildly, a laugh. And that is why the fellow members of the club to which Reggie belongs are all laughing over a joke one of the fellows is telling about him. "Here he comes now"—bashful and timid, but withal a very likeable young chap. He is invited to join them, and while talking to the president of the club, a fat, pompous gentleman, he accidentally steps on his foot. "The fat grouch" goes for Reggie with a fiendish delight, and when the boy leaves the room to escape his abuse, all hands, including the president, join in a hearty laugh at the expense of their innocent butt.

A few evenings later, at a dance, Reggie is introduced to Miss Ethel Stevens by the president of the club, and she shows a decided preference to him, much to the displeasure of her escort and admirer, Ralph Morris. She eludes Ralph and seeks the company of Reggie, with whom she dances, leaving Ralph foolishly holding two plates of ice cream, which she placed in his hands and which she and Reggie had been eating. Reggie is completely smitten, and makes up his mind there is only one girl for him, and that one is Ethel.

The next night Ralph, having noticed Ethel's fondness for Reggie, loses no time in going to her home and popping the question. Ethel refuses him, notwithstanding her father's angry intercession for Ralph. In tears Ethel is bemoaning her fate when the maid announces Mr. Reginald Foster. "Let him come in," is the ready command from Ethel. It is Reggie's turn now. He proposes, is accepted with open arms just as Mr. Stevens enters the room. He orders the young man from the house, but his daughter remains firm in her proclamation of her choice.

Ralph goes to the club, piqued at his "turn down," and especially sore at Reggie. One of the club members proposes a good joke on Reggie; he is very enthusiastic over it. An invitation is sent to Reggie to attend a reception at the club that evening. The invitation is despatched by a messenger, and the recipient comes to the club that evening in full dress, carrying a bouquet, only to find out it is all a joke and meet the jeers and laughs of the whole club.

Reggie acknowledges that it is "on him," and then declares that he will get "one on them" with interest, or know the reason why. Ralph Morris tells him that if he pulls a joke on him he will do anything he may ask of him, if it is in his power to grant it. "And I will agree to see that the agreement is carried out," says the club president. They draw up the terms, and after they are regularly signed and witnessed, Reggie bids them all good-night.

Reggie has had his eye-teeth cut, and he proves himself to be made of the right stuff. He acquaints Ethel with his agreement with Morris and with his plans of getting even.

Just a week later a swell reception is given, and everybody is there but Reggie. Ralph is there with Ethel and her father; the club president and all the members, too. While everything is in full swing a young woman bursts upon the scene, throws herself upon Ralph, claims him as her long-lost lover and begs him not to desert her for another.

The dancers stop and everybody crowds around Ralph and the excited woman. Ethel's father denounces Ralph as a villain; the president of the club and all hands are astonished. Ethel, who knows all about it, is all smiles, and when the joke has gone far enough Reggie pulls off his wig. Ralph acknowledges himself beaten, and when Reggie asks Mr. Stevens for his daughter's hand Ralph has to withdraw in his favor, and when the father objects the club president soon wins him over and gains his consent to the acceptance of a son-in-law who is clever enough to successfully get the laugh on them all.

THE COLOR SERGEANT'S HORSE.—The Color Sergeant's horse, "Don," is no ordinary animal; it possesses extraordinary intelligence and a great fondness for his master, and this picture proves it, although it embodies a love story about the Sergeant, his sweetheart and the English flag.

The Sergeant, before starting for the field, bids his sweetheart good-bye. She presents him with a flag and tells him if he bears it safely through and brings it back to her after the war she will marry him. "Don" seems to appreciate the agreement, and kisses the young lady good-bye. The Sergeant mounts his horse and they leave for active service.

In the encounter with the enemy the Color Sergeant is wounded and the flag is captured. When he is lying prostrate the horse takes his canteen and going to a nearby pool fills the bottle with water and revives his master, who tries to rise but falls back exhausted, haunted with the consciousness of having lost the flag and his sweetheart.

"Don" follows the enemy, and while they are sleeping the faithful beast stealthfully enters the encampment, takes possession of the flag and gallops at top speed back to the wounded color bearer and places the colors over his body. The Sergeant is delighted at the sight of his lost trophy, but cannot raise himself to his feet. He takes a paper and pencil from his pocket and writing a note gives it to "Don" to carry to the English regiment.

The Arabs have discovered the flag has been recaptured and start in pursuit of the horse. They follow his footprints and are in hot pursuit when they encounter the English regiment, which has been notified by "Don" of the Color Sergeant's plight. They are defeated, and the Sergeant is saved and brought back, with his flag, to the city and the English headquarters, where we next see him attending a banquet with his sweetheart, now his wife.

"Don," who is outside the house, hears the cheering of the guests, walks to the window, looks in, nods a "How-do-you-do," drinks a glass of wine given him by his mistress, takes the Color Sergeant's flag from her hand and waves it triumphantly as his master and mistress lovingly place their arms around his neck and place their faces against his in acknowledgement of service rendered in making two loving hearts beat as one.

THE LAW AND THE MAN.—It is surprising to what extremes avarice will go to accomplish its object. Just take a good looks at Silas Peters, and you can readily see what sort of a scoundrel he is, and we are not at all surprised when he is threatened with legal action for obtaining land for the railroad of which he is president, by fraud, from George Merton. He tries to secure the service of John Turton, a young lawyer whom he thinks he can make use of as a willing tool. Pleased with the offer from the president of a railroad, young Turton accepts the offer.

Not long afterward Miss Claire Merton calls on Turton and asks him to take her father's case against Peters, and when he learns the true state of affairs recognizes that he is being made party to fraud, goes to Peters, asks him to let him see his agreement to act as his attorney, destroys it and becomes counsel for Mr. Merton. The more Turton and Claire Merton are thrown together the more they like each other, until Turton asks Claire to marry him. She consents to become his wife when he wins her father's case.

Peters realizes before long that something must be done to escape conviction. He calls on the judge before whom the case is to be tried and endeavors to bribe him. Peters is indignantly denounced and shown the door. Failing in his first attempt to evade the law, he becomes more desperate, and, with the aid of his lawyer and his scrooging clerk, employs two thugs and pays them to waylay and assault the young lawyer the night before the suit of Merton against Peters is to be tried.

They carry out their villainous scheme: Turton is attacked and left for dead, but his cries are heard and he is carried into the home of Mr. Johnson, who administers to him, and when morning comes assists him to get to court just in time to prevent the villain and his lawyer continuing the trial without him.

The case is decided in favor of Merton and judgment given against Peters and his railroad. John Turton is victorious not only in his suit at law but in his suit for Claire's heart and hand. He makes a double win and proves he is lucky both in love and law.

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Dec. 23—A Christmas Carol (Dr.).....1000

ESSANAY FILM CO.

Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.) 428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.) .....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch's Wedding Present (Com.) 1000
Dec. 6—Love's Awakening (Dr.) 1000
Dec. 10—A Cowboy's Vindication (Dr.) 950
Dec. 13—A Tangled Masquerade (Com.).....1000
Dec. 17—The Tenderfoot Messenger (Dr.) 997

KALEM CO.

Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1000
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.) 1000
Dec. 9—The Rescue of Molly Finney (Dr.)..1007
Dec. 14—Seth's Temptation (Dr.) 955
Dec. 16—Her Indian Mother (Dr.) 995
Dec. 21—The Little Spreewald Maiden (Dr.)....985
Dec. 23—When Lovers Part (Dr.).....963

LUBIN.

Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.).
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Spoony Sam (Com.) .....
Dec. 12—An Exile's Love (Dr.) 990
Dec. 15—The Musical Ranch (Dr.).....
Dec. 19—The Dead Letter (Dr.) .....
Dec. 22—An American Count (Dr.) .....

GAUMONT.

G. Kleine.

Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 309
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280
Nov. 22—Cast Into the Flames (Dr.).....381
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....519
Nov. 26—Calino Travels as a Prince (Com.)....489
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on the Rhone (Scenic).....243
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....273
Dec. 6—A Man of Honor (Dr.) 834
Dec. 6—Professor's Hat (Com.) 171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Rider (Com.).....279
Dec. 13—Closed Gate (Dr.) 676
Dec. 17—Herod and the New Born King (Biblical) 965
Dec. 20—The Cinderella Girl (Dr.).....769
Dec. 20—The Kingdom of Flowers (Botanical)..220
Dec. 24—The Old Home (Dr.) 732
Dec. 24—Cain and Abel (Biblical) 279
Dec. 27—The Adventuress (Dr.).....995
Dec. 31—The Doctor's Secretary (Dr.).....981
Jan. 3—The Artist's Pay Day (Dr.).....972

URBAN-ECLIPSE.

G. Kleine.

Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic) 450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992
Dec. 5—On the Mexican Border (Dr.) .....
Dec. 8—Reggie's Engagement (Dr.) .....
Dec. 14—The Little Matchseller's Christmas (Dr.) 749
Dec. 14—Scenes in British India (Sc.) 253
Dec. 21—The Tyrant of Florence (Dr.) 676
Dec. 21—A Chamois Hunt 332
Dec. 28—A Mexican Romance (Dr.).....650
Dec. 28—Coaching in Devonshire, England (Scenic) 348

G. MELIES.

Oct. 20—Uncle Jim (Dr.).....960
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....980
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....
Dec. 1—Pals (Dr.) .....
Dec. 8—What Great Bear Learned (Dr.) .....
Dec. 15—Old Norris' Gal (Dr.) .....
Dec. 22—A Western Welcome (Dr.).....980
Dec. 29—In the Tall Grass Country (Dr.).....980

PATHE.

Dec. 3—The Maid of Niagara (Dr.).....995
Dec. 5—The Clever Domestic (Com.).....485
Dec. 5—The Mexican Tumblers 476
Dec. 7—An Animated Armchair (Com.).....650
Dec. 7—Cocoanut Plantation (Sc.) 348
Dec. 9—Saved in the Nick of Time (Dr.) ...800
Dec. 9—Soap in His Eyes (Com.) 184
Dec. 10—Her First Husband's Return (Dr.) ...990
Dec. 12—In Her Father's Absence (Com.) 544
Dec. 12—The Julians 387
Dec. 14—Hoboes' Xmas (Com.) 550
Dec. 14—Charlie and Kitty in Brussels (Sc.)....400
Dec. 16—Little Snowdrop 1000
Dec. 17—Saved by Divine Providence (Dr.).....985
Dec. 19—Get Rich Quick (Dr.).....735
Dec. 19—Hunting Sea Lions in Tasmania (Scenic) 266
Dec. 21—The Runaway Motor Car (Com.).....555
Dec. 21—Max Goes Ski-ing (Com.).....430
Dec. 23—The Lucky Charm (Fairy Tale).....607
Dec. 23—Betty's Fireworks (Com.).....394
Dec. 24—Sunshine in Poverty Row (Dr.).....1000

SELIG.

Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Four Flush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Dull Razor (Com.) .....
Nov. 24—The Merry Wives of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.).....1000
Dec. 1—The Stepmother (Dr.).....1000
Dec. 5—The Widow of Mill Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000
Dec. 12—A Tale of the Sea (Dr.) 1000
Dec. 15—County Fair (Dr.).....1000
Dec. 19—John Dough and the Cherub (Mystical).1000
Dec. 22—Overland to Fremont (Dr.).....1000
Dec. 26—The Rustlers (Dr.).....990

VITAGRAPH.

Nov. 18—A Modern Courtship (Com.) .....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.) .....
Nov. 22—Suspicion (Dr.) .....
Nov. 25—A Four-Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.) 951
Dec. 3—The Poacher's Wife (Dr.) 1001
Dec. 6—A Tin-Type Romance (Com.) 996
Dec. 9—He Who Laughs Last (Com.).....927
Dec. 10—The Color Sergeant's Horse (Dr.) ...978
Dec. 13—The Law and the Man (Dr.) 1010
Dec. 16—Playing at Divorce (Dr.) .....
Dec. 16—The International Motor Boat Race (Sc.) .....
Dec. 17—A Dixie Mother (Dr.) .....
Dec. 20—The Light in the Window (Dr.).....
Dec. 23—Clancy (Dr.) .....
Dec. 24—Jean and the Waif (Dr.).....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 19.

Biograph—The Lesson (Dr.).....994
Lubin—The Dead Letter (Dr.).....
Pathe—Get Rich Quick (Dr.).....735
Pathe—Hunting Sea Lions in Tasmania (Scenic).266
Selig—John Dough and the Cherub (Mystical)..1000

Tuesday, December 20.

Edison—The Police Force of New York City (Scenic) 995
Essanay—(Title not given.)
Gaumont—The Cinderella Girl (Dr.).....769
Gaumont—The Kingdom of Flowers (Botanical).220
Vitagraph—The Light in the Window (Dr.)..

Wednesday, December 21.

Edison—The Joke they Played on Bumptious (Com.) 890
Kalem—The Little Spreewald Maiden (Dr.).....985
Pathe—The Runaway Motor Car (Com.).....555
Pathe—Max Goes Ski-ing (Com.).....430
Urban—The Tyrant of Florence (Dr.).....676
Urban—A Chamois Hunt (Scenic).....332

Thursday, December 22.

Biograph—White Roses (Dr.).....588
Biograph—The Recreation of an Heiress (Com.).410
Lubin—An American Count (Dr.).....
Melies—A Western Welcome (Dr.).....980
Selig—Overland to Fremont (Dr.).....1000

Friday, December 23.

Edison—A Christmas Carol (Dr.).....1000
Pathe—The Lucky Charm.....607
Pathe—Betty's Fireworks (Com.).....394
Kalem—When Lovers Part (Dr.).....963
Vitagraph—Clancy (Dr.) .....

Saturday, December 24.

Essanay—(Title not given.)
Gaumont—The Old Home (Dr.).....732
Gaumont—Cain and Abel (Biblical).....279
Pathe—Sunshine in Poverty Row (Dr.).....1000
Vitagraph—Jean and the Waif (Dr.).....

PIERO CALZABINI

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Independent Film Stories.

LUX.

BILL PLAYS BOWLS.—Bill and his pals find the confined space of the bowling room too small on their way, with the result that harmless people open road as a better spot. The bowls are sent to exercise their talent, and accordingly select the destrians act the part of the skittles and are bowled over. Lamp posts and trees are knocked down, sandwich-men are left in a confused mass, and the drilling of a gang of raw recruits seriously disturbed. Then the skittles decide to follow the bowls, and forming fours, with the jack at their head, set off. Now commences a chase fast and furious, for the bowls appear to be possessed, and Bill and his companions are forced to flee. Over hill and down dale they go, the bowls hurling themselves through the air in search of the three men. Finally Bill takes to the water, but even here he is not safe, for he is the recipient of several severe blows from the bowls. Meantime the skittles have wandered up steps and along roads until they decide to return home. This they do, and accompanied by the bowls, they march back and fall into their proper places.

ROSALIE'S DOWRY.—Rosalie is being instructed in violin playing, and her tutor, Jack, falls in love with her. He is pressing the lady's hand to his lips when her father enters. Angrily he ejects Jack and, following him to his office, shows the disconsolate lover the amount of his daughter's dowry, telling Jack that if he can show the same sum he shall have Rosalie. Now Jack's wealth amounts to $5 and he is kicked out. During the absence of Rosalie's father from his office a young clerk steals the money from the safe and makes off with it. Approaching the river, his foot slips and the bags of gold drop in. Meantime father has discovered his loss and drops in a dead faint. Late Jack decides to elope with Rosalie, and at nightfall the girl steals from her room and the two lovers at once dash off. They are pursued by the irate father, and things look black for the loving pair when their car breaks down. Hurrying along they meet two divers and for a small consideration the latter agree to sell their diving suits. At last the lovers can meet in peace, even though at the bottom of the sea among the fishy inhabitants of the deep. But more than that, they discover the missing gold and carrying it to papa he is easily persuaded to withdraw his opposition and eventually blesses the happy lovers.

POWERS PICTURE PLAYS.

JACK LOGAN'S DOG.—Jack Logan has a sweetheart, a rival, Joe Kane and a dog. Jack and Joe have a quarrel over the girl and the fight between them is prevented by some cowboys. Joe falls over a cliff and is badly hurt. His faithful dog goes down to him, takes his hat and runs back to the home of the girl. Joe enters and is accused of throwing Jack over the cliff. A chase follows led by the dog. Joe gets there first and Jack explains the accident.

A BACHELOR'S FINISH.—The bachelor is in love with a widow but is too bashful to propose. He writes a letter to the widow asking her to marry him. He forgets to mail the letter. Meantime he calls on his friend Thompson, who enjoys the blessings of seven children and a quarrelsome wife. The bachelor is treated to an exhibition of the worst phases of married life and he is glad that he did not mail his proposal. Imagine his feelings when he arrives home and finds that his valet has mailed the letter. He dashes after the carrier who is taking it from the box and a funny chase follows without result. Then the bachelor sneaks through a window and gets the letter. Saved. He is congratulating himself when a letter arrives from the widow proposing to him. He is caught and resigns himself to his fate. In the last scene the bachelor does some funny stunts as a captured husband.

A FATHER'S LOVE.—Howard Marcy is the husband of a jealous wife and a beautiful little girl, Bessie. A friend of Marcy's is falsely accused of embezzlement. The man's wife appeals to Howard for help. Mrs. Marcy finds her husband and the woman together and in a jealous rage leaves her home, taking with her her child. Marcy looks for them in vain. A letter from Mrs. Marcy's maid to the butler betrays their whereabouts. The wife will not give her husband a chance to explain. It is Christmas Eve. Bessie writes a letter to Santa Claus asking him to bring back her papa. The sight of this letter softens the wife. The next day at the child's Christmas party a man dressed as Santa Claus enters. He throws off his disguise and Bessie and her papa engage in a loving embrace. The wife enters and reconciliation takes place.

HIS GYPSY SWEETHEART.—Edith Marlow, a young society woman, visits a gypsy camp to have her fortune told. She proposed to the gypsy girl to exchange dresses. Dressed as a gypsy, Edith goes into the woods and there meets Robert Harlow, her handsome new neighbor. It is a case of love at first sight on both sides. Edith bribes the fortune teller to let her assume her place and she tells Robert's fortune. A funny mishap comes when Zorelli, a gypsy, seeing Harlow make love to Edith and believing it is his own sweetheart, pursues Harlow with a knife. Edith saves her lover's life and a great surprise is in store for him when he encounters Edith dressed as a society girl. For fun she pretends she does not know him at all, but all is made clear when the gypsy girl enters and demands her costume.

THANHOUSER.

LOOKING FORWARD.—Jack Goodwin is a young student of chemistry who is far in advance of the times. He discovers a compound that has the power to put a man to sleep for any stated period of time, after which he will be as physically fit as ever.

Jack tests this marvel for the period of a week, finds that it works, and decides to take a rest of 100 years. He hires space in a safety deposit vault, has himself locked in a box and the box sent to the vault. There, according to instructions, it is to remain for 100 years, and at the end of that time sent to the Mayor of the city.

There is no hitch in Jack's experiment and he wakes up in 2010, as much surprised at the people as they are at him. He discovers that the rapid transit facilities have been greatly and strangely improved, and that instead of there being any fight for "Women's Rights" it is the men who have their troubles.

Jack finds a friend in the lady Mayor, and she finally wins his hand, but not until she realizes that the man from the century before intends to be master in his own house, although the indications are that he will be a kind, loving and considerate master.

THE CHILDHOOD OF JACK HARKAWAY.—Jack Harkaway is of aristocratic birth, being the son of a wealthy Englishman's daughter and a poor young man, with whom she has eloped. Her parents bring about a separation and compel her to place the child in the hands of strangers, who are bribed to keep his whereabouts a secret from his mother.

At the age of twelve Jack is placed in a school, the master of which is prejudiced against him, owing to the boy's mischievous disposition. After having received severe and unjust punishment from the schoolmaster, Jack decides to run away from school, and escapes from the room in which he is locked, through the window.

Wandering along a country road, he accidentally overhears two sneak thieves planning to rob a house. Jack makes his way to the house in time to warn its mistress of the proposed robbery. Two men servants are placed in hiding, and when the would-be thieves put in an appearance they are immediately captured.

Jack is given a fine supper by the lady of the house, who is very grateful to him. And when the schoolmaster, accompanied by Jack's guardian, arrives, she is touched by the boy's appeal not to be turned over to his rough looking "friends." Upon getting a closer view of the man who calls himself the lad's guardian, she realizes that he is the man to whom she was forced to give over her child. The man admits that Jack is her own boy, and the picture ends with the men being turned out of the house and Jack restored to his mother's arms.

CHAMPION.

THE GOLDEN GATES.—Divorced! Separated by the Court's verdict, the mother is allowed the girl and the father is given the boy, both children too young to realize the bitterness of the moment, but each clinging to the allotted parent with childish faith. As tokens of remembrances little Lee is presented with his mother's locket which is hung around his neck, the same being done with the father's ring to Harriet.

Shortly after the separation the mother is compelled to entrust the care of her daughter to a neighbor about to join her husband in the West. Towards the arrival at their destination however, the train is wrecked, the sole survivor of the crash being little Harriet. Guided by Providence, she is adopted by a Western couple who rename her Mary, to replace their child now dead.

Returning to the once happy home we find little Lee, deserted and forlorn amidst bare conditions, his father having sunk to the depths beyond reclamation. Lee purposes to get away from the abode and meeting a bunch of cowpunchers in the street, who are bound Westward, following a sight seeing trip in the Eastern city, he prevails on their sympathy for adoption to their crowd and shortly afterward is renamed Jim.

Grown big in size and years, Jim is accepted by Jane, the ranchman's daughter, who writes to her school chum, Mary, to spend Christmas week with her and Jim. Thus brother and sister after all these lengthy years, meet and unconsciously a spark of love is flashed between them, which familiarity grows with the passing days, all this being apparent to poor Jane. The outcome is revealed on Christmas day, when Jane returns her engagement ring to Jim, who has embraced Mary. Jim draws his mother's locket from his breast upon Mary's refusal to accept the engagement ring, and in a flash the truth that their love was of brother and sister is revealed to them. Of course, the engagement of Jim and Jane is renewed.

"IMP."

UNREASONABLE JEALOUSY.—Eva Norton, the wife of Dr. John Norton, is jealous of her husband's lady patients and his work, which deprives her of so much of his society.

One night she wants him to take her to the theater to see a famous actor, Irving Blake, but he tells her he is too busy. She begs and finally persuades him to accompany her. She enjoys the play and at the end of one of the acts, when Blake is called before the curtain, she rises in the box and throws him the bouquet of flowers she is carrying.

Shortly after this the doctor is called from the theater on a professional call and she is left to go home alone in the automobile. But after the performance she meets the actor, Irving Blake, who admiring her girlish beauty, invites her to go to supper with him and she accepts.

While they are enjoying their meal a friend of Dr. Norton's sees them and meets the doctor. The friend tells Norton about his wife and the actor and they both hasten to the cafe, where Norton sees the couple. He makes no disturbance, however, but returning home, awaits her coming.

Eva and Blake arrive shortly afterwards and as they part at the door, Blake attempts to take her in his arms. She, filled with anger at his anger, pushes him outside and shuts the door.

There the doctor finds her and starts to chide her for her reckless behavior, but she, delighted at having aroused his jealousy, leaves him without a word of explanation and runs upstairs to her room.

Irving Blake is shortly afterwards struck by an automobile and his skull fractured and he is taken to the hospital of which Dr. Norton is chief of staff. When Norton discovers the identity of the patient he refuses to operate upon him, although an immediate operation is necessary. Finally his sense of professional duty overcomes his personal feelings and he performs the operation and Blake's life is spared.

When Eva learns of her husband's nobility of soul, in saving the life of the apparent destroyer of his happiness, she goes to him and making full explanation of her reprehensible conduct, is fully forgiven.

THE UNEXPECTED HONEYMOON.—Bob Black's uncle leaves him his entire fortune of $500,000 on condition that he marry, and not one cent of the money can be touch until the terms of the will have been fulfilled. The unfortunate, or fortunate, legatee has no desire to tie himself down with a wife at his time of life, so he hits upon a capital plan to evade the spirit of the will, although conforming to the letter of it.

He writes his lawyer, James Henshaw, instructing him to hunt up a hopelessly homely girl and offer her $25,000 to become his wife in name only for a year, at the expiration of which time they are to be divorced.

In the same mail with Bob's letter Mr. Henshaw receives a letter from his niece, Bella, requesting him to obtain a position for her, as she feels she ought to go to work. Henshaw at once sees a chance for Bella to make a tidy sum of money and telephones her to come to his office immediately as he has found a fine position for her.

When she arrives he explains matters to her, but she objects, because she is not one bit homely. He, however, tells her he can fix that part of it and she consenting, he proceeds to help her get herself up to look as hideous as possible.

When Black arrives and gets one look at his prospective bride he almost faints. But the match is duly arranged and the bride's check handed over and then Bob is requested by the lawyer to give the bride that is to be a pre-nuptial kiss. He attempts it several times, but his courage fails him each time, until finally bethinking himself of his handkerchief, he spreads it over her face and the deed is done.

When the year is up Bob gives a dinner to his friends, in honor of the divorce, which is to be granted the following day. And when the next day arrives he accompanies his lawyer to the home of his wife and is greatly surprised to find it a mansion.

Bella enters the room, stylish and beautiful, and when he is presented to her poor Bob almost faints again, and now his desire for a state of single blessedness leaves him,—the thought of divorce becomes suddenly abhorent to him and he attempts to fly from the house in order to escape it. But old Henshaw, the lawyer, is close on his trail, and seizing him throws him back into the house, and then closing the door holds it shut from the outside. Bob vainly struggles to reopen the door, begs and pleads to be allowed to escape, but Henshaw is obdurate and Bob is forced to face the music.

Returning to the drawing room, he finds Bella playing the piano and singing and not one bit of attention will she pay to him. As he stands around awaiting her pleasure he discovers his photograph, at which Bella has gazed at fondly every day since she received it. The sight of this gives him hope and finally, taking the music off the rack from under her pretty nose, he proceeds to declare his undying love. She listens for a few minutes and then surrenders herself to his loving embrace.

When old Henshaw learns through the medium of the newspapers that Bella and Bob have stopped all divorce proceedings and have gone on a European honeymoon, he tosses his papers and letters into the air, in one grand "Hurrah."

And the desperate spooning of the young couple on board the ocean liner becomes the one topic of conversation amongst the balance of the passengers.

AMERICAN.

VERA, THE GYPSY GIRL.—Vera, the gypsy girl, is driven from the couch of her dying mother by the tyrant king of her tribe, and is forced to sell baskets along the country road to satisfy his mercenary and grasping nature.

While pursuing her task along a country lane, Vera encounters a scoundrel who insults her. A young farmer happening by protects her, chastises the scoundrel and, pitying her, buys one of her baskets and sends her on her way.

After an unsuccessful day, Vera returns to the camp of her people in time to witness the death of her mother. The gypsy king now proposes marriage. Vera refuses and the king threatens force. Vera runs away from her tribe. Alone and exhausted, she stops in a field and sinks beside a corn stack. All night long she lies there and in the morning the young farmer who befriended her finds her sleeping. He takes her to his people and the gypsy girl begins a new life in the midst of civilization. Her love for the young farmer grows stronger day by day and he unconsciously nurtures it with his brotherly devotion.

A harvest picnic is given by the belle of the district, and the young farmer is chosen as the belle's escort. In a paroxysm of jealousy the gypsy girl dons her old costume and goes back to join her people.

The news of the gypsy's departure awakens in the young farmer the knowledge of his love for Vera. A searching party is organized and a search for the girl begins.

In the meantime Vera has gone back to the gypsy camp. The king denounces her for her unfaithfulness, and under the curse of her people she is driven away.

Driven to despair by her loneliness and sorrow, she is about to end her life with a dirk knife her mother had left her, when she discovers that the spot she has selected for the deed is a shrine. The sight of the crucifix brings the realization of her cowardice, and she bows before the image repentant. The young farmer, driven to desperation in his search for the girl he now knows he loves, and tearing breathlessly through the woods, finds Vera before the shrine. He tells her of his love and in his embrace the little gypsy girl finds peace and happiness.

ECLAIR.

THE LOCK-KEEPER.—Marianne, of late, does not so well agree with her husband, a lock-keeper. She has become too sentimental, and considers her husband, a mere lock-keeper, is not sufficiently romantic! She accepts some slight attentions from a young sailor named Peter. While enjoying a pleasant stroll with Peter one afternoon, Marianne is startled by a piercing scream, and finds that yonder, her little son has fallen into the river; instantly she starts for the spot where her child has disappeared; but Peter would detain her; with great effort, she frees herself from his restraining grasp and rushes to the river bank. She arrives there just in time to see her husband rescue their beloved boy.

In the face of such an event, Marianne is brought to her senses; she realizes what a great difference there is between the two men, and how much there is in favor of her husband, and her whole heart goes out to that good, courageous man, and thenceforth the sailor holds no place in her estimation.

THE FEAR OF FIRE.—Mr. Coward has had the unfortunate experience of a fire in his home, and ever since our poor friend has contracted an exaggerated fear of fire, under any form. In fact, his unwarranted nervousness in this respect approaches the ridiculous, and has become a source of great annoyance to his friends and associates. For instance, Mr. Coward notices a pedestrian lighting a cigar a few rods from the establishment of a petroleum merchant, or he observes that an acquaintance, at his restaurant, has ordered for breakfast an omelet with rum. All these little incidents prey upon the mind of Mr. Coward, who sees in them an element of danger of combustion, and he loses no time in denouncing them, one and all, for their gross carelessness. At last his victims grow weary of his exciting and wholly unnecessary interference, and decide to revenge themselves upon him; and, incidentally, provide a little amusement for themselves. Accordingly, after a little planning, they select a night when they know that old Mr. Coward is comfortably settled for the evening in his cozy sitting room, and having secured a large supply of Bengal lights, they set these off directly under the windows of Mr. Coward's domicile. In an agony of terror, and with the shout of "Fire! Fire!" upon his lips, Mr. Coward rushes for the street. He has scarcely opened the front door, however, when he is treated to a chilly shower of nice, refreshing water, which is delightfully antagonistic to any kind of fire. His former victims, across the street, set up a shout of delight, but to their great amazement, in that instant Mr. Coward has

SOLAX COMPANY.

THE PAWNSHOP.—Tony, a worthy Italian youth, who for years has manfully maintained his little family, consisting of his mother and Marietta, whom some day he hopes to wed, by means of his hand-organ and his little friend Joco, one fateful day meets an old friend. The friend bears evidence of great prosperity, and in answer to Tony's eager questions as to where he got it, tells him that he has turned gambler and that money is coming easy. Tony, instilled with a desire to emulate his prosperous friend, determines to try his luck.

He secures from the two women of his household the modest family savings and starts forth to try his luck with the festive tiger. Luck favors Tony, and he returns to the house with a big bundle of money. At last the inevitable occurs—he bucks the tiger once too often and returns home broke. His mother upbraids him, but Marietta, sympathizing with the poor boy's distress, comforts him. She hands him the organ and tells him he need not despair, as with the music and faithful Joco they can always make a living.

A bright idea strikes Tony—he will pawn Joco and the organ, and with the money thus secured return once more to the game. Accompanied by Marietta, he proceeds to the pawnshop where the pawnbroker refuses to accept the security offered. Marietta pleads with the old Jew to relent. The Jew conceives the idea of lending Tony the money he wants, keeping the girl as a pledge. Tony departs with a new $100 bill to tempt fate again, and the girl remains to do the housework of the Jew and his mother until such time as Tony will return and get her out. Tony again loses. Downhearted over his misfortune, we find him back again on the street with Joco, trying to secure the money necessary for the release of Marietta. But, alas, business is very dull and the small coins come in far too slowly to give Tony hope of ever getting back the girl. We next find Tony leaning against a fence with despair writting upon his features. On the other side we see two of the inmates of the gambling den. Tony overhears them discussing plans for a burglary and follows them.

Aided by the wonderful Joco, Tony manages to frustrate the robbers. As a reward for his efforts he is presented with a $100 bill which means to him—Marietta. His face wreathed in smiles, Tony redeems the pledge.

GREAT NORTHERN.

THE NECKLACE OF THE DEAD.—A girl is given a present of a necklace by her lover. She becomes an invalid, and in time passes away. The young man comes in to take a last farewell of his beloved. He places a bouquet of flowers on the pall, and encircles the dead girl's neck with the jewelry he had given her. Later, the undertaker's helper comes to perform the last sad office; this man is poor, and the sight of the necklace recalls to his mind the poverty of his home. Accordingly he goes during the night to the vault where the remains are entombed, unscrews the coffin, and re-

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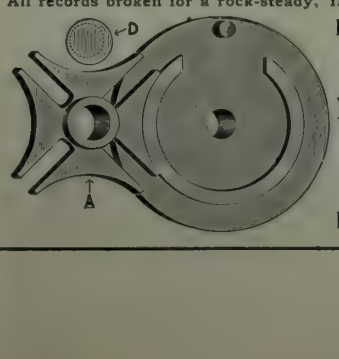

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moves the shroud. Horrors! he feels a movement. Unmanned, he flees from the spot, but reasoning the thing out afterwards, he comes to the conclusion that the movement he felt was not a ghostly visitation, but that perhaps the girl was buried alive! He goes to her lover, confesses all, and the two hasten to the vault. Meanwhile, the girl has really regained consciousness and gets out of her coffin, and finding that the door has shut, waits with what patience she can muster, hoping to make someone hear in the morning. For the sake of warmth she wraps herself in the pall which covered the coffin. When her lover arrives he finds her senseless with terror at her grim surroundings, but in his arms she recovers. Learning the undertaker's story, she gives him the necklace, the desire for which led to her preservation from a living grave. The man, however, feels that the only thing to be done in view of the circumstances is to devote the gift to the service of the church, and this he does.

NESTOR.

A DESPERATE REMEDY.—Bill Rodney was an ideal father, when sober, but as Jess very curtly observed, he was seldom sober. Indeed, it was this fact which caused Mrs. Harmon to look with disfavor upon Walter's prospective bride, so she explained in her letter to the girl.

When Walter appeared, Jess placed this letter before him; then, calling her brother Jack, together the young people went over the situation and decided upon a plan of action which they hoped would thoroughly frighten and cure the old man.

Hurrying to the sitting-room, they quickly sprinkled the floor with whiskey, then overturning the furniture and disheveling their hair, each grasped a bottle and waited.

Ere long Bill Rodney hove into sight. Instantly there came a yell and a volley of blank cartridges from the sitting-room. But the old man had simply time enough to put his head in at the door and observe his son and daughter in what he supposed to be a thoroughly intoxicated condition, when he was grasped by one of the boys and helped through the door.

From the steps, upon which he landed in a sober but somewhat dazed condition, he was hustled off to the nearest tree and securely tied with a strong rope, then his three tormentors proved their good marksmanship by deliberately breaking the bottles placed on his head and in either hand; after which they hastened to the barn, mounted their horses and galloped off for the saloon. Sooner or later Bill would show up there and they meant to be prepared for him.

True enough, no sooner had the hired man released the distracted father, than he ran to the saloon. The trio, however, had been too quick for him. Already they had made arrangements to pay for what damages might occur, and now, with Jess in a side room, the boys were making things lively at the bar, when Bill appeared and was forced to foot the bill.

But the worst was yet to come. Reaching his sitting-room door, he heard cries for help and upon opening it found the Prohibitionist whom he had scoffed earlier in the week, kneeling in the center of the room pitiably begging for his life, while Jess, Jack and Walter danced wildly around him, flourishing their revolvers.

The Prohibitionist, with a sly wink at the terrible trio, suggested that they might be induced to sign the pledge if Mr. Rodney would set the example.

Eagerly the unhappy father consented, promising never again to touch the demon drink.

ATLAS.

THE OUTCAST'S SALVATION.—A son, once manly, honest and hard working, whose one thought was centered on the loving mother at home, but who, like thousands before his time, yielded to the voice of the tempter and was gradually weaned away from her influence until he became an outcast.

But the mother never lost hope. She clung to the thought that to-morrow her boy would see the error of his way and be the man he once was. Even when they brought the news that a fight was in progress in Riley's saloon she did not hesitate for a moment, but ran as fast as her feeble limbs would carry her, to help her boy and bring him home.

When she reached the low dive, her boy was in the center of a mob. Unmindful of the danger, she rushes in their midst, screaming. At the sound of her voice the crowd separates and she reaches her son. Rum-crazed, he tarrows the old woman from him, and she falls to the floor in a pitiful heap.

When they picked her up everyone thought she was dead. The light of reason came to the boy's eyes when he realized what he had done; then, fearing the law, he made his escape.

Weeks later we find him, wild-eyed, haggard and pale. By day and night he can see the sad face of his mother always before him. Finally in his wanderings through the tenderloin he stopped to listen to the sound of an organ as it pealed out "Where Is My Wandering Boy To-night?" Something drew him on to the open door. Then the music changed and "Rock of Ages," his mother's favorite hymn, was borne to his ears. Sobbing like a child, he never stopped until he reached the altar where the kindly faced "Father of the Slums" stood. There he told his story to that motley, ragged and hungry congregation. Then someone began singing "Throw Out the Life Line." This was followed by a prayer for the erring one. Every eye was wet with tears as that motley throng filed out into the street, leaving the boy and the mission worker alone.

"Now, my boy, brace up; forget your troubles and start out all over again," etc., etc., said the missionary as he handed a dollar bill to the astonished sinner. "Get something to eat and a place to sleep and I'll look you up to-morrow."

Well, he did look him up the next day and the boy went to work as a result. He kept on working, too, and madly, on the advice of his good friend and savior, returned home to find his old mother was not dead as he had thought, but was still alive and waiting for her boy's return.

YANKEE.

THE INSANE HEIRESS.—Nell Pierce has just solved a mystery involving millions and was planning a long trip to foreign climes. She was tired and needed rest. But Nell was not to get off so easily.

This time she was called upon by a young man who told her his sweetheart had been abducted. Close questioning revealed the fact that the abducted girl was heiress to a large fortune which was held in trust for her by her guardian, for whom the young man entertained a decided dislike. Nell decided she must find some means of entering the home of the girl and search for a clue.

Disguising herself as a young girl, she sauntered towards the Mannering mansion and was fortunate in being able to join a rope-skipping party of girls. Nell made quite an impression on one of the girls, a niece of the Mannering heiress' guardian, who invited her into the house for tea and ices.

The butler acted suspiciously, as though he had done something he was sorry for. Later on a physician called and she overheard enough of his conversation with the guardian to convince her she was on the right track. To shadow the doctor was comparatively easy. She was not disappointed when they brought up at a private sanitarium for the insane.

Now, to get inside that sanitarium was our Nell's next plan, but before doing so she decided to impersonate the stolen heiress and scare the old butler into a confession. This she did, appearing on a balcony just outside the library window just as the old man drew aside the hangings when he heard her tap on the window. She later entered the house and stood before him as he sat by the open fireplace. The badly frightened butler was easily induced to tell the story of the abduction, and, as Nell supposed, implicated the girl's guardian. Then she returned home and quietly donned another disguise. When a doctor was called in a while later he was so impressed with the girl's insanity he committed her at once to an asylum for the insane, the same institution where the heiress was incarcerated. Once inside, Nell lost no time. Chloroforming a nurse and changing clothes with her, she soon reached the girl's room and quietly led her out of the house and grounds. Another disguise completely baffled their pursuers and they reached Nell's home, where the girl's sweetheart waited for them. The rascally guardian who had planned to acquire a fortune was summoned to the house and was confronted with his guilt. When he saw the heiress he realized the game was up and straightway confessed. Nell later joined a party of two on their honeymoon and enjoyed her much-delayed vacation.

A TERROR OF THE PLAINS.—Mike, the messenger boy, is a great admirer of "Buffalo Bill" stories. The present issue was more exciting than any other he had read. He lost himself in the story until he fell asleep. But Mike did not lose the thread of the narrative, even though he was journeying through slumberland. But he grew tired of Buffalo Bill as a hero and decided to play the role himself.

Donning his buckskins, boots and spurs and arming himself, he sets out for Death Knell Ranch mounted on his broncho "Spitfire." His arrival is marked by great rejoicing on the part of the assembled cowboys and he further regales himself in their eyes by protecting the ranchman's daughter from the insults of a cowpuncher.

Mike slapped his face and then kicked him until he begged for mercy. A few days later, evil eyes are looking through a window, watching the wealthy rancher as he counts his gold. In the distance comes the daughter. One glance and she knows her father's danger. Something must be done to break up this diabolical plot. And as though he had divined her thoughts beforehand, our hero rushes up on his steed and halts at her side. Explaining her father's peril, the girl urges him on until they reach the door of the ranchhouse. But the Mexican cut-throats have anticipated just such an interruption and have carefully locked and barred every door and window. Mike and the girl are foiled for the moment. Then Mike's fertile brain begins to work. One glance at the roof and another at his trusty lariat and the problem is solved. In a moment he has lassoed the chimney and is climbing up. Then, placing a long, keen-edged knife in his teeth, he waves a farewell to the girl far below. One shot from our hero's pistol and seventeen Mexican brigands bite the dust. Then the old man is released and the girl falls fainting in Mike's arms.

Spurning the half-dozen sacks of gold offered him by the grateful ranchman, "The Terror" rides away.

He has but reached a bend in the road when, glancing back, he witnesses a terrible sight. A band of blood-thirsty Indians have taken the old man and his daughter prisoners. Wheeling about, he follows in pursuit, struggling to overtake the redskins. Alas! They have bested him in the start. But he reaches the Indian camp in plenty of time to unlimber that awful mowing-machine weapon and, adjusting its delicate mechanism, he takes careful aim and fires. Nineteen savages are hurled into eternity while the rancher and his daughter remain impervious to danger.

Mike has graciously given his horse to the father and daughter when suddenly, springing up on every side, he is confronted by more Indians.

With a last grin of defiance on his countenance, he again charges the magazine of his arsenal and pulls the trigger. This time two of the devils live on. He chases them on foot up the mountain side. Reaching the edge of the cliff, he overtakes the pair. A twist of the wrist and one is hurled to the jagged rocks below.

The other hangs on with a deathlike grip. Nearer and nearer to the brink they draw, and finally both drop into space. As they fall, our hero releases his hold and throws out both arms. Thanks to his excellent presence of mind his fingers clutch a projecting branch and, exerting his wonderful strength, he holds on, poised in mid-air.

Now, Mike's dad hears peculiar sounds emanating from his son's room and he drops around to investigate. Presently he hears a crash and bursting open the door he sees a badly scared youth sitting wild-eyed on the floor, his face and hair sprinkled with plaster and in his hands he tightly clutches the gas chandelier, which he has pulled from the ceiling.

Mike has finished his story, but the spanking he receives from dad is more welcome than the finish he expected when the protruding branch against the cliff gave way.

Among the Exhibitors.

Bloomsburg, Pa.—The Lyman H. Howe moving picture show at the Columbia Theater was very well patronized on last Thursday night.

Chester, Pa.—The Borough Hall has been leased by a large theatrical syndicate, who will operate a high class moving picture show every Friday and Saturday night.

Kane, Pa.—The following films made an excellent hit at the Star Moving Picture Theater here: "Her Adopted Parents," a Vitagraph film, and "Who Is Boss?" a Pathe.

Asbury Park, N. J.—Central Hall, the first building ever erected in Asbury Park solely for church services, is being razed to make way for a new moving picture theater to cost $7,500.

Far Rockaway, N. Y.—The new moving picture theater in Inwood has been opened and is drawing large crowds at every performance.

Shamokin, Pa.—The new moving picture theater which is planned for this town, to be known as the Shamokin, will be ready about December 1.

Lewiston, Idaho.—A third moving picture house will open here in a few days under the management of Rufus Belcher.

Columbus, Ohio.—Architect Bryan is getting plans ready for a moving picture theater on Broad street, near Martin avenue, for Al Taylor. It will cost about $9,000 and will be ready to open about November 8.

Rahway, N. J.—Plans are under way for the erection of an opera house in Irving street on the plot of land adjoining the Auditorium, which has been purchased by Mr. Ritter. The house will have a seating capacity of 1,200. Moving pictures and vaudeville will be shown here.

Brooklyn, N. Y.—A new $40,000 moving picture theater which will have a seating capacity of about 1,000, is being planned for Jamaica avenue, between Elm and Maple streets, to be known as the New Queens. It will be under the management and proprietorship of J. A. Hessel.

Farmington, Me.—J. L. Thomson has recently purchased a moving picture outfit and will give his first exhibition at the town hall here.

Salt Lake City, Utah.—Work on the erection of a new moving picture theater has begun at 158 South State street for Raleigh & Harmon, who will conduct it.

Mahoney, Pa.—The following films, "The Model's Redemption," "Black Cordelia" and "The Revenue Detective," made a big hit at the Family Theater.

Brooklyn, N. Y.—The old building on the easterly side of Flatbush avenue, nearly opposite Carlton avenue, is being torn down to make way for another theater, which will be operated as a moving picture and vaudeville house. The site is 75 by 130 feet. The structure is to be put up by the Carlton Amusement Company and will have a seating capacity of about 1,000 persons. The theater will be put under the management of A. H. Schwartz, owner of the Washington Theater at 344 Washington avenue.

Denver, Colo.—The Auditorium Theater here has again opened for the season with moving pictures and vaudeville.

Philadelphia, Pa.—A new moving picture theater is being planned at 425 South street for A. J. Margolin.

Newark, N. J.—A meeting of the men of the Blessed Sacrament Church, in Clinton place, formed an association to manage the recently inaugurated Parish Moving Picture Theater. A new Edison machine has been installed in the Church Hall, talent has been engaged, and the exhibitions will be along the lines of a modern moving picture theater.

Richmond, Va.—Southsiders will shortly have two additional moving picture and vaudeville theaters. A 5-cent moving picture house will open on Hull street, between Twelfth and Thirteenth streets, on or before December 1. It will be conducted by R. C. Broaddus. A 10-cent vaudeville and moving picture theater will also throw open its doors on Thanksgiving Day. High class moving pictures and vaudeville will be the features in both.

Kutztown, Pa.—The Kinetoscope Amusement Co., proprietors of the Auditorium, exhibited the Jeffries-Johnson fight pictures at their theater and did big business.

Dayton, Ohio.—The well-known Jewell Theater in this town has again re-opened and will run all of the best vaudeville and moving pictures that can be produced. An admission fee of 10 cents will be charged.

McKeesport, Pa.—Good vaudeville and moving pictures is making the Atmeyer Family Theater a very popular and a well-paying theater.

Long Island City, L. I., N. Y.—Long Island is to have another moving picture theater which will keep all of the Long Island Cityites in their own town to see a picture show. This one will be known as the New Eden, to be situated at Vernon avenue and Fourth street.

Carlisle, Pa.—Major Meals has granted permission to the Harrisburg Theatrical Company to show the Johnson-Jeffries prize fight films at all of their local moving picture theaters.

Holyoke, Mass.—Charles S. Higginbotham, who owns the Grand Theater, has purchased the Globe Theater in the same city, formerly conducted by John H. Woods and T. W. Cavanaugh.

Johnstown, Pa.—The Majestic Theater here has been converted into a moving picture theater.

Bellow Falls, Vt.—The Dreamland Theater is a new moving picture theater which has recently been erected on Rockingham street.

Redlands, Cal.—A moving picture theater will be opened in a building adjoining the City Hall.

Riverside, Cal.—K. C. Wells will erect a moving picture theater near City Hall, to cost about $10,000, and will seat about 600 patrons.

Newburyport, Mass.—It is understood that the Orpheum Theater is to be rebuilt by the owner, W. F. Runnells, and a moving picture syndicate will take a lease on the property; $12,000 has been spent for improvements.

Louisville, Ky.—M. Switow, proprietor of the Crystal and Grand Moving Picture theaters, has leased the Daisy Airdome on East Market street and will run moving picture shows like the ones in his other two theaters.

Northampton, Mass.—A new moving picture theater is being erected on one of the short streets near Main. Moving pictures and vaudeville will be the features here.

Hanover, Pa.—Ralph G. Felty has sold his moving picture theater here to his partner.

Johnstown, N. Y.—The Fulton Theater, on West Main street, which has been conducted for the past year by Mr. and Mrs. D. Armstrong, was sold to Frederick Sperber and Charles Hillary.

Cairo, Ill.—The Garrick, the moving picture and vaudeville show on Sycamore street near Twenty-first, was sold to Messrs Moore and Jackson, a couple of colored theatrical men.

Little Rock, Ark.—W. H. Marple has purchased the Best Theater, formerly occupied by H. A. Peckham.

Rome, N. Y.—The new school lately erected on Liberty street is installing moving pictures of education to help the pupils in their studies.

New Bethlehem, Pa.—Thomas Buzzard has sold his moving picture theater to H. C. McEwen.

Bangor, Me.—The permit for a moving picture theater which was applied for was turned down by the building inspector.

Hackettstown, Pa.—A new moving picture theater is being planned for this section by Willard Daubert and Ira Lee, which will be known as the Grand Opera House.

Easton, Pa.—The Palace Moving Picture Theater at 22 Main street threw open their doors last week and have been receiving a good business from their patrons ever since.

Joliet, Ill.—The latest moving picture theater to throw open their doors to the public is the New Ward Five Cent Theater on State street.

Montgomery, Ala.—The Old Montgomery Theater here has been converted into a moving picture theater. It will be under the proprietorship and management of M. Fourton of the Grand Theater.

West Warren, Mass.—A new moving picture theater is being planned for this vicinity for Joseph Slarkiewick.

Delevan, Wis.—N. O. Francisco has opened a moving picture and vaudeville theater in his Opera House here.

Watertown, Wis.—A. Davis has sold his moving picture theater, the Lyric, to Messrs. Richards and Brittan, proprietors of the Empire Theater, who will operate it in the same successful manner as they are doing the Empire.

Lansing, Iowa.—Will Dunlevy has bought out the interest of Fred Wolfe in the moving picture business, and took possession.

New London, Wis.—Crandon will have another moving picture theater which will be one of the largest and best in this city.

Milwaukee, Wis.—The Unique Theater on Main street has been sold to George B. Frellson.

Watertown, Wis.—About January 1st, Joseph Heon will open a five-cent moving picture theater in West Main street.

Beloit, Wis.—A new moving picture theater has opened in this town under the management and proprietorship of J. P. Schaefer and F. J. Krahn.

Rockville, Ind.—A new moving picture theater is to be erected in this town.

Portsmouth, Ohio.—The Columbia Theater is being remodeled and enlarged.

Spokane, Wash.—Ed. Erickson has purchased a local moving picture theater in this town which will be able to seat about 275 persons.

Paterson, N. J.—Fred Kinnaird's Moving Picture and Vaudeville Theater which for the past four months has been under the course of construction has at last been completed. The seating capacity is about 150 and is situated on Rea avenue.

Brooklyn, N. Y.—A new moving picture theater is being erected in this city which will be under the management and proprietorship of Cohn Brothers, to cost about $15,000. The situation of this new enterprise is at the southwest corner of Pitkin avenue and Amer street.

Atlantic City, N. J.—The Stella Amusement Company will open a new moving picture theater at 1509 Atlantic avenue.

Bay City, Mich.—E. E. Smith's store on Broadway is being remodeled and will be occupied by a nickel show.

Cleveland, Ohio.—What is claimed to be the largest moving picture theater in Cleveland is to be built on a vacant lot on the north side of Euclid avenue, just east of 83d street, which will be able to seat about 1,200 or 1,500 and will be under the proprietorship of the Atlas Amusement Company. Another picture house is being erected by Baird & Saurbrey for the Madison Avenue Amusement Company on West Madison avenue near 96th street which will be able to seat about 300 patrons. Still another is being planned for the Glenside Amusement Company on Woodland avenue near Buckeye road.

Hagerstown, Md.—The Family Theater here has been sold to Thomas Spielman.

Norfolk, Va.—The motion picture show recently opened at Pythian Castle by Ford Brothers is attracting large crowds daily and the pictures shown are of the very best.

El Paso, Tex.—L. S. Chenoweth of 348 Ross avenue announced that he will establish a chain of twenty-one motion picture shows in the Texas cities.

Rutland, Vt.—J. H. Lincoln has opened his moving picture show in the Wilson & Grace Opera House.

Los Angeles, Cal.—A. S. Hyman, proprietor of the Royal Motion Picture Theater, is having two of the moving picture and vaudeville theaters constructed and has also purchased the Angeles Picture Theater for $30,000.

Passaic, N. J.—The Spring Dell Association have filed plans for the erection of a high class moving picture theater to be established on Sylan street.

Holyoke, Mass.—Papers have been passed for the transfer of the Globe Theater in the Rackliffe building on Suffolk street from Wood and Cavanaugh to Charle Higginbotham, proprietor of the Grand Theater on High street.

Kansas City, Mo.—Twenty thousand dollars is to be spent in overhauling the building at 15 West Tenth street, for a moving picture theater.

York, Pa.—H. G. Duttera has sold his local moving picture theater to Theo. Beck.

Albert Lea, Minn.—James W. Latham has purchased an interest in the Gem Theater here.

Jersey City, N. J.—Plans have been completed for the erection of a high class moving picture and vaudeville theater to be built on the westerly side of Ocean avenue, between Forrest and Oak streets.

New York City.—Arrangements have been made for the conversion of a building at 76 Catherine street into a moving picture theater for Martin Garone.

Stroudsburg, Pa.—Clarence Somers will open a new moving picture theater.

Myerstown, Pa.—George Stein, proprietor of several local moving picture theaters in this town has opened up another in the P. O. S. of A. Hall and will give moving picture entertainments every Thursday evening.

Los Angeles, Cal.—The California Moving Picture Company has leased a tract of land near Zaferia where they will erect a moving picture plant.

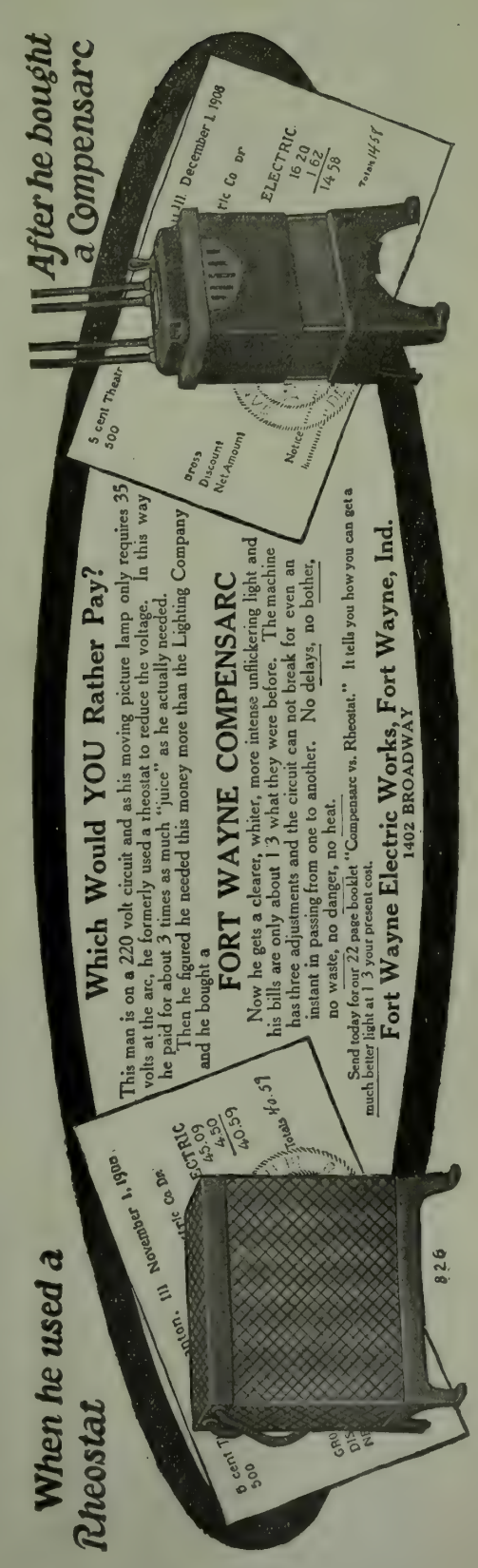
Grand Rapids, Mich.—A. J. Gillighan and E. M. Smith where they will erect a moving picture theater.

Philadelphia, Pa.—A new moving picture theater is being planned for this vicinity at 425 South street for Max Katzman.

Cincinnati, Ohio.—Building permit was granted to Thomas Maloney for the erection of a moving picture theater at the northeast corner of Burnet and Hickory street to cost about $6,200.

Winchendon, Mass.—A new moving picture theater is expected to open in Rome within a week or so.

Atlantic City, N. J.—The Stella Amusement Company will open a new moving picture theater at 1509 Atlantic avenue which will be ready for business about December the 1st.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Tuesday, December 20.

Eclair—The Cattle Baron's Daughter (Dr.)....
Powers—Jack Logan's Dog (Com.)....
Powers—The Bandmaster's Lesson (Com.)....
Thanhouser—Looking Forward (Dr.)....1000

Wednesday, December 21.

Amer.—Little Peter's Christmas Dinner (Dr.)
Amer.—The Wages of Low Pay (Dr.)....
Champion—His Mother (Dr.)....950
Nestor—A Desperate Remedy (Com.)....

Thursday, December 22.

Amer.—Her Husband's Deception (Com.)....
Amer.—A Troublesome Parcel (Com.)....
Eclair—Nicky's Dream (Dr.)....
Rex—Who Was the Culprit? (Com.)....

Friday, December 23.

Bison—The Pale Faced Princess....422
Lux—Big Bess Beats Gus (Com.)....492
Lux—Rosalie's Dowry (Com.)....
Solax—The Pawnshop (Dr.)....
Thanhouser—The Childhood of Jack Harkaway (Dr.)....1000

Saturday, December 24.

Champion—The Gentleman's Bond (Dr.)....
Gaumont—The Necklace of the Dead (Dr.)....
Lux—Gladdless Spoiled Feelsbad's Christmas (Com.)....
Powers—A Patriot's Love (Dr.)....
Reliance—The Refuge (Dr.)....

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AMERICAN.

Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.) .....
Dec. 1—A Touching Affair (Com.).....
Dec. 5—Vera, the Gypsy Girl (Dr.).....930
Dec. 8—Two Lucky Jims (Com.).....955
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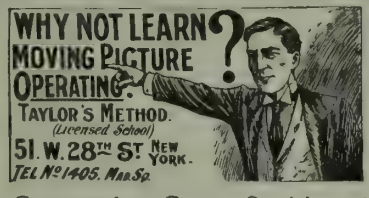

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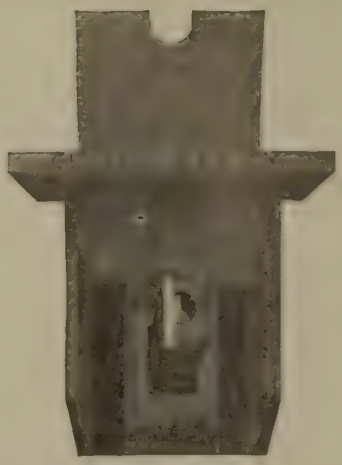

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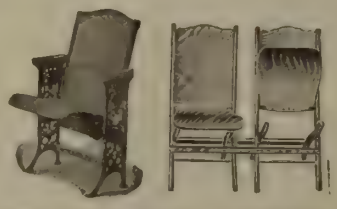

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The Columbia Film Co.
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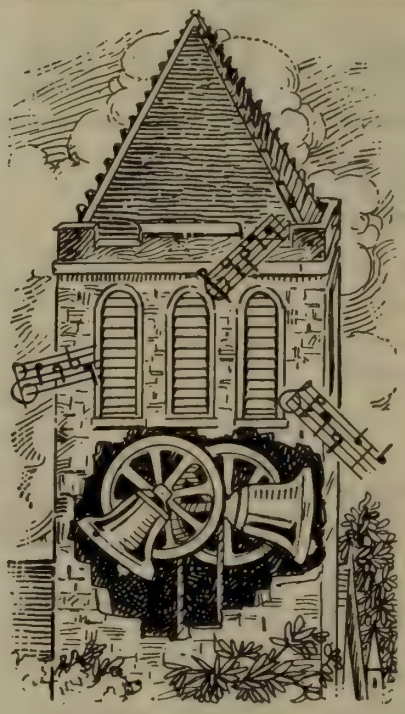


OUR
Cathedral Chimes

are the finest **Imitation** of **Church Bells** in the World and are used in all the leading theatres.

The price of the 4-tube outfit **Complete** as shown in cut is

$22.50

We will send anywhere on 10 days trial upon receipt of $2 to guarantee express charges.

NOTE:—With this set you can furnish sound effects for any picture in which a bell is used from a door bell to church chimes.

J. C. DEAGAN
3800 N. Clark Street
CHICAGO, ILL.

PATHE PASSION PLAY FILM, ALSO PASSION PLAY FILM AND SLIDES

Several sets low price.

POWER'S CAMERAGRAPH $75. $215 MOTIOGRAPH, NEW, $150. MOTIOGRAPH AS NEW, $100.

Motion Picture Machines, $40, $50 to $85. Power's Cameragraph No. 5, low. Film 2c. per ft. Rheostats, Calcium Jets, Electric Lamps, Screens, etc., reduced. Many bargains. Get Sup. 33.

Motion Picture Machines Wanted.

HARBACH & CO., 809 Filbert St., Philadelphia, Pa

WANTED

Moving Picture Producing Plant, modern equipment.

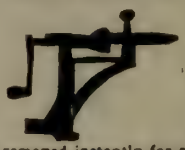
Advertiser will purchase outright or furnish working capital to any amount.

ADDRESS IN CONFIDENCE

Syndicate

Care of Moving Picture World

Little Giant Carbon Sharpener



$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro. Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

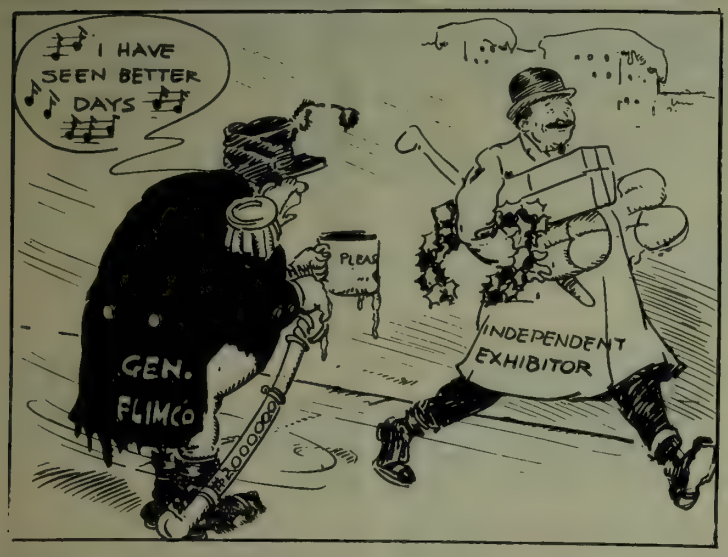
That's All, Good-Night—15 ft.	
Hand Colored Trick Film	$2.00
(Same Black and White)	1.50
Entire Change of Program To-morrow—10 ft.	
Hand Colored	1.50
(Same Black and White)	1.00
We thank you for your patronage and ask you to call again—20 ft.	
Hand Colored	3.00
(Same Black and White)	2.00
Next Show in Five Minutes—10ft.	
Hand Colored	1.50
(Same Black and White)	1.00
All that have not seen the entire Performance may remain for the next—20ft.	
Hand Colored	3.00
(Same Black and White)	2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO



Oh what a fall, my countrymen!

Only a few short weeks ago Gen. Flimco was big, fat, healthy and wealthy—and threatening to beat you on the bean with his trusty sword. Look at him now! Begging for your business and looking for a kind word from you, whom he sought to strangle! Forget him! Come to the man who can give you a film program of Independent subjects that will boost your receipts sky high.

Always buy your machines and accessories from me. Power's, Edison, Motiograph and other machines ready to ship at once!

Get an early booking on the "Imp" feature film "Romance of Count de Beaufort," Posed by the Count himself and members of the "Imp" Company. It's a scream! A feature! A knockout! Write!

CARL LAEMMLE, President

The Laemmle Film Service

196-198 Lake Street :: CHICAGO

OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renter in the world

EXHIBITORS BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition.

We have equipped a special plant where all our films are renovated as soon as scratched, and our customers are guaranteed to get their films as good as new.

We have several openings for very late service.

If you are interested in this write or wire at once.

We have the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson and Nelson-Gans Fights.
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction of the Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE

Chicago, Omaha, Denver, Salt Lake City

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

German Savings Bank Building

147 Fourth Avenue NEW YORK CITY

A Large Assortment of Licensed and Independent Film for sale at

1c.-5c. per foot, and

Many Beautiful Scenic and Feature Subjects New in the United States

for sale with exclusive territory rights. Correspondence solicited with responsible parties.

AMERICAN-LONDON CINEMATOGRAPH CO.

604 Matthews Building, Milwaukee, Wis.

(Ted Snyder, Publisher)

STOP! STOP! STOP!

Using junk song slides furnished by your film exchange, and give our service a trial. One consignment will convince you better than any argument we can present, that you ought to make a change. We charge

25 Cents a Set Per Week

Your week's supply forwarded in one consignment, and no charge made for time lost in transit.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange

Sixth Floor, Portland Block

107 Dearborn Street Dept. 1 **Chicago, Ill.**

Advertising Copy Must be in Hand on Wednesday Afternoon

THE MIRROR SCREEN

——The Key to Success for All Moving Picture Theatres——

A REVELATION TO MODERN PHOTOGRAPHY
A "Mirror Screen" Theatre is Always the Home of Cosmopolitan Pictures

Read the Following Unsolicited Statement from One of the Leading Picture Theatres in the State of Iowa.

MR. H. P. BRYAN, General Agent,
Motion Picture Screen Co.,
160 Washington Street,
Chicago, Ill.

My Dear Sir:

We wish to inform you that we have installed the Mirror Screen in our Lyric Theatre and have been using it for the past two weeks with the greatest of success. We cannot say too much for the Mirror Screen we would not run our theatre without it nor would we part with it for three times the amount we have paid for it. It is giving our home a prestige that will increase our business 25 per cent. Our patrons claim that our pictures are the finest that they have ever seen, and the Mirror Screen is building a wall against competition that cannot be broken down with opposition pictures.

Wishing you the success that you richly deserve we remain, Very respectfully yours,

BRYAN & ADAMS, Props. and Mgrs.
LYRIC THEATRE

Mr. Manager: If you improve your picture, does it not stand to reason that you will increase your business? The MIRROR SCREEN will improve your picture 100 per cent. It is endorsed by the leading Managers and Picture Critics throughout the country. It has revolutionized the Moving Picture industry.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St., CINCINNATI, OHIO
309-321 Arcade Building, DAYTON, OHIO

The Independent Film Exchange of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

THE STANDARD FOR QUALITY

NONE BETTER

"Electra" PINK Carbons LABEL

ELECTRA
TRADE MARK

NONE SO GOOD

HUGO REISINGER
SOLE IMPORTER
11 Broadway :: New York

EDEN MUSEE

First Public Exhibition in New York

KINEMACOLOR

(Moving Pictures in Nature's own colors)

Every Day at 3 to 4 and 9 to 10 P. M.

EDEN MUSEE

55 West 23rd Street NEW YORK CITY

"STANDARD"

THE MACHINE THAT GIVES RESULTS

Fireproof—Flickerless
Fully Guaranteed

A Machine to meet the requirements of every theatre, and the peculiarities of every operator.

Simplicity:—Does not require an expert to get results.
Durability:—Will outwear two ordinary machines.
Efficiency:—Projects a picture equalled by none.

We have been giving written guarantee for two years, but
STANDARD MACHINES
NEVER COME BACK

When you want **perfect satisfaction,** try one.

American Moving Picture Machine Co.

Dept. W 101 BEEKMAN STREET, NEW YORK

Vol. 7, No. 27. December 31, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

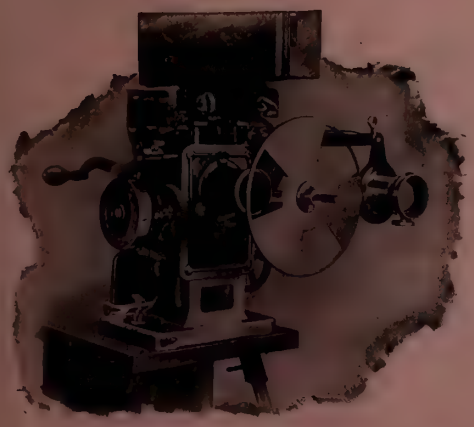
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S CAMERAGRAPH No. 6

The Perfect Motion Picture Machine

Is used by the most particular exhibitors all over the world. The following are only a few of the reasons why:



The pictures projected by it are flickerless, steady and brilliant.

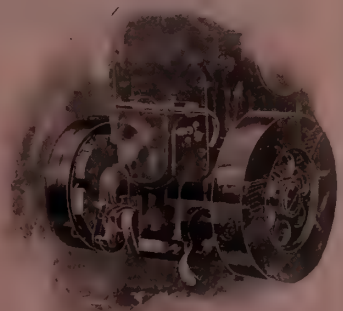
It has no pinwheel and star wheel, thus eliminating parts which are very delicate and subject to much wear.

Built to stand a hard grind, it has wide, spiral gears, thick spindles, wide bearings and a most substantial intermittent movement.

All parts are on the outside of the mechanism where they are accessible, easy to keep clean and well oiled.

The lamphouse, lamp and condenser mount is a delight to the operator.

Where 60 cycles alternating current is used specify the two wing exterior revolving shutter and Power's Adjustable Inductor instead of the rheostat. The three wing shutter is best for direct current.



No. 6 Intermittent Movement

SEND AT ONCE FOR CATALOGUE
"G" DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

FOR THIRTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES

A MERRY CHRISTMAS AND—

2-4-U

AND GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

Release of Tuesday, January 3rd

"Oh, You Mystery Story!"

THE PASHA'S DAUGHTER

was a venturesome little lass with great liquid eyes—eyes that dazed and dazzled the men of her native Islam—and a foreigner who strayed there. The foreigner was a young American travelling for recreation. He became friendly with the Pasha father of the Girl With the Eyes and the friendship resulted in his arrest for conspiracy along with the old Turk. But the subsequent imprisonment has its good points for it enables him to win his way into the girl's good graces—and the girl enables him to win his way to freedom. The settings in this subject are most picturesque, close attention to detail distinguishing every scene. No. 173. Code Word, Pasha.

Release of Friday, January 6th

See the "Thanhouser Twist"

BASEBALL and BLOOMERS

is the best college comedy of the month and we'll make more like it if it pleases you. PLEASE YOU, IT WILL! We felt that settled as soon as we saw the first print. The main advertising stunt to be worked with this picture, as we see it, is the college end of it. Remember, the picture deals with a bunch of bright college boys and a bunch of brighter college girls. Now, there are numerous people in your neighborhood who have attended college. TELL THEM A VERY SPECIAL COLLEGE SUBJECT IS COMING TO YOUR HOUSE. Print and distribute the synopsis. This will serve to excite their interest enough to bring 'em in. AND THE PICTURE ITSELF WON'T DISAPPOINT 'EM. It'll back up everything you say about it—you have our word for that. No. 174. Code Word, Bloomers.

PHOTOFRAME MAXIM No. 27

A sure sign of a theatre's bum business is found in NO SIGN of a Thanhouser Photoframe outside

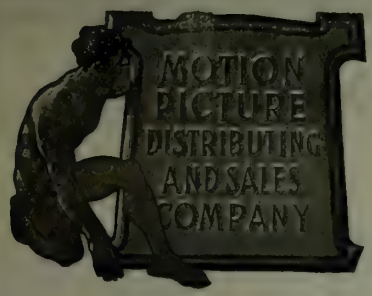
The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 33 inches in width and 43 in depth complete with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. For System's sake address: ORDER DEPT.

THANHOUSER CO., NEW ROCHELLE NEW YORK

2-4-U

AND GOOD ONES, TOO!

—A HAPPY NEW YEAR



TO THE TRUST EXHIBITOR:

If all other theatre owners followed your policy of fattening and supporting the trust there would be a very gloomy Christmas, indeed, for the film business of 1911! Why not let the trust handle the theatres it controls, and YOU join the happy family of independents, which is striving toward bigger and better things for the exhibitor. The independents do not COVET your theatre, as the trust does, but wants your patronage, permitting you to choose your own subjects from the following

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 24th, 1910

All others offering these brands for rent can supply only dupes or worn out subjects.

ALABAMA.

Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 514 South Los Angeles St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.
B. & W. Film Exchange, 426 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 South Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 East Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 East Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 North Illinois St., Indianapolis.

KANSAS.

Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 East Baltimore St., Baltimore.
Consolidated Amusement Co., 28 West Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film and Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
United Film Co., 1 First St., Troy.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors' Film Exchange, 203 East 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 North High St., Columbus.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 North 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film and Projection Co., 44 North 9th St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

WASHINGTON.

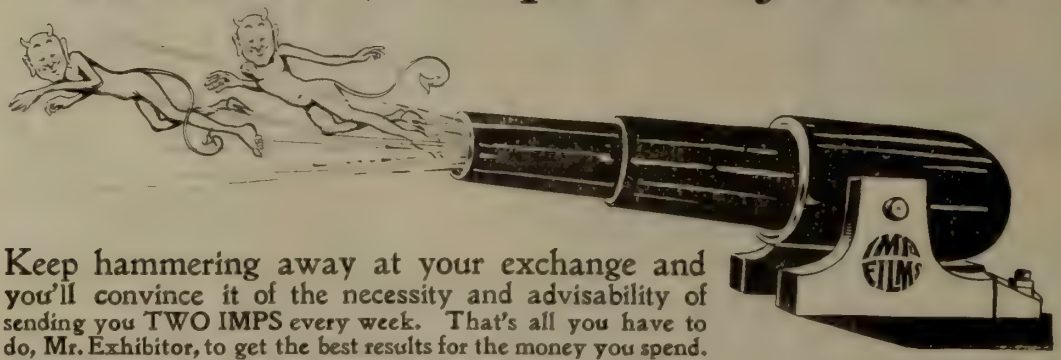
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"Shoot Me 2 Imps Every Week!"



Keep hammering away at your exchange and you'll convince it of the necessity and advisability of sending you TWO IMPS every week. That's all you have to do, Mr. Exhibitor, to get the best results for the money you spend. Meanwhile keep your eye peeled for some good news we're going to spring soon. Also read about the next two Imp releases:—

"THE WISE DRUGGIST"

This is a constant string of surprises and unexpected situations. It all hinges on an overcoat taken by mistake and a bottle of supposed "poison." Read the plot elsewhere in this issue and you'll realize what possibilities it contains. Released Monday, January 2nd.

"RE-UNITED"

A story of a boy and girl. The feature which will cause comment in this film is the fact that the Imp has a "fifteen-years-later" jump in the plot, yet does it in splendid shape—a thing which is considered one of the hardest achievements in staging a moving picture playlet. Before you put down this advertisement, make a note reminding yourself to tell your exchange to "shoot me two Imps every week."

Demand Two Imps Every Week

INDEPENDENT MOVING PICTURES CO. OF AMERICA
102 W. 101st Street, New York. Carl Laemmle, Pres.

All "Imp" Films Sold Through the Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

EDEN MUSEE

First Public Exhibition in New York

KINEMACOLOR

(Moving Pictures in Nature's own colors)

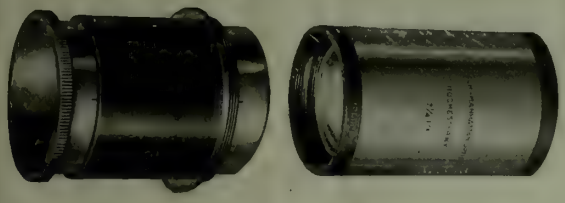
Every Day at 3 to 4 and 9 to 10 P. M.

EDEN MUSEE

55 West 23rd Street NEW YORK CITY

Three Important Announcements About

Gundlach Projection Lenses



¶ A complete stock is now carried by Nicholas Power Company, 115-117 Nassau Street, New York, and they will fill all orders as promptly and carefully as ourselves.

¶ We are furnishing all the special Lenses used by the Rothapfel Photoplane system of daylight projection now being installed in Keith's entire circuit of theatres.

¶ Our lenses may be ordered from all branches of the General Film Company, and every leading Film Exchange.

We guarantee absolute satisfaction

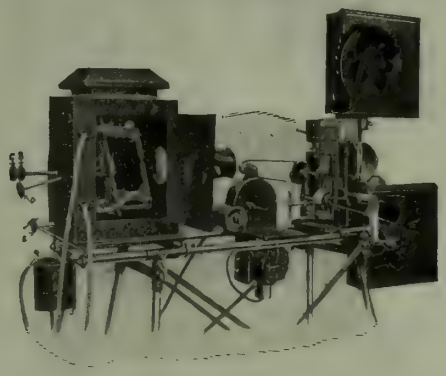
GUNDLACH-MANHATTAN OPTICAL COMPANY

808 CLINTON AVENUE, SOUTH :: ROCHESTER, N. Y.

"STANDARD"

THE MACHINE THAT GIVES RESULTS

FULLY GUARANTEED



We are selling more machines and receiving less complaints than any other manufacturer in the market.

The **"STANDARD"** is the only machine passed by the N. Y. Board of Fire Underwriters on which a motor is used.

AMERICAN MOVING PICTURE MACHINE CO.

101 BEEKMAN STREET :: :: NEW YORK

ELECTRA

LONGEST—LIFE

STRAIGHTEST AND MOST UNIFORM

ELECTRA PINK LABEL CARBONS

COST NO MORE THAN INFERIOR GRADES OF CARBONS. THE USE OF "ELECTRA" PINK LABEL CARBONS INSURES A DEGREE OF BRIGHTNESS OF LIGHT COMBINED WITH STEADINESS NOT TO BE OTHERWISE OBTAINED.

SOLE IMPORTER

HUGO REISINGER

11 BROADWAY - - - - NEW YO

MONTE CRISTO COMING!

POWERS PICTURE PLAYS

ARE PLAYING A HOT, OLD TUNE!

The Regular Tuesday "Split Reel" Scoop for January 3rd will be

The Pinkerton Man

A vivid tale of love, hate and villainy. The scene where sudden death from consumption stays a refugee's murderous hand is a thriller!

2 ON 1

Beaux Not Wanted

A funny story acted as it should be by real comedians. The woman in the case is the daughter of a dentist, who extracts all of her lover's front teeth, and when she sees her toothless admirer—!!!

Saturday Feature, January 7th

"A Woman Without a Heart"

A powerful Drama with a great moral. A heartless, artful dance house girl leaves her husband and falls in love with an artist for whom she poses. But her transient happiness is crushed by the sudden appearance of her husband on the scene—a climax as strong and stirring as your heart can desire.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SOLD THROUGH THE SALES CO.

Get Our Photo Frames with REAL Photographs For Lobby

EVERY FRIDAY THE WORLD'S BEST—BAR NONE EVERY FRIDAY

Messrs. Exhibitors and Exchanges

Permit us to wish you all A MERRY CHRISTMAS and A PROSPEROUS NEW YEAR.

Permit us also to say that you will go far towards insuring prosperity in every week of the New Year by insisting on the LUX Release in every weekly program.

BEGIN RIGHT NOW

Lux Films are Leaders in Europe as well as America

LUX

Release Friday, Dec. 30, 1910

Aunt Julia's Portrait

Comedy—547 Feet

Tim Writes a Poem

Comedy—375 Feet

Two corking comedies certain to cause convulsions.

Even the horses take a dislike to the portrait and show it in no unmistakable way, so you can hardly blame the rest of the family.

The catastrophe that closes the second half of this reel will make them roll off the seats. It is simply—!!!!!

FILMS

FREE COLORED LITHOS.

GET LUX

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3427 Stuyvesant New York City

Sold only through the Motion Picture Distributing and Sales Company.

RELEASES

FRIDAY, DECEMBER 30TH.

Mrs. Richard Dare

A sparkling society comedy—the kind that holds the attention of a restless audience.

FRIDAY, JANUARY 6TH.

THE NIGHTCAP

(Split Reel.)

A screaming comedy, funniest ever.

Salmon Fishing in Canada

(Scenic.)

This is a very instructive and interesting picture.

This is the kind of combination that brings down the house.

Sold through
THE SALES COMPANY,
111 E. 14th St.
New York

RELEASES

FRIDAY, JANUARY 13TH.

The Girl and the Burglar

Bert gives a necklace to his fiancee. This necklace gets broken and Bert gets it repaired. He sits admiring the pretty trinket, hears a noise in the next room, and investigating, finds a burglar, in active operation. In the scuffle that follows Bert is knocked unconscious and is robbed of the necklace. The burglar meets Bert's fiancee and falls in love with her. He gives her the necklace that he has stolen from Bert. Ruth at once recognizes it. How the burglar meets his just deserts and how Bert is restored to the loving arms of his sweetheart is all told in a manner that lends it the reality and every-day human interest that is so much sought after.

Solax Company

Telephone
1864 Stuyvesant

147 Fourth Avenue
NEW YORK

GREAT NORTHERN

Stands For Quality!

Good films are the life of the moving picture business. Therefore, put life into your business by using GREAT NORTHERN film productions.

Release for Saturday, December 24th

NECKLACE OF THE DEAD

(Enacted by Actors of the Royal Theatre, Copenhagen)

A magnificent production of intense thrilling interest. The struggles of humanity in this awe-inspiring photo-play are revealed in a way that only REAL actors could portray. Scenes beautifully tinted and toned. *Don't miss this big headliner!*

Release for Saturday, December 31st

THE SCARECROW

A well constructed dramatic story of temptation, fall and redemption. A film of exciting situations and a capital climax.

BEAR HUNTING

COMEDY FILM

Mr. Exhibitor: If you have not received our new "Timetable" No. 2, write for one at once.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR FILMS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

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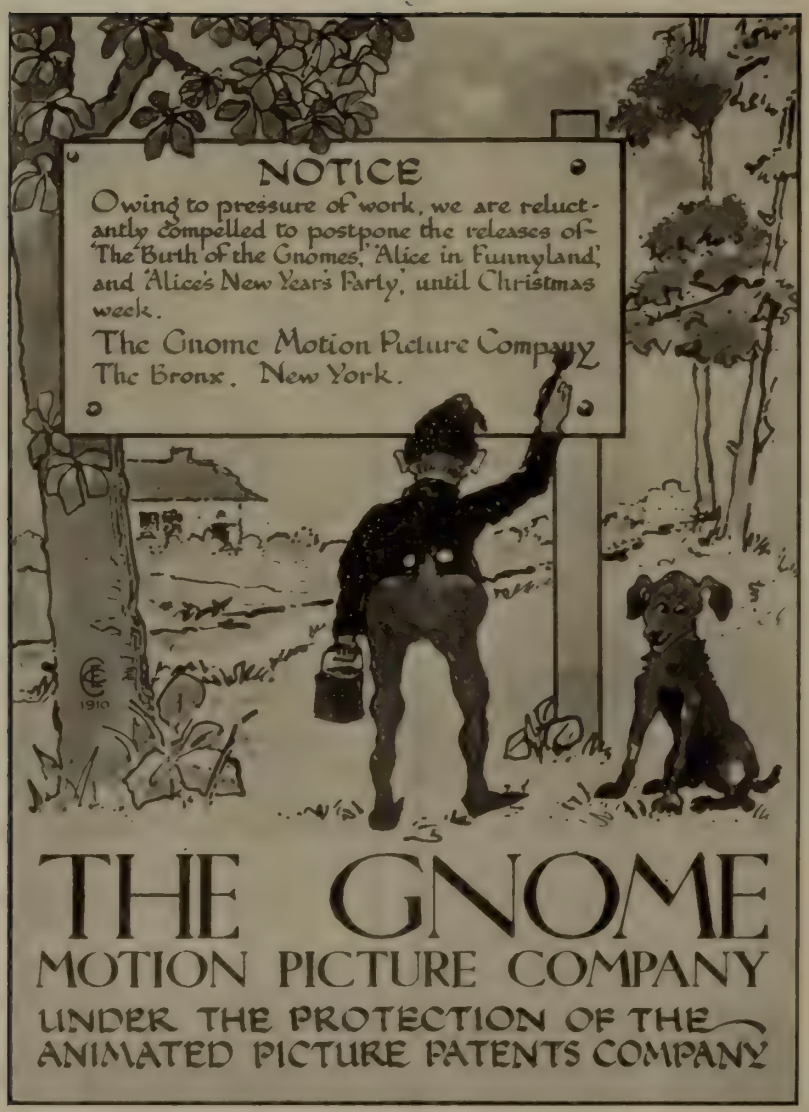
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Owing to pressure of work, we are reluctantly compelled to postpone the releases of 'The Birth of the Gnomes,' 'Alice in Funnyland,' and 'Alice's New Year's Party,' until Christmas week.
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Moving Picture World

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NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

A Happy New Year to all World Readers.

The Past, the Present and the Future.

It is customary, at the close of each year, for representative journals to print retrospects of the work with which they have been indentified during the past twelve months. This sort of thing is a kind of newspaper stock taking. Just as the merchant at the close of a year goes over his past transactions and takes his present stock with a view of outlining his future campaign, so your average newspaper or trade journal in the discharge of its duty to its readers, devotes some part of its space to retrospective surveys and future forecasts. This idea is the inspiration of the present article.

HAS THE YEAR SHOWN PROGRESS?

Dealing with the past, we cannot say there is much to record in the way of definite progress on the part of any branch of the picture industry. Speaking generally, the picture to-day is not much better in respect of quality, than it was a year ago. Truth, by comparison, is always difficult to arrive at, but we are inclined to the opinion, in this case, that the picture is at a standstill. By this we mean that the same hack subjects treated in the same hack way predominate just as largely as they did twelve months ago. We have no particular reason for complimenting the Edison Company on this occasion, but justice compels us to admit that on the whole, this company has shown more marked progress than any other American manufacturer. A year ago the Edison picture was not in demand. They even lagged so far behind their own licensees that Edisonian progress was in danger of becoming a by-word. No one realized this better than themselves and intelligent effort was directed to the picture. To-day they get good stories and they have them well acted and well photographed. They led the way in the employment of literary talent of world-wide reputation and they have lately issued several pictures of absorbing national interest, if not of vital importance. One more instance and we have done with individual progress. A year ago the Lubin picture was only in slight demand and that on account of its delicious inconsistencies and absurdities. To-day the Lubin picture is of photographic excellence and the stories are well chosen and well acted. But individual progress does not affect our argument. The Lubin picture is no better and no worse to-day than those of his competitors. The same may be said of the Edison picture and others, therefore our contention that the picture, qualitatively speaking, is practically at a standstill holds good. The average

of quality is in inverse ratio to the increase in quantity. Progress on the independent side of matters has been chiefly marked by increase in numbers and the establishing of a unique selling organization which presents a phalanx of apparently prosperous manufacturers. Again, comparatively speaking, the quality of the product of many of these new concerns is equal to that of pioneers in the business. How much of this parallel stage of progress is due to the handicap of the latter by deflections from their ranks of trained employees and understudies is, of course, a momentous question. But forced supply, creating and keeping pace with inordinate demand, is no more conducive to definite progress than is the restrictive policy of monopoly.

What of the Public?

Undoubtedly, during the past year, the picture has increased in favor with the public. There are more theaters in existence and more people frequent the theaters. From what we can gather, the exhibitor has prospered and is prospering. The hold of the picture on the entertainment moving public is stronger than it ever was. From this it might be deduced that the future outlook is bright with the promise of further success. Is it? We are inclined to answer our own question in the affirmative, for apparent reasons. The volume of business throughout the world is greater than it ever was. And it will no doubt continue to expand for some time to come, if those at the head of affairs will do their part in promoting the business.

The Manufacturer Has His Responsibility.

Those at the head of affairs are the people who make the pictures and the people who present them to the public. There is a widespread call all over the country for better pictures, better shown. If that call be answered in the positive sense, there need be no doubt about the future of the moving picture business. If it be neglected, then the somewhat fickle public of this country is apt to turn its back on the picture and spend its money on vaudeville or some other form of entertainment. The chase for the dollar too strongly animates the moving picture business to-day. Get something out quickly that will bring in quick returns is the motto "uttered but not comprehended" of far too many people in the business. As it has recently been put to us: "You see, 100 copies mean $10,000, C. O. D. There is hardly any other business from which you can get such quick returns." A very short sighted policy. It would be safer, and in the long run, more profitable, we believe, if quality and not quick returns, were the guiding principle both of those in the business and of those who contemplate entering it.

Of course the national spirit is predisposed to the quick acquisition of wealth. That spirit is visible in the picture business. It, however, is such a young business, it is still so much in the making that its very facility for money making constitutes one of its dangers. People grow indifferent to the future. "Get it, and get out," is the common sentiment. While human nature remains what it is, neither we, nor anybody else can hope to annihilate such a principle. But, in the broader sense, we can at least point out the extreme menace to any business which is so largely conducted on this fallacious principle. If the latter be general, then the business itself must go, and quickly, too.

And a Glorious Future.

One sustaining factor of the situation is this: that the public want good pictures and will pay to see them, at least at the time of writing. So long as the public is prepared to do its part and the manufacturers do theirs, then the outlook is full of favorable augury. We have recently noted in these pages many signs of a disposition on the part of the lay press to relegate the picture to a position of decadence. Possibly, these newspapers reflect only a small part of public sentiment. We think they do. But this straw shows which way the wind may very possibly blow, if the manufacturers continue indifferent to public requirements. Let them turn over a new leaf, and give the public of the best that can be obtainable, and then the future is assured. For the present, then, we look forward full of hope and confidence in the immediate future of the picture business.

Music and the Picture.

Pathe, of New York, have taken a step in furthering the association of suitable music with the moving picture which we desire to applaud. One of their releases shortly to be in the hands of the exhibitor, is the story of Trovatore. This is an Italian subject, worked out and acted in Italy by the Pathe-Italian company. It deals with the familiar themes of love, hatred, revenge, and the like. It has all the glamor, movement, mystery and enthralling interest of Italian melodrama. Of course, as the educated reader of this paper knows, the story of Trovatore was set to music by Verdi and forms one of the most popular operas in the repertory of the New York Metropolitan Opera House. To emphasize the popularity of Trovatore, we may say that the music is very familiar to the general public. It long ago achieved the glory of being placed on the street organ.

Now, when this release comes out, the exhibitor will have an opportunity of suiting the action of the play to the music, or rather suiting the operatic music of Verdi to the action of the play, as shown in the film. Pathe engaged the services of a competent man to prepare the music of the opera for use when the film is projected. So it comes about that for something like fifty cents, the exhibitor can procure the music of Trovatore, especially arranged for simultaneous use with the film. All that will be required will be to place the music in the hands of the pianist, who will take his cues from the subtitles on the film. Thus: suppose we reach the legend of the Count recognizing his long lost brother, then that would be the cue for the pianist, who would play the music under that caption. Plainly and simply it amounts to this, that for the first time accompanying music for a feature film has been provided by Pathe. We hope that the exchanges and the exhibitors will take advantage of this offer, not merely because we want to see Pathes' experiment a success, but also, because, as we have over and over again urged, we want to see the picture on the screen accompanied by suitable music from the orchestra—whether that orchestra simply consists of a piano or a number of pieces.

It is no use lamenting the past, but we wish this sort of thing had been carried out before on an extensive scale, because then we should have been farther along the line of progress in the popularity of the picture than we are at present. Several men interested in the selling of sheet music have spoken to us on the subject of the provision of suitable music for the picture. It is unquestionable that there is much to be done is this respect and money to be made thereby. The absurdity of accompanying the presentation of a picture on the screen with unsuitable music has been dwelt upon so often in these pages that, though the evil is great, we have not the heart to repeat our displeasure. On the contrary we try to help matters along by devoting a page each week to "Music For the Picture," and we gladly welcome the stimulus to much needed improvement in this little evidence of Pathe enterprise.

There should be a large sale for the Trovatore music. The exhibitor in advertising the film should draw special attention to the fact that the music of the opera accompanies it. By such means he will stimulate the interest of the public in this particular picture, and in the picture generally. If it were generally known that appropriate music always accompanied the picture on the screen, the interest of the public in the picture would be increased. As has been pointed out in these pages and elsewhere, there seem to be signs that the interest of the public in the picture is inclined to wane, and it therefore behooves all concerned to use every legitimate endeavor to retain that interest. If every exhibitor throughout the country saw to it that suitable music accompanied the pictures, there would be something done towards refuting the allegations of the enemies of the picture, that the picture has seen its best days.

"Herod and the New Born King."

By Rev. W. H. Jackson.

This recent Gaumont production is without doubt one of the best Biblical pictures ever put before the public. As a work of art it deserves great praise, and as an attempt to reproduce one of the most wonderful scenes in history it reflects great credit upon all who took part in it. In watching the unfolding of a story of this kind, one feels somewhat as though a section of an Oberammergau scene were being presented, in that one looks for something very real and true, being fully cognizant of the standard which must be attained as well as that delicacy of approach which must mark the demeanor of all taking part, making "acting" subordinate to truth of reproduction, which is the requirement of these sacred subjects. It is worthy of note that those participating (not acting) in these scenes have been largely successful, thereby contributing much to the value of the production. The opening scene, the "Shepherds watching their flocks by night," is a good picture, and the approach of the "heavenly host" very impressive, although perhaps the angels were too stationary, giving the effect of a painted scene rather than one full of life and joy, as it really should be. The stable scene in which the shepherds come to worship the infant Saviour is very realistic, causing audible appreciation, yet, strange to say, from these appreciative remarks comes the occasion for perhaps the one strong cause for criticism in the whole series. The infant is too attractive to feminine minds. The complimentary remarks, "Isn't he cute," is, while true, yet a fault. The baby child should impress in such a way as to draw forth comments of reverential wonder —as it really did with the shepherds—rather than to be attractive to the eye and by its innocent mannerisms cause comments of a "cute" nature.

Again it must be pointed out that this one weak feature is a result of departing from the "written word." We are told "the babe was wrapped in swaddling clothes," and as such it should have been faithfully, carefully and reverently reproduced; instead of this an unclothed child, evidently some six or eight months old, instead of so many days, lies kicking in its manger bed. Certainly it was "cute" but not proper. Further than this it must be noted that the infant child is the *sacred center* of the subject, and as such must not be tampered with or humanized according to modern ideas; indeed it seems that greater efforts were expended upon a faithful reproduction of every other character than that of the child Jesus. A properly clothed, week-old babe, could have been handled by Joseph and Mary with as much or more commending reverence than the one used here.

The visit of the "wise men from the East to Herod" is good; the Oriental travel with all the local color makes a most satisfactory scene. Herod is particularly good in his plotting with the queen; both are seen to great advantage, and as this is an occasion where the "written" instructions are lacking, no outrage has been done to an important occasion. The departure of the wise men when the star appears, the consternation of Herod and his queen when they also see the star, is a commendable picture and gives interest to the consultation which Herod holds with his advisers and the queen, the outcome of which is the order for the death of all children under two years of age. These scenes upon which the manufacturers have had to draw upon their own interpretation of the occasion, are exceedingly good and therefore ought to be commended here; the representation of Herod is particularly good in every way. The appearance of the wise men at the manger cradle with their offerings of gold, frankincense and myrrh is both reverential and elaborate, and produces in the mind of the beholder that feeling which it is rightly intended to inspire. The departure into Egypt is in accordance with traditional pictures. The scene in which the holy family is seen crossing the desert is very good, but one cannot help wondering if the sleeping at the foot of the Sphinx is not somewhat manufactured; nevertheless, it does not necessarily outrage the sentiment of the occasion. As a whole the series must be favorably commended, and because of its distinct advance upon the majority of earlier Biblical pictures, it is to be hoped that it marks a new era in the production of this class of pictures. A continuance of the life of Christ from this point on is awaited with reverential interest.

Photography in Natural Colors: The Latest Text Book.

A Review by Thomas Bedding, F.R.P.S.

*Photography in Colors. A text-book for amateurs, with a chapter on Kinematography in the colors of nature. By George Lindsay Johnson, M.A., M.D., B.S., F.R.C.S., F.R.P.S. With eight full-page plates in colors and numerous illustrations in the text. London, Ward & Co., 34 Craven street, Charing Cross, W. C. 1910.

In the course of my recent series of articles on moving pictures in natural colors which an ignorant charlatan was allowed, by a presumably reputable firm of New York printers, to select as the excuse for venting his mingled ignorance and ill-nature, a list was given of the text-books available for those who wanted to take up a study of the theory and practice of color photography, in its possible adaptation to moving pictures. To that list I must now make an addition in the shape of the volume under review. This little book is the latest, and in some respects, the best to deal with color photography. The last book on this subject printed in the English language was issued four years ago. Then practically nothing was known of Kinemacolor. But in Dr. Johnson's book, there is a chapter devoted to the subject. I must congratulate the author on giving us a very interesting, concise and clear *precis* of Kinemacolor.

Dr. Johnson, who is an acquaintance of mine of many years' standing, is, like myself, entitled to the use of the mystic initials, "F.R.P.S." But he is something more than this. He is a very high authority on theoretical and applied optics. What he does not know about the eye, vision and color, is not worth considering. In the book before me, he traces the scientific evolution of color photography. He compares the eye with the camera and the retina with the color plate. Then, having compared the spectrum sensitiveness of the eye with that of the

color plate, he quits theory, which he explains very lucidly, indeed, and gives a short account of all known methods of making photographs in natural colors on glass, paper and film. As far as possible he prints practical details for working each process. In the appendix there are many useful tables in relation to exposure, development and other branches of dark room work. There are many colored plates in the book, made from colored photographs. Altogether in a condensed form, one gets an exceedingly good idea in this little book of the present position of photography in natural colors.

Outside the description of the Urban-Smith process (Kinemacolor), Dr. Johnson's book will, perhaps, not be of the most striking value to the moving picture maker. It won't tell him how to make motion pictures in natural colors; but it will, at least, inform him of what has been accomplished in making color prints on glass and paper. The volume is rather in the nature of a stimulant to further experiment. It marks the steps of progress that have been made in recent years.

It is worthy of note that the Friese-Greene process, to which fulsome reference has been made in some unauthoritative publications, does not figure in Dr. Johnson's book. Having regard to the claims of the inventor published on both sides of the Atlantic, we should be surprised at this, but are not. For Dr. Johnson is a man of well cultivated knowledge and would not include in his book any process that has not been tried out and found successful.

We may say that if any of our readers desire to obtain a copy of this book, which is printed and published in London, they may do so by ordering it from our publishers The World Photographic Publishing Company, 125 East Twenty-third street, New York City.

The Religious Possibilities of the Moving Picture.

Extract from a Sermon by the Rev. Herbert A. Jump, New Britain, Conn.

When Jesus desired to set forth the essential meaning of Christianity in a universal language that should speak to men of every age and all races, he chose a dramatic story. He told the parable of the Good Samaritan, and therein gave an example of ideal preaching which many preachers of the present day, alas! seem to have completely overlooked.

Note some of the details of that sermon-story. It was not taken from the Bible—the Old Testament used as a Bible by Jesus' auditors—but from contemporary experience. It was the sort of thing that might have happened any day and to any one in his audience. Secondly, it was an exciting story. Robber tales always thrill the emotions, and much more in the ancient world perhaps than to-day, because then the risk and the likelihood of such deeds of violence were immeasurably greater than now. Thirdly, this narrative-sermon frankly introduces morally negative elements and leaves them negative to the end of the chapter. Was it not dangerous to the church establishment of that day to have its priest and Levite pictured as failing so utterly in the grace of compassion, held up to ridicule as hypocrites and poseurs? And as for the robbers themselves, not only did the story give a most realistic description of precisely how they perpetrated the cowardly crime of violence, but it leaves them victorious in their wickedness, scurrying off with their booty, unrepentant of their sins, probably chuckling at the folly of the traveler for venturing upon the notorious Jerusalem-Jericho road without a caravan to protect him from the highwaymen. And yet, despite these three dubious characteristics of not being Scriptural to the people who heard it, of being exciting, and of having realistic and morally negative features in it, who dare assert that the story of the Good Samaritan has wrought harm in the world? Rather, has it not earned for itself recognition as being the central parable of all the Master's teachings? Has it not exhibited in complete and convincing fashion the very heart of the Gospel? Has it not urged more men into lives of ministry and helpfulness than any piece of literature of equal length which the race has ever known?

Prejudice Against Moving Pictures.

We have delayed thus on the story of the Good Samaritan in order to disarm if possible that mood of antagonism with which some of you approach the general subject of motion pictures. You "know that they are bad," because they are exhibited in a theater that charges only five or ten cents admission. You have never seen many of them, perhaps not any of them; but from various sources, you hardly remember whence, the suspicion has been bred in your mind that the motion picture is evil and evil altogether. To assert, therefore, that there are any "religious possibilities" in the motion picture strikes you as the acme of absurdity. It is as though one were to announce a sermon on "The Spiritual Value of the Clog Dance." You have heard that motion picture stories are likely to represent crime, that they are exciting, and that scarcely a phase of modern experience has been overlooked by the manufacturer as he scoured the universe to find novel subjects for his motion picture films.

And now we come to the point: the objections which you and others thus make against the religious use of motion pictures can all of them be urged with equal force against the use of the most conivncing parable which the Christ ever uttered. The films that have value for religious education to-day are those which portray the truth as the Good Samaritan portrays it:—in a dramatic story, of contemporary experience, exciting in character and thus interesting even to the morally sluggish, picturing negative elements such as crime, accident, ignorance, sin, and thus commending itself as true to life, but in the end showing the defeat and expulsion of these negative elements by positive qualities, virtuous souls. God-like traits. The only thing needed to make the parable of the Good Samaritan a conspicuously successful motion picture is a new title. Call it "The Adventure of the Jerusalem Merchant," and it would appeal perfectly to the habitue of the dime theater, and he would catch the noble moral of it far more swiftly, perhaps, than do many of the more well-to-do Christians, who hear it rather than see it, when it is droned forth from the pulpit by the preacher on a Sunday morning as the New Testament lesson.

The Motion Picture as a Religious Tool.

First, it can help the church merely as an entertainment device. The spiritual value of the church sociable has long been admitted; the indirect possibilities of religion in the oyster stew and bean supper are commonly conceded. Let the church that wishes to minister to the masses do what a few Roman Catholic churches are doing, what Rev. Charles Stezle of New York is doing in his new Labor Temple—provide free picture shows, as it provides free concerts and organ recitals.

Secondly, the motion picture can help in giving re-

ligious instruction in the Sunday school. Pictures of travel through Palestine, of Biblical scenes, of events in the history of the church are available and ought to be used extensively.

Graphic Missionary Education.

Thirdly, the motion picture film can do more for foreign and home missions than any agency yet utilized by our assiduous and ingenious missionary secretaries. The reason for the skeptic's opposition to missions is usually found in his ignorance of how mission work is done and of what social conditions it aims to transform. Films dealing with travel and ethnology are very numerous—they enlighten the latter half of this ignorance; and after the real critic has looked at films picturing the operations of medical and industrial missions in distant lands, he is a sluggish egotist indeed if he doesn't entertain a more tolerant mood toward the "skirmish line of the Kingdom of God."

Fourthly, the church needs to be an agent of broad civilization in its community; one aspect of its religious ministry should be the social education of the needy. The church should assist in this process of social illumination, and it can use no more potent aid in doing this work than the motion picture. Especially should cities where there are large alien populations, have the advantage of such dramatic instruction on the lantern screen as needs no interpretation. A picture is a sort of graphic Esperanto, a universal language; and social and domestic and personal hygiene may well be taught through its aid.

The Motion Picture Sermon.

Fifthly, the crowning possibility of the motion picture, though, is its usefulness to the preacher as he proclaims moral truth. It will provide the element of illustration for his discourse far better than it can be provided by the spoken word. It will make his gospel vivid, pictorial, dramatic, and above all, interesting. The motion picture preacher will have crowded congregations, not because he is sensational, but because he is appealing to human nature more successfully than his fellow-clergymen, because he is adapting his message to the psychology of his hearers, because he is employing a better pedagogical method.—New Britain, Conn., "Herald."

[Since quoting the above extract from Rev. Mr. Jump's sermon, we have received the complete copy in pamphlet form—it having been printed by special request. Readers of the World may obtain a copy by addressing Rev. Herbert A. Jump, New Britain, Conn., not forgetting to enclose 5 cents postage for each copy desired.—Eds. M. P. W.]

A VITAGRAPH GIRL NIGHT.

F. H. Richardson.

By invitation of Miss Florence Turner, the Vitagraph Girl, I journeyed through the hole kindly provided by Mr. McAdoo under the Hudson, to Jersey City, the occasion being Vitagraph Girl night at "The Academy," situate at 342 Central avenue, a location almost requiring the services of a Sherlock Holmes to discover. Once arrived in sight of the theater, however, there was no manner of doubt but that something was "doing." I was literally amazed! The lobby of the theater, the sidewalk and half the street was jammed solid with a good-natured, shoving, jostling mob, intent only on reaching the interior of the theater which, by the way, was already full to the limit of its capacity. Across the street and in a cross street facing the theater, stood men, women and children, evidently dubious about tackling the throng massed in front of the playhouse. A tribute, indeed, to the popularity of Miss Turner, the charming young lady who has, by her clever work, won the title "Vitagraph Girl," and endeared herself, not only to thousands, but literally to millions of men, women and children all over the civilized world.

After a time we succeeded in forcing our way to the door where B. Richardi, the owner and manager, welcomed us, meanwhile mopping perspiration from his steaming brow—the coldest night of the winter too. Back of the scenes Miss Turner was found surrounded by friends, happy as the elf of laughter she is. And well she might be for Mr. Speedon of the Vitagraph Company had just finished presenting her, on behalf of the theater management, a really marvelous life size portrait of her charming self in colored crayons, by G. Richardi, brother to Mr. Richardi, owner of the Academy. The picture was marvelous, I said, and so it was, by reason of the fact that while Miss Turner's likeness was perfect, the artist had only a small Vitagraph bulletin picture to work from. The result was, taking this fact into consideration, nothing less than magnificent. Not only had Miss Turner been made the recipient of this but a superb bouquet of American Beauty roses on behalf of Mrs. Richardi, to the accompaniment of shouts of approval by the audience.

All this, combined with the fact that the audience had given enthusiastic reception, certainly provided excuse for the smiles which wreathed the mobile countenance of the Vitagraph Girl. As we shook her by the hand she exclaimed, with characteristic impulsiveness: "Isn't it all perfectly grand!"

Truly it was to us a revelation. That those who pose for the Silent Drama gain a tangible hold on their audiences we were aware. That the popularity of the Shadow Girl would cause a small riot by reason of the eagerness of those who knew only the "shadow" to greet the reality was, to say the least, a surprise. In a way, too, it was an enlightening illustration, or demonstration, of the hold the moving picture itself has on the people.

Speaking of Miss Turner reminds one of the interesting question of how many times she has had her "photygraf tuk"? Should she only appear in one full thousand feet of film each week it would mean 832,000 photographs per year.

In closing let me say that the projection light at The Academy was well handled and free from shadows, but some of the song slides were quite dirty. The operator was not, however, working under normal conditions that night. Given the opportunity I believe he could and would do good work. I did not learn his name.

NOTES FROM THE COAST STUDIOS.

Biograph Studio to Be Permanent.

The Los Angeles studio of the Biograph Company, rapidly approaching completion, is to be the permanent studio of the company. A large tract of ground in the center of the city has been secured and is being put into shape for the arrival of the company, who will arrive about January 1.

Selig Notes.

The recent beautiful Selig marine release, "A Tale of the Sea," was written by Hal Reid, the playwright. The scenario was an adaptation from Mr. Reid's poem, "Jim and Joe."

The new steel and glass studio of the Selig Company's local plant is now in use. The refraction of the sunlight through the glass heats the studio like a battery of steam radiators.

Selig Company to Take Pageant.

The Selig Company have completed the negotiations held with the Tournament of Roses Association of Pasadena for recording in moving pictures the annual pageant of the Rose Carnival, which will be held on New Year's Day. The warm Winter sun of Southern California has hastened the flowers which are unusually plentiful, so that beautiful flower-bedecked floats and equipages will be seen in the parade in profusion. Pasadena promises the finest pageant in the history of the event. The pageant corresponds in many ways to the Mardi Gras, the Portland Rose Carnival, and other annual pageants. Last year an unfortunate heavy rainfall almost ruined the event, but a second visitation is unlooked for, since last year's rainfall was the first one in twenty years to mar the festival.

Pathe Takes Auto Races.

The local studio of the Pathe Company recently repaired to Santa Monica and took the Santa Monica road races. The cars of the racers tore around the twelve-mile course at record speed, one of the cars averaging a speed of 78 miles per hour over the entire course, and making as high as 98 miles in the stretches. The meet was well attended. One feature of the six hours' racing was the absence of accidents, not one serious accident occurring to either drivers or spectators. The course is acknowledged to be one of the best constructed and most scenic in the country, and the film should be of great interest to motorists and the sport-loving public generally.

R. V. S.

New York and the Moving Picture Theatre.

The Times Square Theater, Broadway, New York City.

AN ANOMALY AND AN APPEAL.

Newspaper braggadocio and braggartry assigns to New York the premier place amongst cities of the world. We read in the newspapers that in a few years, it will be bigger, greater, vastly more populated than London, Paris and Berlin combined. But the New York newspapers are only to be trusted in respect of this one feature: that of gross exaggeration. It seems as if every writer on the New York newspaper press, or most of it, is given free editorial reign to exaggerate to his heart's content, when the question of New York as a city is in question.

A friend of ours recently visiting this city, delivered himself of the opinion that New York might be a tolerable place when it is finished. A well-known artist is quoted as saying that New York, æsthetically, was "hell, and unfinished hell" at that, etc. New York, we deliberately assert, is vastly overrated in every single respect in which it is written about, save one thing, namely, its cosmopolitanism, lawlessness and commercial immorality, to say nothing of other conditions.

But a truce, dear reader, to generalizations that are not germane to the subject of the picture. We want to compliment the proprietor of the Times Square Theater (moving picture theater), Broadway, New York City, on the excellent manner in which this nice little house is conducted. We pass it day and night. After sundown, when we poke our noses into the little place, it is generally well filled with patrons; the pictures are well shown, and we hope those responsible for the control of the Times Square Theater ar making lots of money out of the venture. If we know anything about the moving picture game, they certainly have the opportunity.

THE TIMES SQUARE THEATER.

The Times Square Theater is situated on Broadway, at Fortieth street. Just over the way and round the corner on Forty-second street is another theater called, we think, the "Bryant." This, like the Times Square, is a ten cent house. Both of these places seat between 200 and 300 people. On top of the Victoria Music Hall, at Forty-second street and Broadway is a roof garden, and there Mr. Hammerstein is showing moving pictures to ten cent patrons. We believe that these three enterprises are doing very well with the picture.

Now, dear reader; you, who live at a distance from New York—you in Denver, or Duluth, Baltimore or Birmingham, Ala.—no matter where you are, or who you are. We write to, and for, you who are holding this very page of this publication. Look on the little cut which is in the middle of this article—does it not figure a nice, neat, small, unpretentious little picture house that would not be out of place in a provincial city of 5,000 inhabitants? Bless your heart and soul, The Times Square Theater occupies no mere provincial location; it is in the center of the greatest amusement artery, namely Broadway, of one of the greatest cities of the world, namely, New York! To the right of it, to the left of it, in front of it, and in its rear are some of the grandest, greatest theaters in all the world. The Metropolitan Opera House is over the way. Within a radius of three or four hundred yards there are probably thirty or forty more theaters. There are the mammoth hotels. There are the vaudeville palaces. In short; the Times Square Theater is in the center of the very hub of the wheel of amusement that is constantly whirling round the Great White Way.

We know very well that the building laws of this city restrict the erection of moving picture houses holding larger audiences than three hundred. What a scandal! What an absurdity! You can run any number of theaters devoted to the legitimate; but you cannot build a large handsome ornate theater, devoted to the silent drama, that would do the silent drama justice. Why is this? Is it impossible to get this absurd law modified or abrogated? Must New York always lag behind in the progress of the moving picture industry? Why should the principal city of the North American continent be denied a privilege which every other city in the United States and Canada possesses, namely, that of erecting suitable picture houses?

Surely, it should be worth the while of some capitalist interested in this matter to call the attention of those responsible for the local building laws to the absurdity of the present state of things. New York City with its five hundred or so moving picture houses does not boast one worthy of the name of "picture palace." Week by week, month by month, we give reproductions of the picture houses of other cities: Boston, Baltimore, Philadelphia, Chicago. All the great cities of the Union have their picture palaces represented from time to time in our pages.

When we illustrate these fine picture theaters we do so with something like a feeling of shame that the Empire City of the East, should have to stand behind her sister cities in other parts of the country and be content with

such band-box like looking places as that figured in our cut of the Times Square Theater.

Who will take the lead in altering this stupid state of things, so that New York may come into its own? Is it not strange that with all its braggadocio and braggartry, the New York press, which in recent times has manifested some sympathy towards the moving picture, should not agitate for the erection of proper picture houses in this much overrated city of alleged hustle, enlightenment and progress?

The Animated Picture.

Some Records of the Past With a Bearing on the Present.

By Thomas Bedding, F.R.P.S.

[I am indebted to my friend, Mr. William N. Selig, of Chicago, for kindly loaning me the volume of an annual of which I was formerly editor. This is the "British Journal Photographic Almanac," the largest and most widely circulated photographic annual in the world. In this book for the year 1898 I devoted a series of chapters to the then aspects of animated photography. This treatise was written in the Fall of 1897, that is, exactly thirteen years ago. The matter reads, I am told, as if it were written to-day. Some of the chapters are here appended. I have a personal reason for reprinting these articles. It is a final reply to the ignorant charlatans and upstarts who not only have the impudence to pose as authorities on moving picture matters, but are deliberate perverters of facts relating to myself and others.—T. B.]

[Concluded from page 780, May 14, 1910.]

III.—Animated Photography in Practice.

From the foregoing exposition of the general principles involved, the reader will, doubtless, easily perceive how they are applied to practice. It all comes to this, that a strip of sensitised celluloid film, varying in length as may be desired from sixty feet to hundreds of feet, and perforated at its edges, is wound down in the focus of the view lens, behind which it is held in register for a fraction of a second. The quicker the exposure is being made, the shorter the rest: but, assuming twenty pictures a second to be taken, then the pause will equal one-fortieth of a second. A rapidly moving shutter acts between the lens and the film, which is obviously obscured for a fraction of a second, during which it moves on, and another portion of the film has arrived in position on the focal plane.

In projecting the positives on to the screen exactly the same principles prevail. Each little picture is given a momentary pause behind the projecting lens, and the light is temporarily, although not appreciably, obscured by the shutter.

The Edison standard gauge film measures about 1½ in. wide, the actual dimensions of the image being about 1⅛ in. by seven-eighths of an inch, the perforations numbering four on each side of the picture; the Lumiere film has the same measurements, but has only two perforations, one on each side. Some specially made cameras for taking animated photographs admit of films measuring as much as 3¼ ins. wide being used, but the advantages of large pictures are not, it may be supposed, universally admitted.

The operation of taking the photographs after a little practice is an extremely simple matter. The camera is set upon a stand, which cannot be too rigid, and, the view or scene having previously been focused, the exposure is made by winding off the film behind the lens, the rapidity of movement being, of course, governed in the same manner as with ordinary instantaneous photography—that is to say, the factors of lens aperture, speed of emulsion, and rapidity of shutter, are of equal value in the one kind of photography as in the other. The quicker the objects move, the shorter the exposure. It is well to bear in mind that, theoretically at any rate, in this class of work there is a gain in respect of depth of definition, i.e., the short focal length of kinematographic lenses clearly having an advantage over longer focus lenses used in ordinary work. It must also be borne in mind that, as most Cinematgraph apparatus is worked by hand, the rapidity of the exposure may be differentiated at will, so that the operator can adapt his exposures to the speed with which the objects in the field of view are moving.

I insert this elementary outline of the method by which animated photographs are taken in order that those readers who are not interested in the theoretical and historical parts of my subject may better understand the way in which the apparatus, described in the next chapter, is manipulated.

V.—The Biograph.

Considerable success in this country has attended the exhibition of animated photographs, on a larger scale than usual, by the Biograph, the invention of an American, Mr. Casler. There are certain features about the method of obtaining and projecting the photographs with this machine that are sure to be interesting, and I therefore give the following particulars, for which I am indebted to an article in the Scientific American, here much condensed: The camera frame is mounted by means of three adjustable legs upon a triangular turn-table, which may be placed upon any suitable support. Upon the top of the frame is bolted a two-horse-power electric motor, which is driven by a set of storage batteries. The combination of the turn-table and the vertical adjustment before mentioned enables the camera to be shifted so as to take in the required field. In the front end of the camera is fixed a lens, capable of gathering a great flood of light and producing an image of exceedingly clear detail. Above this lens, on the front face of the camera, is fixed a finder, which gives the same sized image as the main lens. Inside the camera is a strip of film two and three-quarter inches wide, and about 160 feet in length, which is wound upon a small pulley or drum. The length of the film varies for different subjects, and, in the case of a prolonged scene, it may extend to several thousands of feet.

The film is led through a series of rollers and caused to pass directly behind the lens of the camera, and finally is wound upon a second drum. The object of the rollers is to cause the film to pass behind the lens with an intermittent instead of a continuous motion. At ordinary speeds this would seem to be a matter of simple accomplishment; but, when we remember that impressions are taken at the rate of forty a second, and that the film, which is running at the rate of from seven to eight feet a second, has to be stopped and started with equal frequency, it can be understood that the problem was no easy one to solve. The film comes to a rest as the shutter opens, a phase or image is deposited, and the film starts again as the shutter closes. The impressions vary in actual exposure between one-hundredth and one four-thousandth of a second. While the ordinary speed is forty a second, the Biograph can take equally good pictures at the rate of one hundred per second if it is necessary. The higher speed would be used in photographing the flight of a projectile or any object that was in extremely rapid motion.

The Biograph for projection purposes is similar in its general appearance and construction to the apparatus for taking the photographs. There is a similar arrangement of rollers and mechanism for controlling the movement of the film, and the machine is driven, as before, by an electric motor, and controlled by a resistance box.

* * *

VI.—Development.

Upon the subject of the development of the negative and positive films it is hardly necessary to speak in detail. A reference to Chapter III. shows how, in the Lumiere system, the camera used for taking the negatives is also employed for exposing them in contact with the film upon which the positive is made.

A somewhat more elaborate system for employment on a large scale is due to Mr. Jenkins, of New York, whose method is described in the Scientific American.

It consists of reels supported on suitable upright standards holding respectively the sensitive ribbon film and the negative film. The film from the negative supply reel is carried along over the sensitive film reel, and both pass in contact, in continuous motion, under an exposing chamber illuminated by white light, either incandescent electric light or a Welsbach gas light, thence over the toothed sprocket driving wheel to the winding reels, the exposed film being wound first. It will be noticed that the reels are interchangeable, hence, to make duplicate copies, it is only necessary to remove the negative spool from the winding-up end to the supply spool standard of the apparatus and begin over again. The perforations in the edges of the film are of specially square shape, and give the square sprocket teeth of the propelling pulley a better pull on the film. The teeth pass through the perforations of both films, causing both to move exactly the same, and at all times to keep in perfect register. The speed of the film, passing under the exposing chamber, must be uniform, and this is obtained by propelling the sprocket wheel by an electric motor or by a spring motor. The electric motor is behind the light chamber. The axle of the motor has worm gear operating a cog wheel on the main shaft. A V-shaped elastic band holds the frame (in which is a ground glass) in contact with the films, producing a sort of tension on the film. To the left of the light chamber is a supplementary tension, adjusted by screw nuts.

Referring to the above illustration, there will be seen two slotted diaphragm cards. These are placed over the ground glass just mentioned, at the bottom of the light chamber, and are for the purpose of regulating the amount of light that acts on the negative. If the negative film, as a whole, should be thin, then the card with the narrow slot is used, which allows a shorter exposure to be made, as the negative and film are passed under it. If the negative is full of density, then the narrow card is removed and the wider-slotted card substituted, which allows a larger volume of light to act upon the negative film. The exposed film is wound around large open reels from its spool, and developed by passing through troughs of developer solutions.

* * *

The necessity of providing apparatus to quickly reproduce positive impressions from the negative ribbon films is one of the reasons why this simple device was invented, and its novelty consists in the fact that the film moves continuously under a uniform source of light without any intermittent motion or the use of shutters.

Whatever the mechanical details of the particular system of printing employed may be, it is obvious that the main principle of passing the negative and the positive film in intimate contact before a constant light at a uniform rate of speed cannot be departed from in practice.

The actual method of development of negative and positive is extremely simple. I believe that the plan mostly favoured is to wind the film round a revolving drum, which passes through the developing solution. The only plan I have actually seen in operation is that adopted by Mr. Birt Acres. He uses a rectangular frame, the top and bottom bars of which each have a row of small wooden beads. The film is wound taut round this frame, the wooden beads engaging in the perforations. The ends of the film being secured to the frame, the whole thing is placed in a vertical bath containing the developer, and is fixed and washed in similar vessels. This appears to be a simple and economical way of working, especially on a small scale.

* * *

VII.—Some Defects of Animated Photographs.

Bearing in mind that the exigencies of projecting animated photographs frequently demand their magnification by hundreds of diameters, the prominent appearance of light and dark streaks, splashes and lines in the pictures can hardly be wondered at. Apparently we are far from the time when these pictures will have all the purity and brilliancy of a first-class lantern transparency; but there are distinct signs of improvement, and it may be conjectured that, when the photography of the subject receives a little more attention in detail, marked advances in the technical qualities will be made.

The chief defect, however, from which projected animated photographs suffer is the "flicker" of the image on the screen. Numerous are the theories put forward to account for this unmistakeable drawback. The alternation of light and shadow caused by the use of the shutter; the inaccurate perforation of the film and its consequent inability to engage in the sprockets; non-registration of the pictures as they pass the projecting lens and unsteadiness of the apparatus in taking and showing the pictures are among the explanations advanced.

There are many ingenious mechanicians at work to overcome this defect; but it is as well not to be too sanguine that the much-needed improvement will be universally realised very quickly. I do not exaggerate in saying that, during the last year, I have been made the recipient of the confidences of at least a dozen persons who have brought the Kinematograph to perfection; some of the machines have not yet seen the light, others have, but they have fallen short of expectations.

There is another point which it is permissible to suggest should receive greater attention, and that is the use of the lens under such conditions as will ensure the very highest degree of definition in the negative. The objective usually employed for the purpose is one of the portrait type, working at an aperture of f-3 approximately, with a focus of about 2½ inches. The covering power of the lens is obviously more than equal to the requirements demanded of it; but a little care in the selection of a lens giving the best obtainable definition is not thrown away.

With the exception of a Biograph noticed in a previous chapter, which is actuated by an electric motor, hand power is exerted in taking and projecting the pictures, and, on the whole, is most suitable, as the convenience of differentiation of speed is obtained.

IX.—Stereoscopic Animated Photographs.

Whether it is feasible to realize the dream of some inventors to project animated photographs that may be viewed stereoscopically is hard to say; but it has escaped general notice that the veteran mechanician, Mr. F. H. Wenham, to whom photography is under many a recognized obligation, some time ago (English Mechante, June 7, 1895) narrated some experiments he made, with the idea of imparting stereoscopic relief to Zoetropic pictures. Here is Mr. Wenham's description of his experiments:

"The description of the arrangement of Mr. Edison calls to my recollection some experiments in this direction made by myself in the year 1852. It then occurred to me that, if the series of figures in the Zoetrope, or wheel of life, were taken photographically and duplicated in the stereoscope, and both series viewed simultaneously with each eye, that, instead of a mere flat moving diagram, we should obtain the effect of a solid figure in motion. Accordingly, two large circular millboard discs were mounted on spindles rotated in opposite directions by means of a crossed band of common clock chain running on spiked pulleys on the spindles. The next step was to take the photographs. This, being the early days of the collodion process, was a tedious operation, as from eight to ten seconds were required for each exposure. The camera used was a stereoscopic one, giving two pictures simultaneously. Ten pairs of negatives were taken, from which twenty prints were obtained. Ten of these were mounted at equal distances on each side of the flat discs for the commencing half of the movement of the figure, and the corresponding ten of the receding one, so that there were twenty pictures on each disc, the first starting from zero, and the last again reverting to the first. In each of the intervals between the pictures a slit was cut for securing a momentary vision of each, and the whole was rotated with the pictures well lighted and facing a looking-glass. The subject selected was a little man with a head so bald that it was aptly compared to a bladder of lard; he was seated in a chair in the sunlight. Before him was placed a garden vase to represent a mortar; a pestle was extemporised. At the end of this was nailed a lath about fifteen inches long, marked off in ten divisions. In the first position our sitter rested the end of this lath on the bottom of the mortar; a pair of stereoscopic pictures were then taken. Next, one-tenth was sawn off the end of the lath for another picture, and so on through the ten divisions. The finished prints were then carefully spaced and mounted on the two discs. On rotating these before the looking-glass, the effect was extremely grotesque. The whole of the little man's body, while frantically pounding in the mortar, was in a state of quivering and violent emotion, and his bald, shining head bobbing up and down gave the whole display such a ludicrous effect as invariably to elicit roars of laughter, and the astonished sitter remarked, 'I never worked like that.' Another set of stereoscopic pictures were produced on a larger scale. A hand saw was marked off in divisions, and side-view pictures on each, of a carpenter sawing a deal on a stool, were taken. This was intended for a public exhibition, but circumstances prevented the arrangement from being completed; and, after all, unless the pictures are very numerous, there is the usual tremulous motion common to all Zoetropes, and the subject is scarcely one of much scientific interest. The converse of this is to take a portrait, while the sensitised plate is moved uniformly from a radius during the time of exposure. The result is a horrible smear, having no recognisable likeness; but, if a print from this picture—or, better still, any number of them—is mounted on a rotating disc of similar radius, and, while in rotation, viewed through a small aperture, the effect of the motion is to foreshorten the picture in the direction of the transit, and reproduce it in due proportion."

I reproduce Mr. Wenham's observations because some aspiring inventor may derive from them a hint as to the point from which the problem of stereoscopic animated photography may be attacked. To me, however, the extract is chiefly interesting from the fact that, over forty-five years ago, Mr. Wenham appears to have attempted the adaptation of photography to zoetropy, and that to him belongs whatever credit may be due for being the first to suggest the combination.

X.—Conclusion.

I am obliged, by exigencies of space, not only to leave several branches of my subject without mention, but to confine my remarks within narrow limits; hence I trust the reader will forgive the somewhat fragmentary nature of these chapters.

As I remarked at the outset, this branch of photography is probably still in the very early stages of development.

It has not been altogether in favour of its progress and perfection that its adaptability for entertainment purposes forced animated photography, practically at its birth, into the hands of those who supply the public with amusement. The sudden demand for films and projection apparatus was not favorable to the production of the best photographs and the means wherewith to make them, and the consequence obviously was, that innumerable pictures were shown all over the country which had many defects.

The problem of providing a noiseless camera and projector, which does not destroy the film at its perforation, and abolishes vibration and flicker in the projected images, is one with which, in all probability, only a highly skilled mechanician can cope. I do not despair of seeing some of the apparatus extant at the present moment (November) much improved upon, and the most cogent reason for my optimism in this regard is that there is just now the keenest competition going on among many skilled mechanical engineers and others to secure a degree of perfection in the working parts of apparatus for animated photography such as has not hitherto been achieved.

Finally, it appears to me this branch of photography is destined to have something more than a transient existence, and that, as an adjunct to the optical lantern, as a means of preserving records of scenes and occurrences, and for scientific and entertaining purposes, we have only just commenced to tap its possibilities.

New England Notes.

T. H. Kintry has opened his reconstructed Dreamland Theater, Bellows Falls, Vt. This house has been remodeled to meet the requirements of the times and is now large and spacious.

New Power's Cameragraph No. 6 has been installed in the Ward Street Theater, Brockton, Mass,, by McCue & Cahill, the proprietors and managers.

Hathaway's Theater, Brockton, also owned by Messrs. McCue & Cahill, has installed a stock company in place of the pictures and vaudeville which have been shown.

George D. Mackay has recently been placed in charge of the new Colonial Theater, Nashua, N. H. Mr. Mackay brings a good record with him, both as a manager and writer. Several of his playlets have been successfully produced.

The Colonial Theater, Lowell, Mass., has been temporarily closed, and expects to reopen soon.

The Empire Theater, Lowell, is now running moving pictures only, with neither vaudeville nor illustrated songs. The admission fee has been reduced to equal the reduction of the performance.

Hathaway's Theater, Lowell, Mass., has been closed temporarily. Manager Shannon gives out a report stating that he has found so much difficulty in procuring good vaudeville acts to be used in connection with his picture program that he has been forced to close for a short time in order to straighten things out. Some impartial observers state that the reason might be found in the ante-holiday dullness, and the very strong competition of the Merrimack Square Theater, also showing moving pictures and vaudeville in Lowell.

The entire proceeds of the Scenic Temple, East Boston, for Wednesday, December 21, will be given to the Lyman School fund. This work is commendable. For one thing it is charity; for another, it certainly brings much advantageous advertising to the theater.

The Hudson Opera House, Hudson, Mass., was recently closed owing to defective heating apparatus. The house has been under lease to Messrs. Barton & Murray. There seems to be quite a little story about this closing. This Opera House is owned by Messrs. Coughlin & McNamara, of Clinton, Mass., and leased from them by P. J. Gallagher of the Boston Amusement Company. The latter sub-leased it to Messrs. Barton & Murray. The latter may institute proceedings against the Boston Amusement Company in that the company leased them a theater containing no heating apparatus which is adequate, and are not willing to install any new heating arrangements.

W. J. Nelson, manager of Portland office for the Boston Film Rental Company, has returned from a trip through Maine and New Hampshire, and reports a successful trip. Managers all report business excellent. Mr. Nelson said that he was receiving his share of the business, and by giving the exhibitor constant attention and arranging programs to suit their patrons, his success in that locality is assured.

BOSTON, MASS.

The World is again vindicated as regards the daily change abuse. Much has been written in the World concerning that absurdity. The following is practical proof of this fact. The Theater Comique, Tremont Row, which has for approximately eight months been changing their films daily, has recently reverted to the policy of three changes weekly. Thus in one short sentence an important fact to all exhibitors is noted. The Comique, one of Boston's oldest, best known, and most prosperous moving picture houses, after giving the idea a long, fair trial, found it a poor plan. It shows conclusively that this change daily mania is not a money maker. Let exhibitors throughout the country who read these columns, take warning and thus avoid trying a very costly and useless experiment.

Manager Appleby of the Star Theater was caught within the iron grip of the law. Boston has a new law which makes expectorating on sidewalks criminal. While on business at the City Hall, Appleby attempted to expectorate in a cuspidor. His intentions did not equal his aim, and a watchful officer nabbed him. He paid a fine of $5. The boys at the General Film Company, whence Appleby's films come, are a great bunch of "kidders," and up to date, six cuspidors have been presented to him. These squibs were written on them: "Take this one to bed with you, it will save you money while you sleep!" "Carry this one around your neck; use it when expectorating!"

A local Boston operator, Harry McQuarrie, has brought considerable attention to himself, due to the fact that Eugene Farnsworth, the noted lecturer, has signed a three-year contract with him to do all operating work. Mr. Farnsworth delivers lectures, aided by moving pictures and is considered one of the best in his line. His itinerary includes both North and South America, Mexico, etc.

We were glad to note that at least one Boston moving picture house is giving more time and attention to the illustrated song. A miniature airship was floating in the lobby of a local moving picture house, with a Teddy bear at the wheel. This novel advertisement was made to feature, "Come, Josephine, in My Flying Machine," an illustrated song—or rather a "pictorial ballad," as they are now termed. Exhibitors are awaking to the fact that the illustrated song is an important part of the moving picture theater, and needs care and attention.

It has been stated that the Back Bay Theater, Dartmouth street, will soon reopen under new management. The house was recently closed by order of the sheriff, as was noted in these columns.

The Globe Theater, Washington street, has reverted back again to its regular dramatic attractions. It is wondered whether the Premier and Unique Theaters will raise their admission prices to the 10c. which was asked before the Globe made its last quick change to moving pictures and vaudeville.

The ante-holiday dullness in all theatrical lines reached Boston moving picture houses. Managers gave out bad reports of business, but, as they stated, it was the same thing last year at this time.

Frank L. Browne, formerly manager of the Pastime and Beacon Theaters, Boston, and since August, general manager of the Old South and Washington Theaters, has tendered his resignation to take effect at once. The cause of Mr. Browne's resignation from these two theaters is laid to lack of harmony with certain stockholders of the corporation.

ANOTHER GOOD SUGGESTION.

Moving Pictures in Railway Depots.

At the recent meeting of the Exhibitors' League of Ohio, held in Columbus, a movement was started to introduce theaters in railroad stations where the time of the train can be shown on the slides and report whether it is late or not to the waiting audience, who would drop in to see the show to put in the time. It was urged that depots would be very profitable places for moving pictures, and M. A. Neff, president of the League, has already started negotiations to have theaters installed in three of the largest union depots in the country, and expects to install one in the Union Depot in Cincinnati when that becomes a fact.

"It is a far look ahead," said Mr. Neff, "but some day the League hopes to have a picture show on trains, along with observation cars, the libraries, barber shops and other luxuries furnished the passengers to pass the time."—Cincinnati "Enquirer."

Department Rule Card.—The editor of this Department has, on a number of occasions during the past year, called the attention of Mr. Wynkoop, who has direct charge of affairs pertaining to the examination and licensing of operators, to the fact that it is neither rhyme, reason, justice or common sense to threaten to take away an operator's license in event he violates any of the rules of the department in his operating room, while it is a practical impossibility for the man to find out what the rules of the department are. Whether this has caused the action or not, I cannot say, but anyhow, the department has just issued a heavy cardboard placard about 16 x 18 inches, designed to be tacked up in each operating room. On the card is printed the law under which operators are licensed, and certain information and rules, in part as follows:

"An applicant for moving picture operator's license must fill out, under oath, a blank form of application, which may be obtained at the registry office of the Bureau, Room 1717, Park Row Building, Borough of Manhattan, New York City. It is no longer required that the applicant shall appear in person to register. . . . Examinations will in all cases be conducted in the presence of at least two examiners, who will endeavor, through observation as well as questioning, to ascertain the candidate's competency, by testing his practical knowledge of the following subjects:

"A. The handling of the head, lamp, appliances and wiring.

"B. Wire sizes and insulations, and the various house wiring systems.

"C. Testing for voltage and for electrical defects in lamp and wiring.

"D. The use of the various safety appliances, mechanical and electrical.

"E. General precautions to be observed in operating moving picture apparatus and its connections.

"Examinations will be held each Monday, beginning at 10 a. m., at Room 2333, Park Row Building. Extra days will be designated for holding of examinations, if found necessary.

"No candidate who fails to pass an examination will be re-examined within three months of the date of his last unsuccessful examination.

"A certificate, which shall also serve as an indentification card, will be issued as promptly as practicable to each person who shall have passed the prescribed examination.

"The Commissioner reserves the right to revoke or suspend a license for any of the following causes:

"Failing to display operator's certificate where moving picture apparatus is being operated.

"Making of false statements in the application for license.

"Smoking, or permitting smoking, in the booth at any time.

"Permitting any fire or open light in booth while audience is in the building.

"Allowing the door of booth to remain open while operating.

"Permitting an unlicensed person other than the manager or an authorized city official to be or remain in the booth while audience is in the building.

"Having more than three films per machine in booth at one time.

"Having any film exposed in booth at any time, other than the one film in process of transfer to or from machine or from upper to lower magazine.

"Allowing films to be rewound in booth while machine is being operated.

"Over-fusing, or making improper electrical connections.

"Lending a certificate to any other person, to enable the latter to operate.

"Failure to test apparatus and connections prior to each performance.

"Operating a defective machine.

"Operating a machine of a type not approved by the Department of Water Supply, Gas and Electricity.

"Maintaining a dirty booth.

"Latching door on inside, removing handle from outside of door or otherwise delaying access of authorized persons.

"**Operating or assisting in the operation of any picture machine apparatus employing a lamp served by oxy-hydrogen or acetylene gas.**

"Failing to report promptly to the Department of Water Supply, Gas and Electricity the occurrence of any film fire, and the apparent cause thereof."

These placards will be distributed in the immediate future. I believe they can be obtained even now by application at Mr. Wynkoop's office.

A certain obscure publication has branded as false my recent statements that all cards issued during 1910 were good for one year from date of issue, regardless of how the card itself might read. I wish to say in this connection that **this information was given the editor of this Department personally by Mr. Wynkoop, who reiterated it no longer ago than Tuesday, December 20.** It is to be presumed that Mr. Wynkoop knows what he is talking about, probably better than does our beloved friend Mr. Saunders.

Velvet Curtains.—H. W. Wolff, manager Lyric Theater, Sacramento, Cal., orders a handbook and favors us with the following: "I have read the Trouble Department with the greatest interest ever since its beginning and can conscientiously say I know of no more reliable assistance to perplexed operators and managers than it has been. I recently noticed an inquiry concerning satin curtains. Inquirer asked if anyone has had experience with them, and with what result? I have for some time been using an aluminum curtain with excellent results, but was recently persuaded to try a satin screen instead. By allowing two feet of the picture to extend over off the satin and on the aluminum I found that my old aluminum curtain showed the picture to at least one-third better advantage. On the satin curtain, however, a snow scene, or any similar light scene, showed up very beautifully—restful to the eyes—a result not to be attained with the aluminum, which, in such pictures, shows the mark of the paint brush and reflects a light so intense as to be disagreeable in a picture lasting any length of time. There are not enough such pictures, however (snow scenes, etc.), to justify the expense of purchasing a satin curtain, the first cost of which is considerable, and in all other pictures I found my aluminum screen the most desirable.

"I prepared my 18 by 20 foot aluminum screen as follows: I used common sheeting as wide as I could get. To 2 lbs. of best white glue, thoroughly dissolved in warm water (Neighbor Wolff doesn't say how much water), I added two pounds of aluminum bronze, stirring constantly. After the bronze was mixed with the glue I added one tablespoonful of glycerine. This preparation must be applied warm, and I found it necessary to re-heat it several times in the course of painting the curtain, as the aluminum rises to the surface as soon as the preparation begins to cool. In applying this paint, care must be taken to paint in one direction only, otherwise the brush marks will be visible and the result will be a very unsatisfactory curtain.

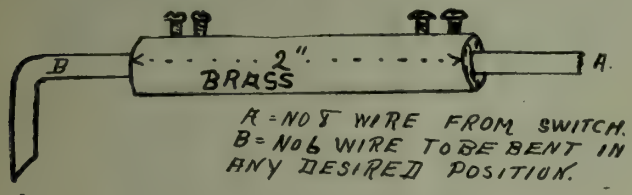
"I have been in this business for the past 15 years and helped organize Local No. 162 of San Francisco, and Branch No. 2 of Sacramento. As I said before, I have been more than ordinarily interested in your Department and wish it were so we had a man on the Coast to give us the benefit of expert criticism as you have done in the East. To the operator or manager desirous of improving, such criticism could only be a stimulus for increased efforts."

I am, of course, very glad, Neighbor Wolff, that you like the Department. My whole endeavor has been and will be to make it of really practical value. I do not care anything about big words, scientific formulas or niceties of grammar. My endeavor is to make the Department of practical worth to the operator and manager, and I am indeed thankful that there are so many who say I have succeeded in that effort. My earnest wish is that it will be of more benefit to the exhibitor and operator in the future even than it has been in the past. On behalf of our readers I cordially thank you for your information concerning the satin curtain and aluminum screen.

Lamp Leads.—From Salt Lake City comes the following: "Friend Richardson: I noticed in The Column recently, an

article regarding the burning off of lamp leads. I take pleasure in sending you my remedy which I have used for the past three years. I have not burned off, in all that time, more than three or four. This largely comes of the fact that I have a habit of going over my connections every day to see that they are tight. I believe that is the reason a great many operators have trouble with their leads. If they would watch carefully, never allowing connections to become loose, the wires would not get hot and burn off so readily. Conditions here are pretty bad at present. Operators are only getting about $21 for seven hours a day, but we hope to improve that in a short time. I wish for yourself and the World a Merry Christmas and a happy and prosperous New Year."

Many thanks to you, Salt Lake City, for the sketch, which



requires no special knowledge to determine that it is entirely practical. Your practice of looking over connections daily is most excellent—most excellent indeed. You are, however, wrong in one particular. Copper when subjected to the action of heat has a most decided tendency to oxidize. The fine strands of asbestos covered cable present a very large outer surface as compared to their area, and the oxidization, therefore, eats into them with great rapidity, soon very largely lessening their carrying capacity, and it is this fact that is, to a great extent, responsible for the leads burning off. By this I do not wish to be understood as saying anything against your looking over these connections every day. It is something every operator ought by all means to do; and once each week he should take all connections apart and clean them thoroughly, particularly where the wires join the binding posts of the rheostats and lamp. I trust Salt Lake operators will be able to obtain better salaries and better conditions in the near future.

Framing the Title.—From Chehalis, Wash. (R. N. Wheeler), comes the following: "Friend Richardson: I received your Handbook in good condition and will say that it is a dandy. If such a book had been put out years ago, moving pictures would not to-day be spoken of as the 'flickering drama.'

"I notice an article from an operator who looks through his projection lens to frame his picture when threading. Would like to offer my method. On receiving your films see that your leader is patched in frame with title. In threading up, set the patch on the bottom of the aperture opening. You will find that with one day's practice you can get it right every time without any trouble at all. Set framing lever central and examine every patch, to be sure they are made right and you will be surprised to see how much better your picture will be. I believe you get the best results by setting your framing lever central when threading. All reels should be carefully examined. It takes a couple of hours to do this and see that all patches are in good condition and made right, but it pays in the long run.

"Ashland has a good idea for his rewind. Here is mine: I have a small rewinding bench just big enough to clamp the rewinder to and put it on front wall of booth, close enough so that you can rewind and run the machine at the same time. Have your film storage can directly underneath it and as soon as the firm is rewound, open your film storage can door. Stand on your left foot and put your right knee under the reel full of film. Pull the gear pin and catch the reel on your knee; then put it in the can. Start your gear pin in again enough to hold it so it won't drop out, but so you can slip in your empty reel; then put your right knee under empty reel, put the pin in and catch the reel as before. Put your fingers into the holes inside of the reel and with the bottom of the hand push the gear pin in enough to hold it. Then turn the reel around until the keyhole in the reel is on top and shove the pin all the way in. This is a very long explanation, but it is all right after you catch on to it and there is no noise of the reel dropping on something."

My dear boy, that is easy—mere child's play, in fact. All the operator has to do is turn the crank, watch his picture, manipulate the lamp, handle a reel full of film, shove in a pin and perform a few other stunts. Such laziness is positively degenerating. I do not see any reason in the world why that operator cannot tie a broom to his left leg and sweep out the operating room while he is doing these other few trifling things. Chehalis, I have given space to the description of your rewinding stunt, but, frankly, I do not think anything of it at all. That man never was born who can do two or three things at the same time and do them all well. When the machine is running the operator has absolutely no business at all doing anything but attending strictly to the projection of his picture.

The Handbook.—Princeton, N. J., inquires as to the contents of the Handbook. He wants to know if it explains how to tell the focus of condensing lenses, etc., how to go about measuring films and how to remedy breakdowns. He also wants to know if I could recommend the Taylor School and if a position is guaranteed when course is completed. Continuing, he says: "I see Elwood, Pa., is having trouble with ghost in picture. Would suggest that his trouble consists in not using the right focal length of condenser.

As regards the Handbook, you will find a list of its contents in a recent issue of the World. It teaches you how to find the focal length of condensing and other lenses. It teaches you how to prevent breakdowns as well as how to remedy them. It tells you also how to measure films.

As to the Taylor School, I can recommend the course to any man who will come here, attend the school, stay long enough to master the details of the business and apply himself to good, hard study. The man who does that and who is of ordinary intelligence most certainly will get his money's worth and will leave the school fully equipped with the technical knowledge necessary to good projection. Mr. Taylor also gives students as much practical experience as they desire in the larger operating rooms of New York City, every student being given the opportunity of working as helper in an operating room as long as he wishes after the course is completed.

THE SEASON OF INCONSISTENCY

An Interesting Cartoon.—Duluth, Minn., comments on a recent article in the Department entitled "An Outrage," of which same article he thoroughly approves. He also sends in a cartoon that will be found in another portion of the paper this week. In this cartoon the policeman (Board of Censorship) is seen tacking up a sign, "Moral Pictures Only," over the doors of a moving picture theater, into which are entering the children of the poor, that being about the only amusement they and their parents are able to purchase in these days of high cost of living. Adjoining it is seen one of the large theaters with the sign over the door, "Salome," and a crowd of plug hats passing within. Comment is unnecessary and the cartoon could scarcely be more forcible. It has the virtue also of portraying the absolute truth. Dirty and filthy, suggestive plays, such as "Salome," are nightly paraded before the Knights of the Stovepipe Hat and their wives, daughters and children. But be it noted that these same "Knights of the Silken Tile" set themselves up as heaven-appointed guardians of the poor, and hold up their hands in holy horror at the frightful scenes (?) thrown on

the curtain of the "silent drama." Piffle and punk! Somewhere I have heard that people who live in glass houses should be careful about heaving stones. Also that it is always well to clean your own dooryard before you rubber over into your neighbor's and make too many comments.

The Handbook.—From our good friend Walter Turnpaugh (Fort Worth, Tex.), who announces in a mighty nice letterhead the fact that he is "The Picture Show Man of Fort Worth! Steadiest, clearest, brightest pictures. Electrician, mechanical expert and A-No. 1 manager," comes the following: "Your Handbook received and am very well pleased with it. It is something out of the ordinary and exactly what I have been looking for for a long time. I wish to say for it that no enterprising, up-to-date manager or operator should ever think of being without it."

Please spare our blushes, Mr. Turnpaugh, and accept our thanks for your kind words.

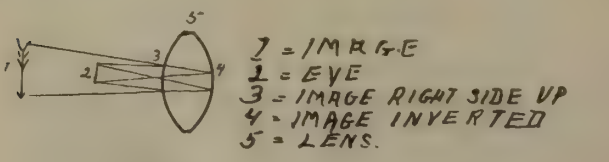
Power's No. 6 Trouble.—Mr. H. A. Wachter, manager Edisonia Theater, Lancaster, O., sends in for the Handbook and inquires: "What is the best exhaust and circulation fan to buy? I am using a Power's No. 6. When I frame picture below center, the machine makes a loud grinding noise. When framed at center or above center it runs very smooth. Must oil cup on machine show oil all the time? How many oil holes on the Power's No. 6? I sometimes think operators miss oiling some parts."

The Kimball Electric Company fan is a good article, but you should specify that the fans be equipped with General Electric motors. As regards the Power's No. 6, I would recommend that you see to it that the sliding bar, behind the flywheel, on which the small idler gear rides, fits snug in its ways. If it is loose, tighten the two set screws in the edge of the front way, back of the large gear wheel. Do not get these screws too tight, however, or the framing lever will work hard.

The only oil holes the operator is at all likely to miss would be the one back of and beside the shutter shaft, which has a tube, the one next the oil casing on the intermittent shaft and the one just above it on the cam shaft. Also he should be sure to oil the small gear on the sliding bar before referred to. Use heavy engine valve oil or vaseline on the gears of this machine.

That Lens Matter Again.—From my good friend, A. W. Crowe, Watertown, S. D., comes the following: "In the World of November 12 you gave me a problem of the image in the aperture opening reflected on the back of projection lens right side up. I would have answered at once, but thought I would see if any brother operator would have anything to say about it At first I thought that you were trying to 'kid' me a little and still I may be wrong in my idea of the matter, as it is easy to prove yourself wrong in this refraction of light rays at your very next experiment.

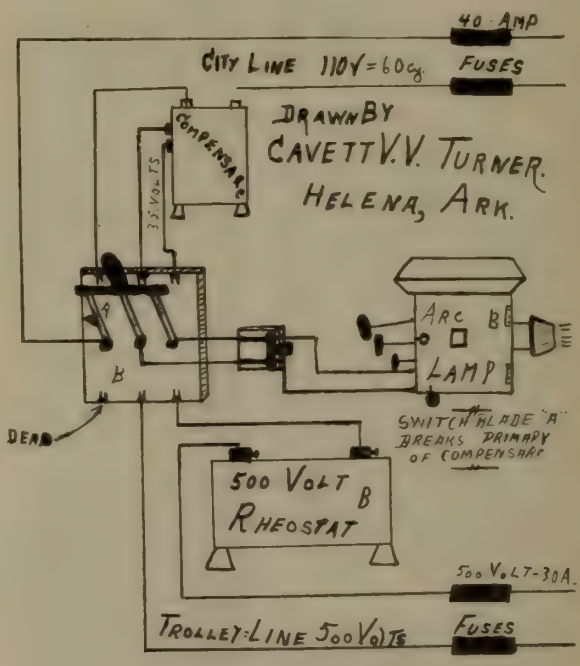
"Here is what I think causes the image to be right side up: It is the reflection of the image against the concave surface of the lens (see enclosed drawing). Now I think this has nothing to do with the projection of the picture as it is only a reflection as from any highly polished glass surface. Take a watch crystal and hold it so as to reflect the image is right side up; now turn it around so as to look into the concave side and the image is upside down and only one image, as with the lens you have two, one right side up and the other bottom side up. Now, brother, tell me what you think of this."



Friend Crowe, I refuse to be interviewed. I was not trying to "kid" you at all. Really, the worst trouble the Editor of this Department encounters is that on questions of this kind he has not the time to make extended experiments. By the time he attends to the correspondence of this department, lectures an hour every day, inspects and passes on from 10 to 15 moving picture mechanisms, answers fifteen to twenty personal letters and performs a few other stunts on the side, the time for examining closely into questions of this kind is somewhat limited. I made some short experiments into the matter some time since and found some things that looked queer. I am patiently awaiting a promised article from the Bausch and Lomb Company, and I wish they would kindly take note of that fact because I am not the only one who is waiting for that article by any manner of means.

* * *

Three-pole Switch Connection.—From Cavett V. V. Turner, Helena, Ark., comes the following: "I am a regular reader of the Moving Picture World and have noted a number of sketches therein regarding T. P. D. P. switches for two sources of current for the operating room. Enclosed find drawing for a moving picture machine with three P. D. T. switch for using either 110 volt D. C. or 500 volt D. C. Of course, a D. P. D. T. switch would answer the purpose, but by using a three-pole switch the extra blade will control the primary of the compensarc and prevent same consuming current in the core and windings while the 500 volt current is being used. You will note that the other two blades of the switch break the secondary of the compensarc. The 500 volt circuit is only used in case of emergency, but the sketch will prove valuable to any operator who has both circuits in his booth. The idea is an original one of my own."



I publish Friend Turner's drawing for the reason that it contains some features slightly different from others heretofore published. I would suggest, however, that the sketch has one very bad feature, namely, that the rheostat is at all times "alive" and charged with a voltage of 500, which would make it more or less dangerous. It would also be necessary to install a secondary switch on transformer side in case one wished to do any work on it. Many thanks for the submission of the sketch, and I hope Friend Turner will accept my criticisms with good grace.

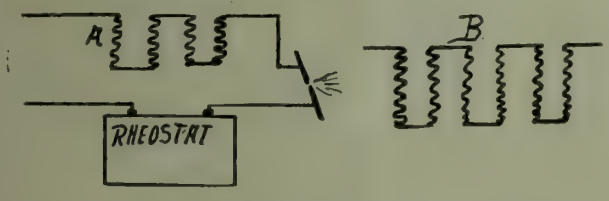
Electrical Books.—Portland, Ore., orders a handbook and inquires: "Does your Handbook contain anything on electricity? If not, can you refer me to some good book that does not go so deep that a beginner cannot master it?"

The book, Portland, contains elementary instruction in electricity. As to such an electrical work as you desire, it is a very hard thing to find. The only thing that I know of that I consider of much real practical value to the beginner are certain text books of the International Correspondence School, but they cannot, I believe, be obtained without taking a course which costs $40 to $50. The trouble is the kind of instruction desired by the operator is, in nearly all electrical works, either conspicuous by its absence or else too fragmentary or too technical to be of value.

Operator Wanted.—Alabama (name of town suppressed) has asked me to supply him with a first class operator: The man must be A No. 1; salary $25 per week of seven days. I have sent Alabama the name of one man whom I had cause to believe would fill the bill. If he does not, I should like the names of other men who can prove their ability by a

record of performance in the past. Nothing else goes. Alabama may be satisfied with the man already proposed, and he may not. In any event, I should like to have the names of a few first class men, since calls of this kind are likely to come at any time.

Resistance Problem.—Medicine Lodge, Kan., submits the following: "I find your Handbook to be a great help in my business, but there has arisen one question which does not seem to be covered and my partner and I are having trouble in settling a dispute about it and have failed to come to any definite conclusion. I am writing you for your opinion, enclosing 10 cents to cover your trouble and postage. We are using A. C. 110 volts and one of Edison's coil rheostats. I used all resistance except two coils and got a good light, but when I cut all the coils in my light was not so good. I was away for a week and during my absence my partner got an idea in his head that in alternating current the flow went back and forth the same on both wires, and inasmuch as a rheostat was installed on one wire only one side was getting any resistance. He therefore wound four or five coils of wire and cut it in on the other side (or line), thinking it would balance his current. Now, here is something that seems funny to us. Before cutting those coils in, I had to cut out two coils of resistance. Now I use all of the Edison resistance and also the resistance of "A," and seem to get as good results.



"Will you please answer the following: Does it make any difference as regards a steady light or better current by having a rheostat on each wire, or are we trying to imagine something that is not true? We are not electricians and are seeking information.

"Now, here is another question: I take a piece of wire, say 100 feet in length, and wind it into coils (or a coil). Will the resistance be any different than if the same wire be stretched out straight? Do the turns up and down (see 'B' in sketch) have anything to do with resistance? The idea I received from your book is that it is the metal which resists the current, not the turns it makes, but the people here try to tell me that the turns it makes creates the resistance, and I want to know what is right. The question is: Both pieces of resistance wire being 100 feet in length, the same size and material, one made up into coils and the other stretched out in a straight line, what difference is there in resistance, and if there is any difference, why?"

In the first place, Medicine Lodge, 10 cents would not pay for the stenographer's time in writing the answer to your letter, to say nothing of my own. I, therefore, answer you in the usual way, through The Column. Personal replies are only given when $1 or more is enclosed.

Your first question has me considerably puzzled. There is something twisted in your statement somewhere. The greater amount of resistance you cut in, the less current you get. It doesn't make any difference which wire you have your resistance on, nor would it make any difference if you had half of it on one wire and half on the other. On page 4 of the Handbook you will find a description of alternating current and a synopsis of its action. Alternating current flows first in one direction and then in the other. You will readily see that no matter which way it may be flowing, it has to pass through the resistance (rheostat), whether it be all on one wire or divided up and placed on both. What I do not understand, though, is this: You say, in effect, that you were getting a good light with two coils of your Edison rheostat cut out. Then you proceed to say that you cut in the other two coils, and in addition cut in 100 feet of resistance wire on the other line and still got the same light. That, my dear sir, is a physical and electrical impossibility. There is a colored gentleman concealed somewhere in that particular woodpile. If our readers can offer any suggestions as to what the solution of this matter is, let them stand forth and be heard. The winding up of the resistance wire into coils has a little effect with alternating current, inasmuch as the coiled wires set up a magnetic field, which operates to some slight extent to reduce the current over and above the reduction effected by the metal of the wire itself. This, however, is not of sufficient amount to be given consideration (possibly ½ volt additional drop). There would be very little difference between 100 feet of resistance wire stretched out straight and 100 feet coiled up in the usual manner. If the current were D. C. there would be no difference at all. The turns, as seen at "B," cut no figure at all.

An Address Wanted.—J. W. Jack, Vancouver, B. C., writes: "I notice in November 12th issue in the Trouble Department an article on gaslight by Mt. Pleasant, Utah. Could you let me know by card, or through the Department, what kind of an outfit Mt. Pleasant uses, or could you give me his address so I could write him personally, as he seems able to produce unusually good light? Your operators' Handbook has been duly received and I am much pleased with it."

The mass of correspondence is so large, Vancouver, that only that which there seems some likelihood of being needed for reference is kept for file. I cannot find Mt. Pleasant's letter and would request him through The Column to forward his address at once to Mr. J. W. Jack, Vancouver, B. C.

Next!—Ottawa, December 6, a newspaper clipping says: "Enlisting officers for the Navy find that of a large number of men offering on both coasts, 75 per cent. are rejected because of the cigarette habit or moving picture eyes."

I have heard of goo-goo eyes, and various other varieties of "lamps," but the moving picture eye is a new one. Next!

Operators Licensed.—From Youngstown, Ohio, T. A. Kelty writes: "Dear friend Richardson: Find enclosed newspaper clipping concerning the matter of licensing operators in this city. Projection in Youngstown is poor but improving. I received your Handbook in due time and find it very beneficial. If every operator had one you would not have to work so hard on the Trouble Department."

The newspaper clipping referred to reads: "Fire Chief W. H. Loller and Building Inspector C. C. Knox, committee who examine those desiring licenses as moving picture operators, have concluded their labors and have announced that sixteen have passed, as follows: James S. Thomas, S. Bevan, Jr., Ole J. Myers, Eugene Welsh, Steven K. Goffey, Oreste Olivieri, William Daley, J. J. Piatt, Isaak Dietelbaum, John J. Smith, Tod A. Kelty, Clyde Ruth, J. Cullinan, A. J. Rochell, Meade Alexander and Homer C. Burr. These young men have all been given their certificates."

Now will some kind soul tell me what in the name of heaven a fire chief and a building inspector know about examining a moving picture operator? Why in the name of common sense didn't they at least have one operator on that examining board? Do you think a railroad company would have its superintendent of bridges and its chief of detectives examine its locomotive engineers and pass upon their qualifications Not on your merry-go-round—not in four hundred thousand years. But as soon as a moving picture operator is to be examined our wise, wise, wise law-makers or officials proceed to select as examiners a chief of police, who knows as much about moving picture operating as the editor of this Column knows about the New Jerusalem, or some other gentleman equally proficient along some other line of human endeavor than motion picture operating. It is to laugh!

Tension.—Jacksonville, Fla., writes as follows: "Can you tell us any way by which we may determine when the tension springs are set just right? That is to say, is there any rule by which the proper amount of tension may be determined?"

The best method I know of of setting the tension springs or telling when the tension is just right is as follows: Suppose you are running along at 60 feet per minute. You increase your speed suddenly to 65 or 70 and under the increased movement you see the picture move up slightly on the screen, sagging back into its original position when the speed is again decreased. This is an evidence that your tension is too weak, and you may utilize the idea in setting your tension. Loosen the tension springs until the above phenomena occurs and then gradually tighten them until they are just stiff enough to prevent the picture moving up on the screen under reasonably increased speed. Your tension will then be just right. With some tension springs it is quite difficult to do this, but with care the feat may be accomplished. The matter of tension is one of extreme importance to which too little attention is usually paid.

Another Film Cement Formula.—Neighbor Richard F. Foote, Archibald, Pa., writes: "Enclosed find check for Handbook and Announcement Slide Outfit. Have noticed request in Trouble Department for film cement formula: a small piece of blank film, say about an inch and a half long, cut in fine strips and dissolved in a half ounce of acetic ether makes a

satisfactory cement. Acetic ether lists at about 60c. per pound."

On behalf of our readers I thank you for the receipt, friend Foote. I take it this cement is for inflammable film only?

* * *

Several Things.—From North Carolina (name of town suppressed) comes the following: "Enclosed please find $3.50 in payment of your Handbook and for subscription to the World. I am the owner of an Independent theater in this city called 'Joyland,' and am at present making extensive improvements in same, increasing my seating capacity from 200 to 400. I have a side throw like the enclosed sketch which I can use, only I have no way to test out the focus on the left of the screen. Can you advise me if there will be any material effect? I can, of course, get perfect focus by placing screen on right angle with throw, but this will not look well from the floor. Am getting splendid results with Independent pictures, and wish to publicly boost such pictures as 'The American and the Queen,' 'Thann,' 'Delightful Dolly,' 'Fairies Hallowe'en,' 'Robinson Crusoe,' 'Starlight,' 'Women of the West,' and others of the same ilk.

"But why do not the producers, when they have a letter in picture, employ someone that can write legibly instead of the scrawl that most pictures have, one-half of which cannot be read?

"I am running on A. C. with rheostat connected up with an old Westinghouse compensator, current being about $40.00 per month for seven hour show. Have about 20 sixteen c. p. lights, 110 volts. Do you think a compensarc or a Hallberg would reduce my current?

"I shall have a throw of about 47 feet. Can I get a picture 10 by 12 with this throw? I now throw about 52 and get picture 8 by 10. What is the best support for an Edison machine, so as to do away with vibration?

"Do you think a dark maroon color for side walls of wood, with burlap wainscoting will affect the light on screen? What is a good color for wooden ceiling?

"Will painting the frame around screen black improve the picture? I pay my operator well and expect good results, and have gotten them so far. I do not believe in economy in the operating room. Trusting that I have not imposed upon your time, I close, with best wishes for, and appreciation of your Department."

As regards Independent film, it is steadily and rapidly improving in quality; that is beyond the question of a doubt. Above all things, however, the Independents are in need of better perforation and (whisper) I think that there is a surprise in store within the next two months on that particular proposition which will perhaps place Independent film on a par with the best so far as perforation goes. I do not know this to be the fact, but I have examined an embryo perforator now being perfected by one of the leading manufacturers in that class of mechanism and it certainly looks as though it would deliver the goods. It is radically different from anything the writer has seen in the way of a perforator.

No, I very much doubt if you can save anything if you are only paying $40 per month for current for a seven-hours-per-day show. I would consider that very reasonable indeed, and I do not believe I would do any experimenting on that proposition unless the party selling you the new appliance would guarantee either a reduction or a material improvement in your present projection light. I am of the opinion that you would be very unwise to attempt to project a picture on a 47-foot throw, locating your operating room as is shown by sketch. I very much doubt if the result would be at all satisfactory. You can get a 12-foot picture at 47 feet, or even a much larger picture than that, but on those short throws it is difficult to get sharp definition except with very small pictures. When you add to the difficulty by as heavy a side throw as is indicated in sketch, I would say that the result would be, to say the least, very doubtful.

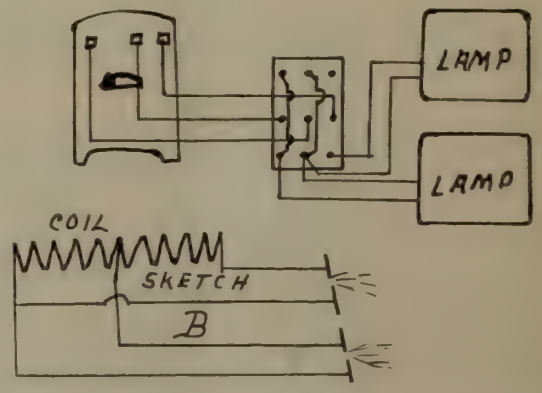
Dark maroon for side walls will be all right, so far as the picture is concerned. I would have the ceiling some very much lighter shade of a harmonizing tint. Some good color schemes were given in The Department a week or two ago. I would not have the wood painted with a gloss, but have the paint mixed about half oil and half turpentine. That, however, only expresses my own individual preference. Yet, outlining the picture with black (dry black, not glossy) materially brightens the picture, but the black should be brought right up to the outline of the picture to get the best effect. Where rolling, drop curtains are used it is well to have one for the moving picture and one for the stereo, each painted with non-gloss black right up to the outline of the picture or else covered with black cloth. Many operators set their machines on a brick, or concrete pier built on the operating room floor. The weight of the pier effectively eliminates vibration. Anchor bolts for machine and lamphouse must be set, of course, as the pier is built. Use pressed brick, white enamel glaze, set in cement, with round nose brick at corners.

You are talking good, plain, hard common sense when you say you do not believe in economy in the operating room. By this you, of course, mean you do not believe in **false economy**—a thing the writer has been fighting for lo! these many moons. Good management means **the best of everything in the operating room.** You are pursuing the right course in paying your operator a good salary and then **demanding good results.** Would that there were more like you!

Machine Cost.—St. Joseph, Mo., promulgates the following query: "Friend Richardson: I find it impossible to get a standard, late model projection machine outfit for less than $225.00. I do not know whether there is a machine trust or not but they all seem to demand exactly the same figure, which looks like it. It seems to me $225.00 is too much for such an outfit and I would like very much to have your opinion on that point."

My opinion on a proposition of that kind could not be of much value since no matter what I might say it would have absolutely no influence in bringing about a change. I have, however, a most decided opinion and it is that the figure named is **not** too high but, on the other hand, **is altogether too low.** I would much prefer to see projection machine outfits listed at $400 to $450. I have more than one reason for saying this. In the first place, if machines sold at, say $450, the margin of profit would be such that manufacturers could put out a really strictly first-class, high grade machine, a thing which is impossible of performance at present prices. In fact it is marvelous that they succeed in doing as well as they do for the amount of money involved. In the second place, if Mr. Exhibitor had in his operating room a machine that cost $450 or perhaps two or three of them, he would not be quite so keen to place it, or them, in charge of a $12 a week imitation operator. In the third place, if equipment were more costly, the butcher, baker and candle stick maker would not be quite so ready to jump into a game concerning which he has absolutely no knowledge at all. I think, St. Joe, this fully answers your query.

It Won't Work.—Detroit, Mich., contributes the following: "As regards Brother Nagorsky's three-pole connection for a Power's inductor and combination dissolver, I do not like his idea of connection in series, for the reason that in throwing his switch from Side No. 1 to Side No. 2, he would put out the bottom lamp and then in order to light the top one he would first have to re-light the bottom one, or at least he would have to freeze both sets of carbons and light both lamps. If he wishes to use a three-pole connection I would suggest he do it as per enclosed diagram, which doesn't put the lamps in series."



Your diagram, Detroit, reminds me of the Irishman's engine. Pat had invented a new kind of steam engine and when it was finished called in his friends to view the masterpiece. Everybody admired it and congratulated Pat upon its beauty. "Yes," says Pat, "'tis a foine engine entirely. Sure 'tis a bir-rd, ut is! They do be only wan trouble wid ut—the dom thing won't run!" That expresses the situation exactly. Your plan, Detroit, is a mighty fine plan, the only trouble with it is, it won't work! In effect, you have produced a condition shown in Sketch "B," in which one lamp is run at very high voltage the other one at low voltage, half the coil loaded quite lightly and the other half overloaded. The practical result is that when you light one lamp the other one immediately proceeds to go out. I publish the diagram in order that none may attempt to wire a combination transformer that way.

I have noticed a tendency among some pianists to play to the **details** of a picture rather than to the **story** itself. While I do not wish to pose as a fault finder to those who are conscientiously endeavoring to fit their pictures correctly, I must again point out the importance of carrying out the general impression which the story is intended to convey. Our photoplays are often composed of short and rapidly changing scenes and at first glance an alert mind will frequently note the most conspicuous object and give it an unmerited prominence. He thus throws his picture out of balance and destroys an impression he might otherwise have retained. I am speaking particularly of those stories which are on the sympathetic order. The music is an important factor in these, and can help or mar the picture according to whether it is applied correctly or incorrectly. To make my meaning clear, I will cite as an illustration a recent release "A Dixie Mother." In the first part of the story (which is laid in the time of the Civil War) one of her sons is killed. The father vows eternal hatred to the North. After the war is over the other son marries a Northern girl and is thereby cut off from his parents. These incidents all develop toward the one point, viz.: the spartan mother's pride has kept her silent, though her heart is hungry for her boy. Later she receives a letter saying her son and his wife are waiting at a nearby station, asks for a reconciliation, and that a carriage be sent for them. The father refuses, but finally, unknown to her, he relents and drives away. The next scenes alternate quickly, showing the despairing and half crazed "Dixie mother" and the carriage on its way; its arrival, the meeting between the father and son, the return trip and the arrival at home. This journey is shown in a number of scenes, and after each one the mother is shown. The whole picture is full of pathetic Southern tunes, and when it comes to this latter part of it your audience should be keyed to that pitch where the tears come easily. From now on keep them there. Run a plaintive from the letter scene until she comes into the room where the old cradle stands. Change to the theme you played in the first part when her dead boy was brought in ("Massa's in the Cold Ground" will answer) as her memory has gone back to those days, and hold this theme to the finish even though the intervening scenes are of a different character. The meeting between father, son and daughter-in-law may not look pathetic, nor the drive forth and back, but you are not playing to them; they are only details whose sole value lies in their relationship to the central idea. You are playing to the "Dixie mother" and all the interest about her must be sustained; a stop or a change in the music would break this tension, which is something you have been trying to hold throughout the latter half of the picture. At the "tag" or finish of the picture you may change your music or simply swell to **forte** without change as you see fit. It is immaterial.

"The Lesson," though not so deeply emotional, is worked along similar lines. You open the picture with something of a **quasi-plaintive** character ("Apple Blossoms" will do) which will play until the son's return home. Pause until he enters room of his father. Pathetic until the sister finds him in barroom. **Agitato** for the struggle, then pathetic till finish of picture.

The points I am trying to bring out are these: don't pay too much attention to the little details and accessories of a picture unless they have an important bearing on the scene or the story. Rather, try to grasp the **impression** the picture is intended to convey and give that all the assistance you can. I saw a picture last week wherein one scene opened showing an empty chair in the foreground. Though the most conspicuous object in the scene, this chair had no more to do with the story than the clock on the wall, yet because it was so plainly visible the musician switched to the "Vacant Chair." Had this chair been placed there to suggest a dead or absent one, and had the action carried out this suggestion the music would have been correct. As it was, it was absurd. Another instance I heard when the judgment was at fault—this time it was playing to the **costumes** of the characters instead of the action of the play. The story introduced a couple of Spaniards in a prominent way and their presence was always a signal for a Spanish waltz or **habanero**, with tambourine and castanets. In the lighter scenes this was all right enough, but in some of the dramatic scenes it was wholly out of place. One does not usually associate dance music with either a fight or a death bed—though had the characters in question heard this particular music they might have fought and died in earnest. A priest was hearing the confession of a dying woman, and because of her Spanish dress the castanets clicked all through the solemn scene. These instances are **bona fide.** There is no need to mention where I heard them as such things are of too frequent occurrence. It is only another instance of observing unimportant details and overlooking the essential points; errors which occur oftenest among those who are sincerely trying to work up their pictures correctly and really believe they are succeeding.

* * *

I am in receipt of a letter from C. J. Alden, Orpheum Theater, Bizbee, Ariz. Brother Alden believes in the superiority of the orchestra over the piano in working up pictures and he speaks of his own experience. I am sorry I cannot quote the letter as it is a lengthy one as well as interesting. However, he makes two points which I will hand out to the constituency. I quote his words: "It must be remembered that there can be but one leader in the pit and he must be the pianist." And again: "I was instrumental in placing the orchestra in the Royal Theater, also the Orpheum, in this city. The orchestra was tried as an experiment in both places, and now neither manager would be without one." Good work, Brother Alden. As to your first assertion (as herein quoted) it all depends. W. E. King, manager of the Orpheum Theater orchestra, Chicago, has two violinists (Messrs. Kipkowsky and Teller) each of whom "dopes out" the picture on his own shift, and their work looks pretty good to me. At that I believe your method would work out best in most cases. I would like to hear from some of the rest of my readers and learn what they think of it.

AGAIN—VAUDEVILLE.

In the French fables of Lafontaine, so full of good moral lessons, we find one of "the thieves and an ass." Two thieves stole a donkey and while they were fighting to know who would ride the animal, a third thief appeared and stole the donkey.

It is about what we have in motion pictures. While the Motion Picture Patents Company are fighting the Independents to know who is going to have the business we find a third party in the shape of vaudeville houses, killing the pictures.

The American Music Hall in Chicago is offering twenty-two vaudeville acts, a solid three-hour show; and the Orpheum of Cincinnati is offering eighteen vaudeville acts.

In other cities we will also find similar competition. It would seem that certain vaudeville managers have decided to kill the motion pictures if they have to lose money for the time being. The vaudeville managers will never pardon the moving picture exhibitors for having lowered vaudeville to 5c. and for having encouraged a lot of cheap and worthless actors to make their way upon the stage.

We are sorry to compare motion pictures to the fable, yet the characters are not unlike those represented by Lafontaine, and the shrewd reader will be able to draw his own conclusions.

We have made several appeals, directly and indirectly, for relief from this menace to the picture. We have a letter from a licensed manufacturer who writes that vaudeville should be divorced from motion pictures, yet we see no efforts being put forth. Why? Because the minds of both the licensed and Independent manufacturers are so busy scheming against each other that they have no time to watch the common enemy. Each faction hopes to win and, when master of the situation, to reform the abuses. Is it wise? Will it not be too late?

THE "POLICE GAZETTE" ON THE SCREEN.

(By a Well-Wisher of the Picture.)

I am, I suppose, one of a numerous class who, while taking an interest in the moving picture as a form of agreeable entertainment, being in fact simply an ordinary member of the public, yet try to get a little closer to the heart of things than most of my fellow members of the picture-going public. This will explain why it is that I am a reader of your journal, which, though it is written exclusively for trade use, contains, I think, much that would interest the picture-going public. It is usually so readable that it deserves a large sale in every moving picture house in the country.

Two articles in your last number attracted my attention, and I carefully read them. The one headed, "Christmas on the Screen," seemed to me to state a cause, namely, the film makers' indifference to the real requirements of the public; the other article, written by your correspondent, "Lux Graphicus," stated an effect of that cause, namely, the assumed decline in the popularity of the moving picture.

As one of the public, I do not go quite so far as "Lux Graphicus." He writes, it looks to me, from an inside knowledge, consequently his perspective is somewhat violent. I have no direct interest in the matter; and I cannot see any distinct signs that the picture is losing its hold. You and your staff, however, are, I admit, better judges than a mere outsider. If, therefore, it be the case that the picture is on the decline, I do not think it would be difficult to assign several causes for its failure.

With your permission I will cite one or two evidences of some symptoms that are at work in a direction not favorable to true progress. Mr. Harrison, in the same number of your paper from which I am quoting, had an article entitled "Managerial Stupidity." With his permission I would like to paraphrase his headline, and write of "Manufactorial Stupidity."

Sympathizing with the desire of the Independent manufacturers to gain a footing in the business, I have followed individual manufacturer's progress with great interest, and in particular I have watched the efforts of the Reliance films. I have obtained some copies of their publication entitled, "Film Fancies." In the November 19 number I read an article which undertakes to explain why moving pictures retain public favor, and why, weighed in the scale of supply and demand, these pictorial playlets give biggest value of anything in the world. In the same number of "Film Fancies" I read the plot of a Reliance film called "So Runs the Way." I quote literally, and hope you will print the extract as I give it:

"A maelstrom of human emotions—love, hate, jealousy, anger, vengeance, despair. The vanity of the poor bank clerk's bride and the covetousness of the cashier for the beautiful woman fling the characters upon a stream of life which whirls them to destruction.

"The plot is startling and amazing. To remove her husband, anguished by her perfidy, she connives to cast suspicion of theft upon him, sending him to a felon's cell, and securing a divorce, marries the guilty cashier.. Removal from humble surroundings to a palatial residence fans to a glowing heat her burning desire for costly raiment and glittering gems, and her new husband is forced to greater and greater defalcations. Still not content, she accepts presents of jewels from an admirer, and when bitterly reproved she taunts the cashier to a frenzy of madness in which he takes her life. Then follows the arrest—the examination of the books—the confession and conviction, and the bowed, manacled entrance into the penitentiary, where a dramatic meeting takes place with the clerk, his innocence established, is about to be relieved of his prison garb.

"There are many scenes of intense dramatic interest—the theft of the bonds—the prison life—the convict's escape and recapture—the coquettish conquests of the woman, etc., etc."

As a well-wisher of the picture, I do not think this kind of story is calculated to advance either the interests of the Reliance Company or those of the moving picture as an entertainment. The story belongs to the dime-novel kind. It deals with the seamy side of life. It is lurid, sensational, unhealthy, unnecessarily exciting, and hardly the kind of literary fare which, if put out in book form, I would place in the hands of young children who form such a large percentage of the patrons of moving picture theaters. Still another Reliance film is called "When Woman Wills," and is so described in "Film Fancies":

"The experience of an unsophisticated girl for whom a trap was laid by a young roue. The intervention of a wealthy, honorable man, incensed at the diabolical plot, extricates her from a distressing dilemma. The winsomeness and purity of the maid win his love. Later, as his wife, and holding a deep affection for him, her rural prettiness transformed by culture and magnificent raiment into dazzling beauty, she wreaks havoc with the heart of the rake who sought her ruin and crushes him with an avalanche of scorn, excoriation and ridicule, in the presence of her husband."

Surely, Mr. Editor, any story, whether in book or film form, which deals with an "unsophisticated girl transformed by culture and magnificent raiment into dazzling beauty, and wreaking havoc on a man," is not a particularly edifying example of womanliness to hold up for approbation. This sort of thing strikes me as being the essence of ultra-sensationalism. I deprecate its dissemination by picture makers. Are there not other and less innocuous subjects open for them to choose from for their pictures without diving into the tainted records of Mulberry street?

W. H. J.

[Our correspondent would have no cause for surprise at the unsuitability of the film stories he condemns if he were aware of the mental equipment of those responsible for their production. The descriptive matter he quotes comes from the hand of the man who, when he had charge of a Chicago publication, used all the invective at his command to denounce and deprecate the very form of film story which he is now exalting in his capacity as a house organ hireling. Such a person is naturally incapable of appreciating good, clean, wholesome, simple stories. Then again, the responsible minds behind these Reliance films have not been prepared either by training or experience for such delicate work as the production of photoplays. These people are under the delusion that mere expenditure of money and blatant house organ advertising are efficient substitutes for literary and artistic judgment, and an appreciation of public requirements, in the making of suitable moving pictures. "The cobbler has not stuck to his last." There are a number of people who have mistaken their vocations and entered the realm of art and literature with the dismal result that they entirely fail to exclude their own personality from the pictures made and sold under their direction. That is why pictures of the type adversely criticised by our correspondent are produced and why the business in general is suffering from the deplorable condition. The two plays outlined above reek of the minds of those who make and sell them. Here we do not include the artists who play the parts. They may and do have better motives. They are capable of better things, but cast in the wrong environment, their efforts are worse than wasted.

It would, in our opinion and in that of others, be vastly to the interests of the business as a whole if the ignorant and mercenary elements which are creeping into the manufacturing end of it were eliminated. Public sentiment will revolt against such stories as "So Runs the Way" and "When Woman Wills."

We have hesitated to comment on these films because our motives might have been misconstrued as an excuse of "sour grapes;" but when the grapes are really bad and have disagreed with our correspondents—exhibitors and spectators—it is our duty to give voice to public opinion. We have praised the acting, the staging and the photography in many of these films—the work of the skilled artisan and the trained actor. It has been a matter of regret to us that we have not been able to give equal commendation to the stories and sentiments of the pictures.—Eds. M. P. W.]

MOVING PICTURE INQUIRY IN NEW YORK CITY.

Commissioner Fosdick Expected to Advise Special Legislation.

Commissioner of Accounts Fosdick will report to Mayor Gaynor at an early date on the investigation which he has been conducting into the moving picture business. The Commissioner said recently that he did not care to discuss the matter until his report was prepared, but inferred that he will recommend several important changes in the methods of city supervision.

It is known that the Commissioner has brought out evidence sufficient to show that the conditions under which the moving picture business is conducted in this city are bad from sanitary, moral, and other points of view. It is expected that he will recommend the enactment of a special law by the Legislature to deal with this business, having found that the theater, tenement house, and common show laws do not entirely cover the situation.

The Commissioner continued his investigation of the Board of Elections, and brought out further evidence of laxity in the examinations for election officials. It is understood that he will call the members of the Board as witnesses before the end of the week.—The New York "Times."

KINEMACOLOR DEMONSTRATION IN BOSTON.

Written Expressly for the World by Henry.

On Friday evening, December 16, 1910, an exhibition by the Kinemacolor Company of America of moving pictures in the color of nature was given under the auspices of the Appalachian Mountain Club at the Massachusetts Institute of Technology, Boston, under the personal direction of Gilbert H. Aymar, a former Bostonian.

The exhibition was attended by nearly 2,000 people, all fire laws being disregarded, owing to the unusual amount of people wishing to see "the eighth wonder of the world" as some call it. It must be distinctly stated that the audience was practically wholly comprised of scholars, students of photography, professors of botany, etc. It was one of the finest and most learned audiences ever present at a moving picture exhibition in this city. The trade was not in evidence at the meeting. Therefore, it must be remembered that the very great majority of those present were interested in Kinemacolor as a photographic marvel—not in its practical value to the moving picture industry.

Mr. Aymar exhibited these pictures: "Floral Fiends," showing heath, chrysanthemum, gladiola, etc., in their natural colors; "Motor and Yacht Boating in England;" Lake Garda, northern Italy; "Farm Yard Friends;" "Scenes in Algeria;" "Biskra and the Sahara Desert," and "From Bud to Blossom." In some respects the World's New England representative was greatly pleased with the exhibition. The colors were most exquisite and life-like, and gave a hint of what moving pictures may some day become. But we noticed some faults in the process, of sufficient gravity to make it doubtful whether, at the present stage of the process, it can be of practical use to the moving picture theater. The films were very hard on the eye. The features of such people as were shown in the pictures could not be easily made out. Their general outlines and characteristics were plain enough, but the minute reproductions of their facial expressions were at no time easily made out. The pictures seemed hazy, as if a light, filmy covering of some sort were upon them. During the course of one of the films, Mr. Aymar had the picture stopped, and the plain black and white version of the same picture was shown. The relief to the eyes was extraordinary. The process at present is of intense interest to the trade as showing what we will have when Kinemacolor—or some other process—has reached perfection. At present it is of intense interest and value to botanists and students of photographic phenomena. But to the trade, looking at it from a purely practical and commercial viewpoint, much must be done with the Kinemacolor process, before it is available for trade usage. Throughout the exhibition the colors red and green greatly predominated, with purple hardly ever shown. Orange, mahogany colors of all shades, were well reproduced.

Mr. Aymar answered many questions which were asked of him by the audience during the course of the evening. From the questions it could easily be seen that they were asked by students of photography, not by ordinary moving picture people. Mr. Aymar gave the most concise explanation of how moving pictures are taken and exhibited that it ever has been our good fortune to hear. The audience was absolutely lavish with its applause, which was bestowed very generously on each film. We noticed that the films were shown on a light blue sheet, not the usual white screen as is usually in use. We wish to state that the World's New England representative made a nuisance out of himself in order to question some of the audience as regards the criticism he has written. The points mentioned in this review were upheld by those questioned, otherwise we would not have presumed to criticize the process. Kinemacolor is the best effort as yet to reproduce a moving picture in the natural colors which is of practical and commercial value to the trade. But it is not the last word on the subject.

SALESROOM FOR EDISON KINETOSCOPES AND REPAIR SHOP IN NEW YORK CITY.

Harry A. Mackie, who is well and favorably known through his twelve years' connection with the moving picture, has been fortunate in securing the exclusive agency for Edison Kinetoscopes in New York City. He has opened offices in a most convenient location at 853 Broadway, corner of Fourteenth street, where he will carry a complete line of Edison machines and all parts for same. A repair shop will be a feature of Mr. Mackie's business, where operators can obtain first aid to decrepit machines—and get it prompt and well. He also carries a full line of parlor and professional stereopticons and opaque projectors of the well-known Williams, Brown & Earle manufacture.

FLICKERS.

Good morning, have you used parcels post?

* * *

From guard duty on a scab taxi to censoring film is not considered too much to expect of a New York cop.

* * *

Did you ever hear of the "vaunting ambition that overleaps itself"? For further particulars write Mr. Adams Ex, Wells-Fargo Ex, United States Ex, American Ex, and a few others.

Perhaps in a few years you will see the "ex" in front instead of behind.

* * *

The Mayor of Marion, Ohio, has directed the police to allow nothing but soft pedal pictures.

* * *

Picture makers who go to aviation meets; if you can't come home with five or six flyers on a negative you might as well stay at home.

* * *

After reading a few lengthy articles in quasi-financial magazines, on how to start a picture palace on $500 and run it at a profit of 1,000 per cent., we feel like getting in on the ground floor ourselves.

* * *

The preachers who declare it wrong to compel actors to work seven days a week without rest are evidently not conversant with certain periods of rest in the actor's life, known as "open time" and "laying off."

* * *

Extract from speech by Edward H. Chandler, secretary Twentieth Century Club, before the Mothers' Club, Boston, Mass.—"Moving picture plays, like 'Peter Pan' and 'Blue Beard,' which are especially adapted to children, are few and far between."

By all means let us have a film of "Blue Beard" and the twenty gory wives hanging by their necks, including the addition of the twenty-first, for the children.

* * *

Having seen moving pictures entered in the stock market reports of the Toronto "Globe," and observed them lined up in the same column with Atchison, B. & O., N. Y. Central, copper, smelters, St. Paul and the rest of that bunch, you will pardon us if you have noticed anything "stuck up" about us of late.

A HUNCH.

Profiting by the lesson told in a thrilling safe blowing drama in his moving picture establishment, at 268 West Forty-fifth street, New York, Herman Bauer took home all but $20 of his receipts Saturday night. When he reached his theater the next morning he found that burglars had forced an entrance to the office safe and stolen everything of value.

A JOKER.

Henry Fishbeck, whose moving picture place is at 91 Newark avenue, Jersey City, came around to the City Hall police station and said that he had been robbed. He hired a picture machine operator on trial Saturday afternoon, he said. No, he didn't get the fellow's name, but he looked all right.

YES—HOW DID THEY KNOW?

Incidentally, one cannot help wondering how the deaf-mutes who made the unpleasant discovery of swear words in moving pictures acquired their proficiency to read that particular kind of language so readily.—Albany (N. Y.) "Journal."

THAT YOUNGSTOWN LICENSE.

Those exhibitors who think they have to pay high license ought to congratulate themselves that they are not doing business in Youngstown, Ohio, where the moving picture houses are taxed $3 a day, or approximately $1,100 a year. To our present knowledge, that is the highest license for moving pictures in the world. What does the exhibitor get from the city in return for it? Answer—Nothing. In fact, less than nothing, because aldermen's families are notorious dead-heads, especially on Saturdays, Sundays, or holidays, when the showman needs all the space he has got.

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Scene from "Elda of the Mountains"

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EXHIBITORS!

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Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
Bijou Film and Amusement Co	1222 Grand Avenue, Kansas City, Mo.
Boston Film Rental Co	665 Washington Street, Boston, Mass.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
Capitol Film Exchange	422 North High Street, Columbus, O.
Central Film Service Co	119 N. Illinois Street, Indianapolis, Ind.
Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
Cincinnati-Buckeye Film and Projecting Co.,	309 Arcade Building, Dayton, O. 315 West Fourth Street, Cincinnati, Ohio.
Consolidated Amusement Co	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
Eagle Film Exchange	43 North Ninth Street, Philadelphia, Pa.
Empire Film Exchange	150 East Fourteenth Street, New York City.
Dixie Film Co	503 Chamber of Commerce Bldg., Birmingham, Ala.
Gaumont Co	Montreal, Que.
Globe Film Service Co	107 E. Madison Street, Chicago, Ill.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Greene Film Exch. (Inc.)	28 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1517 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co	1106 Union Trust Building, Detroit, Mich.
Pacific Film Exchange	Globe Building, Seattle, Wash.
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Philadelphia Film Exchange	34 Arch Street, Philadelphia, Pa.
Standard Film Exchange	155 Washington Street, Chicago, Ill.
Swanson-Crawford Film Co	723-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	301 Railroad Building, Denver, Colo.
Texas Film Exchange	311 Elm Street, Dallas, Tex.
Toledo Film Exchange	319 Superior Street, Toledo, O.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Company	108 E. 4th Street, Los Angeles, Cal.
Western Film Exchange	307 Enterprise Building, Milwaukee, Wis.

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United Film Company ..... Troy, N. Y.

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lding, 4th Avenue, and 14th Street, New York

"The Police Force of New York" (Edison).—A good picture of some of the phases of police life in New York. It is a good companion film to the one illustrating the mounted police of the Northwest. It gives an accurate representation of the drill and the actual method of working. The first picture showed how a small body of men control a relatively large territory. This one is almost the opposite, showing how a large body of men cover a relatively small territory, though really the second city of the world. The scenes showing how traffic is controlled will interest those who have actually seen it and others who have not. The others are none the less interesting and perhaps novel to many.

"The Greater Call" (Essanay).—The story of a mother who became an actress, leaving her child behind; but years after, when it was supposed the child was dying, she listened to the greater call, forsook the stage, even in the midst of a play, and went to the child's bedside, to see her recover. The picture is emotional and dramatic. The actors have performed their parts with sympathy and discretion, but it does seem improbable that the woman should refuse to heed the call all those years and then depart so unceremoniously. Perhaps this was done to increase the dramatic effect, and if so it succeeds admirably. The other actors simply assist. The leading woman in this instance is the whole picture.

"His Cinderella Girl" (Gaumont).—The fairy story of old translated into modern action. A nephew comes home, but because he looks poor he is ill-treated by his uncle's family. He discovers in the slavey another cousin subjected to the same unhappy conditions. He makes love to her; she is summarily discharged, and then he announces he will settle upon her his vast fortune. Of course there is consternation, and of course the young people live happily ever after. There isn't much dramatic strength but the picture has many elements of interest.

"The Kingdom of Flowers" (Gaumont).—A collection of rare hothouse flowers in vases turning upon a pedestal. The stereoscopic effect of the picture is unusual, and that combined with the marvelous coloring make an unusually charming picture. It would be difficult to conceive anything more delicate and artistic.

"The Light in the Window" (Vitagraph).—A girl refuses to marry a young man because her parents need her care. He goes away to sea, and for years she keeps a light burning in the window for him. Long years afterwards he returns, finds her waiting and marries her. A pleasing drama, made so largely by the fact that the couple are eventually united. The dramatic interest of the picture is not injured in any way by this happy ending, and it is much more satisfactory to see faithfulness rewarded in this life than it is to think of it as having to wait until the next.

"The Joke They Played on Bumptious" (Edison).—Some club men worked upon Bumptious' imagination until they made him believe he was intoxicated. When he was apprised of the fact he turned the tables by appearing actually intoxicated and smashing all the breakable things in the place. The first part of the picture is funny. There is a delicate humor in making Bumptious believe he is intoxicated, and his actions, including his facial expressions, are funny. The last part is not so good. It partakes of the slambang order, quite out of harmony with the delicately humorous first part. It would have been quite as funny for Bumptious to appear badly intoxicated, emitting war whoops, and making the jokers care for him, as it is for him to smash everything in the place. That partakes too much of the rough house and does not add to the fun. In this picture the fun is in the acting, not in what the actor does. The film would be improved by changing the ending so as to eliminate the slapdash and break part.

"The Little Spreewald Maiden" (Kalem).—Miss Gene Gautier appears in a German play, part of which is in Germany along the Spree, and part in America. It involves the fortunes of a little German girl who comes to America as a nurse girl and shortly educates herself to take an office position, in which she is so capable that her employer proposes to her. She refuses because she has promised Hans, who was left behind. Going home she finds Hans has courted another girl, and withal the old home is so primitive and forbidding that back she comes to America, into the same office, and shortly the employer proposes again, this time successfully. The picture will please, first with the sympathetic acting of Miss Gautier and next by the picturesque scenery along the Spree. The American scenes are characteristic and typical and will be recognized as accurate. Wherever there are Germans this film should be popular.

"The Runaway Motor Car" (Pathe).—What happens to a man who undertakes to operate a car. It runs away with him, finally exploding, hurling him many feet. Then when his promised horseless carriage does arrive it is not a motor car at all. The explosion is sensational and the close is a laughable comedy.

"Max Goes Ski-ing" (Pathe).—A comedy representing the difficulties of a novice in this uncertain sport. The picture is devoted to a series of illustrations of his awkward attempts to master the skis and ends with a rousing snowball battle in which the village boys are making it lively for the unfortunate Max.

"The Tyrant of Florence" (Urban).—A story of the times when a tyrant's word was law, and because a certain family did not bow to his hat, as he directed, the father and mother were condemned to death, but the daughter was spared. Years after she succeeds in ingratiating herself with the tyrant, merely to be avenged for her parents' death by putting poison in his cup. The acting and staging are no doubt accurate reproductions of the times and the people. While the story may be interesting because it contains much of history, it will be somewhat unintelligible to a larger proportion of any audience.

"The Chamois Hunt" (Urban).—A reproduction of a chamois hunt, showing the chamois themselves feeding and the way the hunters operate in getting near enough to shoot them. The pictures of the almost inaccessible fastnesses of the mountains add much to the interest.

"A Tenderfoot Messenger" (Essanay).—A Western story turning upon the cleverness of Shorty Blair, an express messenger, who assumes to be a tenderfoot and outwits a gang of desperadoes that follow him for the package of money he carries. Nell, the daughter of the hotel proprietor, in return for a slight kindness, informs him of the scheme to rob him. He is able because of this to escape by means of a window, and ultimately get the drop, as they say, on the entire gang, relieve them of their arms and lead away their horses. The play has some thrilling scenes, especially the one where he holds up the whole gang, and the audience is visibly pleased when he escapes. It is a novelty to see him scatter the pistols along the road, as well as their horses. Meanwhile the discomfitted highwaymen congratulate themselves that the wily agent didn't turn them all over to the officers when he had them unarmed and at a disadvantage.

"Herod and the New Born King" (Gaumont).—An illustration of the first part of Chapter II of the Gospel of St. Matthew. No more beautiful and artistic film has been shown during the year. Every scene is a marvel of accurate representation. The scene which Hoffman has so graphically portrayed as the "Repose in Egypt," is one of the most impressive ever shown on a motion picture screen. An extended review of this film appeared in the Moving Picture World two weeks ago. It would be impossible to add anthing to what was there said. It depicts the search of Herod for the new born King and details the flight into Egypt to escape his jealous rage. A reading of that chapter in the Bible will supply a synopsis more graphic than any that could be written now.

"Saved by Divine Providence" (Pathe).—The story of a little boy lost by his parents and adopted by a poor woman with whom he lives some years until she dies, then he is forced to go into the streets and pick up his living as he can. He is taken in by some newsboys and given a share in their home under a pier. He sells papers on the street, and having finished he wanders into a church. While dozing there a vision of Christ appears and comforts him. His mother enters his nursery at this time, undisturbed since he left it, and as she dreams Christ appears to her and in a series of visions shows where her boy is so plainly that she

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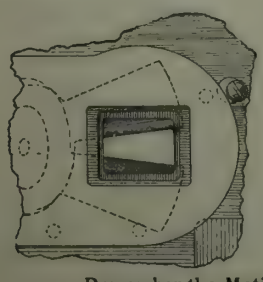

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is able to find him. The story is well told and at this season it makes a deep impression upon almost any audience. But the old question arises about the good taste of having the vision of Christ such a prominent feature. An angel could have been utilized quite as well for the purpose and would have prevented any possible feeling of sacrilege. While in this instance the vision is managed with discretion the impression cannot be dispelled that it is out of place.

"A Dixie Mother" (Vitagraph).—A story of the Civil War embodying all the most important sentiments, the love of country, the love of home, the love of mother and the love of wife. It is a somewhat complicated story, involving the death of a young Southern man at the hands of a party of Union soldiers, and the love of a Union officer for the sister of the slain man and the marriage of a brother of the slain man with a Northern girl and the parents' refusal to be reconciled to the North and the changes that war wrought in their family. The picture contains many elaborate dramatic scenes, but the most affecting are those where the mother receives a letter that the son is coming home with his Northern wife, which is followed by the father's refusal to see them. But the cradle and the knowledge that there is a grandson to fill it softens his heart, and in one of the most touching scenes ever put on a motion picture screen the family is reunited, and, as the little one grasps the flag all the sentiments stated at the beginning are so strongly depicted, that they make an impression which leaves scarcely a dry eye in the audience. The Vitagraph people have achieved a success well worth while bragging about in this production. It would be difficult to improve upon it.

"The Lesson" (Biograph).—At one time the Biograph Company had quite a reputation for sermons. Here is one which has much of the original flavor, representing a young man disobeying the wishes of his father, a minister, to become a preacher; sinking lower and lower until just as his father dies he kills a man in a saloon brawl, and but for the plea of a sister would have been taken to prison, even as his father died. Whatever may be thought of this type of picture individually, the power it exerts upon an audience cannot be questioned. Like the horrible examples graphically shown in the goody goody Sunday school books these films possess a fascination which cannot be denied, yet perhaps few would care to acknowledge its influence. The dramatic attractiveness in this particular instance consists in reproducing a domestic scene, unhappily too common, in some of its aspects at least, in such a way that the events seem to be transpiring before the audience. It is a graphic and impressive illustration of the commandment to honor, which means obey, one's parents.

"The Dead Letter" (Lubin).—A love story having as its principal motif a letter lost for twenty-five years. The letter was sent to call back a lover, who, misunderstanding a young woman's attitude left her abruptly. Long years afterward it was discovered by a nephew of the man among some old letters sent to the dead letter office from a building where they had been lost. It was not too late to make up for part of the loss at any rate, and the couple were happily reunited. The details of the picture are worked out with considerable care and a semblance of the flight of time is given by the change in looks and environment. The incident of the love affair of the nephew of the man and the niece of the woman adds one more interesting touch. The audience was visibly pleased.

"Get Rich Quick" (Pathe).—A somewhat graphic account of the machinations of a gentleman who made his money by the deception of others. Eventually he is discovered at his nefarious business by his daughter's fiance, but when he returns his ill-gotten gains the matter is patched up and no exposure follows. It is all quite conventional, even to hushing up the matter. Undoubtedly the picture was made for some purpose, but it would be difficult to determine just what. It contains little of interest and it does not appeal to the emotions in any way. This being true it seems like a waste of good film to make it.

"Hunting Sea Lions in Tasmania" (Pathe).—The average outdoor picture by this house is a joy, and the one under this title is no exception. It brings a distant land to the fireside of thousands and they are able to enjoy a sport as novel as it is exciting. The mechanical work has been done with care and the picture cannot fail to excite interest.

"John Dough and the Cherub" (Selig).—A delightfully complicated fairy story with witches and elves, and fairies and prophecies galore, each appearing in unexpected places and performing unexpected stunts. Such a film is hard to describe since its peculiar attraction lies in actually seeing its surprising combinations.

"Old Norris' Gal" (Melies).—A Western picture affording opportunity to depict the character of a plucky young attorney who defied the liquor power and brought offenders to justice, regardless of personal threats. A love story is interwoven which adds to the interest, but the best part is the scene where the young man hangs over a precipice at the end of a rope under which a fire is burning. Unless he retracts and promises not to prosecute further he will drop to the bottom. But he refuses and just before this catastrophe occurs the sheriff and his posse arrive. The evildoers are taken into custody, the young man wins his fight and the girl and the story ends happily. There is plenty of action and excitement and a disposition to develop the most the situations hold.

"The County Fair" (Selig).—Here is the famous drama which has charmed hundreds of thousands transferred to the films with all the favorite characters retained. It is all there, just as it used to be when Neil Burgess played Aunt Abby so successfully and Taggs rode Cold Molasses to victory and won the purse that paid off the mortgage on Aunt Abby's farm. No manager will make a mistake by featuring this picture.

"His Sister-in-Law" (Biograph).—Two sisters love each other very much. They vow that nothing will separate them, but the elder one gets married and although the little one is invited to make her home with the young couple she finds herself very much in the way and returns to her aunt. Not much of a story; in fact, there is no story, and that is just where this picture silhouettes itself out from the usual thing and gives us the consoling thought that the era of the picture is not on the wane and the illimitable field of subjects has yet been barely scratched. Yes, there is still hope when a picture maker can take up such a threadbare theme and build upon it a twenty minutes' panorama of human emotions so deftly portrayed and so enthralling that at the end the blase audience in the old Union Square Theater breaks into loud applause. There is no straining after effect, simply skillful portrayal and natural action. Only in the closing scene is there any strong appeal to the emotions, when the lonesome child discovers the baby in her sister's arms and is requested to stay with the new playmate. It is a beautiful picture.

"The Musical Ranch" (Lubin).—A comedy representing a variety of musical geniuses upon a Western ranch. The honors go to the man who couldn't play anything yet succeeded in winning his lady's favor by the introduction of a phonograph.

"The Red Cross Seal" (Edison).—An interesting picture because it tells a story about the little red seal that seems to make it more of a personal appeal than ever before. The story of the girl's sacrifice, after her struggle and victory, make her final reward seem all the more righteous. Then comes the description in graphic pictures of the conditions which breed consumption and the means by which modern science is fighting it. And the little seal which indicates that you have done something to help in the fight costs only a penny. The company has worked out the dramatic portion admirably, and it is, perhaps, well worth while that the explanation of conditions and illustrations of means for preventing and curing are made so plain. Pictures of this class should not be restricted in circulation, neither as to the time or place of their exhibition.

"The Indian Mother" (Kalem).—With its scenes laid in Hudson Bay territory, this picture is another illustration of the call of the Indian blood in a half-breed girl which was exerted even after she had been trained in the ways of civilization. It tells the usual story graphically enough. The accessories seem to be in harmony with the picture and the occasion. Sometimes one wonders why the call of the white blood in such cases as this isn't strong enough to induce the half-breed to go to civilization.

"Little Snowdrop" (Pathe).—A fairy story, depicted in a colored film and told in an interesting way. There is the abused stepdaughter and the wicked stepmother who desires to have her killed because the young woman is so beautiful she attracts more attention than the wicked mother. Happily a prince appears after the girl has been poisoned and revives her, much to the discomfiture of the wicked stepmother.

"Playing at Divorce" (Vitagraph).—How two children at play caused their parents to become reconciled, even after application had been made for a divorce. The acting of the little people is admirable. The story itself possesses no special claim to distinction.

"International Motorboat Races" (Vitagraph).—A reproduction of the motor boat races at Larchmont, N. Y., last August. The picture of the Dixie II., the winner and the fastest boat afloat, is graphic, and when an aeroplane sails over the Sound the combination is unique.

INDEPENDENT.

"Jack Logan's Dog" (Powers).—Jack has three interesting things, a sweetheart, a rival and a dog. The rivals fight, but are separated. Afterward one falls over a cliff and the dog shows his ability by carrying a warning of the accident to friends, who bring help. The principal source of interest is the acting of the dog. What animals do in a picture always pleases an audience, and this one is no exception.

"The Bachelor's Finish" (Powers).—He writes a proposal of marriage, but forgets to mail it. Seeing a particularly disagreeable sample afterward he is glad he didn't, but finds his valet has. Here comes some of the funny things that happen when he tries to regain the letter. He gets in at last, and is then chagrined to receive one from the lady proposing to him. Overcome, he accepts, but the probability is that his difficulties are less than he anticipated.

"Looking Forward" (Thanhouser).—The story of a young man who puts himself to sleep for one hundred years. He finds a lady mayor when he awakes, and wins her hand after a time, although he makes it plain that he is to be master in his own house, even though she is a suffragette.

"The Arm of the Law" (Atlas).—A melodramatic recital of how a detective runs down a murderer and forces him to confess his crime. As is often the case the opening scene of the story is laid in a saloon, where everybody is drinking. The murder follows, with some clever detective work and the weakening of the prisoners under the third degree inquisition. There is no particular dramatic power in it, but it will please because very many people like a story of this sort.

"His Mother" (Champion).—A temperance story with a drunken husband, ultimately brought home dead, a drunken son who leaves for the West and ultimately sends for his mother, who arrives only to find him in a saloon drinking with his employer. The mother dashes the glasses from their hands and they take the pledge. It is much like the old-time Sunday school book.

"A Desperate Remedy" (Nestor).—Temperance must have been on the minds of all the producers, since three of this day's Independent releases dealt with that subject. In this picture a drunkard's children devise a number of different ways of frightening their father until they induce him to take the pledge. That is all there is to the story. While the action is lively it doesn't amount to very much, nor could it have been worked out along these lines to be any better.

"The Cattlemen's Feud" (Columbia).—This picture, taken on Miller's 101 ranch, in Oklahoma, is a good reproduction of ranch life, showing large herds of sheep lazily grazing on the plains, then being stampeded by a herd of cattle during the round-up preceding the branding. This latter part, by the way, is intensely interesting, as it shows the young bulls being caught and thrown by the cowboys in the corral, then the application of the red-hot branding irons. The picture throughout is typical of the West with an abundance of bad horses and good riders. Being photographed and acted amid the natural surroundings of the far West, we are glad to note the work of getting away from the usual thing is at last a reality.

"The Child of Two Mothers" (Eclair).—The story of a child kidnapped when little and brought up as her own by one woman finding her real parents, and represented as pining for the foster mother. A happy settlement of the difficulties is reached by arranging so the child can have the love of both mothers. The story is rather improbable, though not impossible and possesses no important dramatic scenes.

"The Museum of Sovereigns" (Eclair).—A collection of portraits of well-known rulers, including King Alphonso, Victor Immanuel, Nicholas II, and others, the first three represented in close proximity to a tomb. There are other celebrities including Mr. Roosevelt and to close a caricature of the President of France.

"Thieves as Quick Change Artists" (Itala).—A comedy representing a number of thieves in a series of amusing changes. The novelty consists in combining the two and suggesting possibilities which develop considerable fun before the picture closes.

"His Gypsy Sweetheart" (Powers).—The story of a wealthy girl who for a lark transformed herself into a gypsy temporarily, and while acting as a gypsy a young man fell in love with her. This lover proves to be very ardent, and out of this combination comes a real adventure which probably taught her a lesson, while giving the audience a number of thrills. The picture has no claims to dramatic quality, but is interesting because it depicts a lively and probable escapade.

"A Crippled Teddy Bear" (Imp).—Discharged for assisting a man ill on the street, a father is reduced to the last extremity. Then his little daughter decides to pawn her Teddy Bear, her dearest possession. The gentleman whom her father assisted sees and follows her and learns of the family's situation. Then comes a purchase of the bear and to conclude a Christmas tree at the bachelor's home, laden with all manner of delightful things, but best of all an envelope containing the appointment to a new position. There isn't much drama about it, except the drama of a child doing childish things in an altogether childish way. The heart interest is there and a suspicious moisture lurks around the eyes when the little one trudges away with her bear, her most valuable possession, to secure for her parents the necessaries of life which they cannot provide.

"A Ward of Uncle Sam" (Yankee).—A rather bumptious story, representing the United States as forcing Russian officers to release a prisoner, who is not only an American, but a soldier with an enviable record. Of course a picture like this is interesting, partly because it plays upon the vanity of the audience and seems to assure them that Uncle Sam's fighting characteristics are always on tap. However, this one violates the probabilities in some degree, though possibly it is intended in only a figurative sense. On the other hand a feeling of exultation develops as the prisoner is released, and he, his mother and blind sister are taken on board the war vessel, bound for the land of freedom, where cruel and lecherous Russian officers can never frighten, or harm them more. As emphasizing the oft-repeated assertion that this country offers a safe asylum for all such cases this film is helpful and should be seen in many localities where true patriotism runs low.

"A Christmas Letter" (Great Northern).—A tender little picture for Christmas. A little girl undertakes to post a letter to Santa Claus detailing the misery of her mother and the baby. A lady helps her and seeing the superscription, investigates and makes the family comfortable. While the picture possesses no dramatic merit, it repeats a story so common that it touches the heart and moistens the eyes with its appeal. The various parts are naturally acted, and the photography is excellent.

"The Binding Shot" (American).—A drama that will please with its intensity and by the straightforward character of the story it tells. The play works out to a logical and satisfactory conclusion, affording the actors opportunities to do some excellent work. It is a strongly dramatic subject, adequately handled and suitable for any theater. It will hold your audience without a waver of interest from the beginning to the end. Not only has the dramatic work been well done; the photography is above the average, being clear and sufficiently artistic to make the pictorial portion unusually attractive. While these may seem small things individually, the combination makes a series of scenes difficult to surpass.

"The False Accusation" (Itala).—A drama which presents some interesting phases of the false accusation which gives the picture its title. The actors have done well and the photographer has presented a picture of which no criticism can be made of the mechanical work.

"How He Won Her" (Lux).—Not every man would be small enough to dress as a poodle to fool the mother of the girl he wanted, hence this picture contains considerable novelty. Anyhow, the young man succeeded in gaining entrance to the house this way, and the rest was worked out in such fashion as suited him and the young woman. The important feature is that they ultimately secured ma's consent.

"Her Favorite Tune" (Lux).—A pathetic child story, illustrating how a little girl, stolen by some enemies of her father, was found by her brother who played her favorite tune on his violin. She responded by singing and speedily the little one was released and the kidnappers brought to justice. The picture contains much sentiment, though as a drama it has little merit.

"Two Suits" (Solax).—A comedy which depicts the difficulties into which two men were plunged because they were unfortunate enough to purchase suits alike. One was arrested as a bigamist and the other was unceremoniously thrown out of the window of his bride's home. But ultimately they got together and explanations unravelled the tangle.

"The Millionaire Milkman" (Thanhouser).—Comparatively few are troubled with wealth sufficient to make a woman want them. Perhaps if such occurrences were common this picture would have less interest; but as it is there is considerable novelty about it. The millionaire suspected the girl and upon test found his suspicions were correct. She only wanted his money. Then he congratulated himself that he found out the true state of affairs before it was too late and proceeded to finish up the drama in a way more to his liking. The life and action which characterize the Thanhouser productions are all present, while the photography is satisfactory and helps to make a good picture.

"Dickey's Courtship" (Great Northern).—A lively comedy, depicting the adventures of Dickey during his eventful courtship. It will make your audience laugh more than once before it closes.

"The Poor Student" (Imp).—A lively story of the love affairs of a poor student, whose sweetheart loves him. But there they are balked in one way and another by circumstances and the working out of the problem is what makes the story. The actors appreciated the possibilities of the picture and have performed their various parts with sympathy and skill. The situations are strong and appealing. In fact, the audience will enter into the real story with more than ordinary interest and sympathy and will make the difficulties of the two lovers their own. Perhaps the truthfulness of art is represented in this. The photography is excellent and the story told is plain enough to be understood.

"THEIR FIRST QUARREL."
A Good Imp Comedy.

We would not be at all surprised if there was not something more than acting in the work of Miss Mary Pickford and Mr. Moore in the pretty Imp comedy that bears the above title. The loves, jealousies, quarrel and make-up of the two newly-weds in the story are so perfectly portrayed that one cannot help feeling it is all real. The scenes are also well chosen, some of the settings being really artistic and the photographer has done some excellent work. It is a pretty, pretty film, and should have a very popular run.

The director of Champion interests must have been dreaming of strange things, for he has produced a film that has a very subtle meaning. It is entitled "The Golden Gate," and contains a scene or scenes that are a great flight of imagination on the part of the picture producer. It is bound to create a sensation and drive home a good lesson.

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An order to show cause why they should not be restrained from using the name of Buffalo Bill in their advertisement has been served on the Yankee Film Company by W. F. Cody, George F. Lillie and the Buffalo Bill Film Company.

* * *

The Eclair Company inform us that preparations for the erection of their new American factory are rapidly proceeding. This factory will be situated at Fort Lee, N. J.

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R. Prieur, the managing director of the Lux Company, recently arrived in New York City for the purpose of looking after the local interests of his company.

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Mr. Mainwaring, of the Warwick Company, who has been in the United States for some weeks, returns to London.

* * *

Several manufacturers are wondering what Santa Claus Lacombe will bring them this year.

Chicago Notes.

On my way home the other evening I was attracted to the York Theater by a large crowd waiting on the outside, and naturally I had to stop and take a look also. And I certainly got an "eye full." The York is located on Michigan avenue and Twenty-second street, and is a very ordinary house in appearance in so far as the buildings and decorations are concerned, and when I entered the lobby I couldn't quite figure out the cause of such a large attendance at this plain little picture house. But after I got in range of the screen I soon found out why the people crowd to get in. Good management and excellent projection are the features here, and they are features in every sense of the word. The manager, R. L. Paddock, makes his audience feel at home the minute they reach the entrance and they are treated just as well by the operator, J. Fuqua. The picture shown here belong in the A-1 class; in fact, it can't be improved upon. An Edison and a Biograph, with an illustrated song, composed the program, which "went big" with the audience. An elderly gentleman sitting beside me made the following remark to me while I was making a few notes: "It will be a mighty cold day when you'll see a better picture theater than they have here; and," he added, "I know, for I go to a picture show every night." And still some exhibitors have the nerve to say that people can't tell the difference between a good and a poor picture. Like the York, you don't have to have a palace for a theater, but you **must** have good projection and courteous management to pack them in like they are doing.

After attending one show where the projection was so good, I felt as though I might be able to live through another, so from the York I hied myself to the Forest on Thirty-fifth and Forest. It must have been my lucky night, for here, too, the projection was far above the average. The Forest is nothing to rave about either, in appearance, but the combination of manager and operator get the business. C. R. Thompson, the manager, acts as door man, and his polite reception to the patrons certainly creates an impression. Jack Lindenberger, the operator, is also in the A-1 class, and the pictures shown were really worth while. The program consisted of three licensed reels and two songs; a trifle too long, in my estimation, and especially on a five-cent admission. Two reels and a song ought to satisfy the most ardent "fan" when the program is changed daily. But that is another matter just now. The reason I have mentioned the York and the Forest was on account of the projection. It would do some of the Chicago operators good to lay off some night and see it for themselves. J. V. K.

The World's Chicago office was favored by a visit from Eric Morison, secretary of the American Moving Picture Machine Co., last week. Mr. Morison was on a flying trip from New York in the interests of his company, and his stay in the "Windy City" was brief; nevertheless, he used his time to advantage by calling on the trade and extolled the merits of the machine that "never comes back," for which he claims there is an ever-increasing demand. Come again, Mr. Morison.

R. A. Grombacher, secretary of the Pacific Film Exchange, Seattle, Wash., was a visitor at the offices of the World on Tuesday. Mr. Grombacher, who is one of the most strenuous boosters of the film game in the West, is en route to New York City, where he will endeavor to absorb what knowledge and new ideas the East has to offer, which he can use to advantage in the West.

Among the new Independent arrivals in the field of photoplay this week, is the new Gayety Theater, which, under the management of George H. Holcomb, will open its doors to the public for the first time, in the little city of Ottowa, Ill. The new house will book two reels of the Independent production daily, to be used as finales to their vaudeville performances.

The Gayety is conceded to be one of the most beautiful little show houses in the State and is fully equipped with the most up-to-date fixtures and properties. S. G. Gay, owner and proprietor, gives the approximate cost at $25,000.

MOTION SLIDES.

This mere title is going to create a sensation. A slide of your baby, that you can make cry, smile, laugh in perfect motions, without flickers or any of the drawbacks of the film, is the latest thing in amusements. This new invention is not intended to show regular plays, but as long as we can show on mere glass slides the expressions and contortions of a human face or body in perfect motions, we have a right

to anticipate great things for the future. The principle is there; ingenious brains may yet adapt it to the playlet.

Skeptics are everywhere and we can expect a general laugh at the title "Motion Slides." Many will say: "Impossible." Well, this word "impossible"" is no more entitled to a space in the great dictionary of this wonderful twentieth century. We have seen it and will have more to say anon.

J. M. B.

ZENITH SIGN—SOMETHING NEW.

This sign is specially made for the interior, to display the program. It is made of a frame with a number of slots. A slide made of a frame with a glass back, has a removable front glass, between the two glasses, is placed the name of the picture, of the singer, or of any other announcement. These names are formed by letters perforated on metallic sheets. When the name is formed the front glass is locked and the whole slide pushed in the slot. In the rear of the frame and behind each slide are electric lights to illuminate the different announcements. A series of switch buttons will illuminate all the slides at one time or one after the other, as the program progresses.

The back glass of the slide can be made in different colored glasses, adding color effects to the beauty of the sign.

This sign placed on the stage near the curtain can be seen from any part of the house, is an ornament and at the same time of great utility, as if you enter the theater while a picture is on the screen, you look at the program sign to find the name of the picture. The manufacturers are completing arrangements to put this new sign on the market.

THE MAN BEHIND THE BOOKING SHEET.

You have no doubt read considerable regarding the different branches of the moving picture industry, from the making of the picture to its projection on the screen; but there is one very important branch of the business to-day about which very little is known by the general public; though little is known, much less is written; nevertheless, this branch is one of the biggest factors to the success of the industry.

Yes, I am referring to the booking department of the exchanges, and the "booking man." The booking man is not exactly the "power behind the throne" but he is "some power" just the same, as every exhibitor will admit, for he has been led to realize it on some occasion or other. The "booker" is always a busy man, and talk about your storehouse of knowledge, Mr. Booker "is there" when it comes to knowing all about film releases.

Chicago is fortunate in having a number of real live-wire booking men, prominent among them being Thomas P. Norman, the man behind the booking sheet at Laemmle's. Mr. Norman started in the picture business as an operator, in the days when crank-turning was mere recreation, taking into account all the other duties he had; general utility man would have covered the job better, but they were called operators to lend dignity to the position. At any rate, Tom turned the crank until he was able to distinguish between a "leader" and a "sub-title"; then the old crank had no more charms for Tom. He broke into the film game proper shortly after the Standard Film Exchange came into existence, where he received the schooling that has been of such great value to him ever since. One year with the Standard and then Tom cast his lot with the then Theater Film Exchange, remaining with that concern over a year and a half. While employed by these firms, he gained a very large circle of friends among the exhibitors throughout the country, and a thorough knowledge of every release put out under the M. P. P. Co.'s patents.

Then it came to pass that a man named Laemmle was looking about for a good booking man—with the result that Tom is now the "big noise" behind the booking sheets for the "biggest and best film renter in the world." His Monday morning brainstorm now consists of Imps, Nestors, Bisons, Reliance, etc., instead of Biographs, Vitagraphs, Seligs, etc. Laemmle's customers all "swear by" Tom; some "swear at" and others "swear with" him; but, nevertheless, they go where Norman goes, so when he moved to 196 Lake street, they moved also; they simply insist on being booked by Tom. Isn't that strong proof that he is "some booker"?

The above is a "still picture" of Mr. Norman: it does not do justice to his winning smile, however. It's contagious, too, that smile of his. Many an exhibitor has changed his mind about "bawling him out" after seeing that smile. May it never vanish!

MOVING PICTURE STATISTICS IN NEW BRITAIN, CONN.

By Rev. Herbert A. Jump, Pastor, South Church.

In order to ascertain the vogue of the motion picture in our own city, I secured the co-operation recently of the principal of a public school situated so that its body of pupils truly represented the complex and polyglot population of a Connecticut manufacturing center. The statistics were gleaned from 350 scholars from ten to fourteen years of age. All but 34 out of this number said that they went to the moving picture shows; 183 went as often as once a week, 130 went twice a week or oftener, 9 children went every day, of which number, however, 3 went because of business connections with the theater, selling popcorn, etc., 6 others averaged six times a week. Of the 316 pupils who attended, 130 said they went without parents or older persons to accompany them, and only 20 limited their attendance to afternoon performances. Seventy-five went to Sunday evening performances. Having exhausted the list of inquiries which she had in mind, the principal asked: "Do you think of any other question I ought to put to you?" And one young hopeful piped up: "Wouldn't you like to know which theater we think is the healthiest—has best ventilation, etc.?" And when the teacher asked that question she got as rank an answer as she had received to her other queries.

[According to these statistics, if there are any theaters that change pictures daily they must be doing it for the benefit of those nine kids that go every day.]

The American Moving Picture Supply Company, formerly located in the offices of the Paramount Film Exchange, 61 West Forty-first street, having outgrown its quarters through the purchase of another supply company by Mr. Brode, will permanently locate in the offices of the Wm. Steiner Film Exchange, at 110 Fourth avenue, with a more complete line of film supplies and accessories than heretofore carried.

Mr. Brode is having a large and descriptive catalogue published, which can be had for the asking.

We extend the company our best wishes for a prosperous New Year.

The attention of our operating readers is drawn to the offer of the Charles L. Kiewart Company, of 39 Cortland street, New York City. This company invites operators to write them on the subject of the handling of the moving picture arc lamp. For each letter up to the number of 100 descriptive of the best way of handling the lamp, the Charles L. Kiewert Company will send a copy of Richardson's Motion Picture Handbook. The information obtained from the contributing operators will be distributed amongst all competitors. The competition closes on December 31, so there are several days left for the operator to get into communication with the Kiewert Company.

A new photoplay theater is to be erected in Beardstown, Ill., by M. H. Harris and E. E. Nicholson, of that city. Plans will be secured at once, and details arranged so that work may commence as soon in the Spring as the weather will permit. The structure will have a seating capacity of 800, including the balcony. It will be modern in design and will have all the conveniences of an up-to-date theater, with a ladies' retiring room, toilet, telephone, etc. The building will be constructed with the ultimate view of converting it into a first class playhouse if occasion demands. Mr. Harris is at present conducting the Gem, one of the prettiest photoplayhouses in that part of the State, and Mr. Nicholson is editor and manager of the daily and weekly "Illinoian-Star."

Skowhegan, Me., Nov. 11.—The Rev. Robert Morris, of the First Baptist Church, Skowhegan, Me., replaces the regular service Sunday evening with a moving picture entertainment. He has illustrated the life of Moses, and the songs that are sung during the service are shown on the screen. From the present outlook there are many churches in this vicinity that will follow the Rev. Robert Morris in this undertaking.

To my mind, two of the most interesting spots in New York City are the building occupied by the Society for the Prevention of Cruelty to Animals on the corner of Madison square at its junction with Madison avenue, and the Bide-a-wee Home on Lexington avenue just above Twenty-third street. Both of these institutions daily teach the lesson of kindness to animals. Outside the former building on any fine day you may see a fine flock of pigeons being fed and usually there is a crowd of sympathetic onlookers studying the pretty scene. The Bide-a-wee Home takes care of dogs, cats and the like. So even in swift living New York this pretty sentiment of a kindly attitude towards dumb animals is not lost sight of. New York is not a kind place. Generally speaking, it spares neither man nor beast. Everybody agrees that it is a cold, heartless, hurrying, scurrying place mainly devoted to the race for the dollar, and the expenditure thereof in pleasure.

* * *

New York, in the main, is not an animal loving city. I have seen more half-starved cats in New York than anywhere else; likewise homeless dogs of the mongrel kind. On the other hand you have the contrasting spectacle of the Fifth avenue society woman, lavishing on her canine pets that devotion which should more properly be given to little children. But, of course, the Fifth avenue fashionable woman does not believe very much in children. They interfere with her pleasure, whilst a puppy does not. It looks as if these ladies, while advocating and practising race suicide, would not for worlds be deprived of the compensating companionship of some of the lower animals.

* * *

So "there is some soul of goodness in things evil"—race suicide being, according to Theodore Roosevelt, a distinct evil. There was an article in these pages a few weeks ago headed "The Animal in the Picture," which I was pleased to learn excited approval. If the writer of that article was at all instrumental in promoting a greater love for animals than at present exists here, he should be doubly repaid. Animal subjects, I observe, are always popular with a moving picture audience. Again, they do not, in any sense, perplex the censors. Animals, as a rule, are well-behaved, unselfish, devoted and lovable creatures. I have a warm corner in my heart for any film which deals with animal subjects. If there are good horses and other animals in a Cowboy or Indian picture, I think I could even tolerate Cowboys and Indians on the screen. So, I believe, would a great many. For the animal, mostly is genuine and sincere. Cowboys and Indians have to be taken pretty much on trust. They are probably not genuine, and if they are, I am told they are very poor trash indeed. Don't shoot, you Cowboy and Indian lovers! I and the great moving picture public make you an unconditional present of your proteges. Dogs, horses, cats and other animals are quite good enough for me.

* * *

I had the animal-in-the-picture sentiment in my mind one day this week when the Eclair Company invited me to a look at some of their forthcoming releases. Most of these pictures will be dealt with elsewhere in the World in the usual course. But, to one of them I feel compelled to assign particular notice on this page. It is called "The Animal Hospital." Such an institution exists in Paris. The Eclair Company photographed it, and have made out of the subject a film of such entrancing interest that it will, I think, appeal successfully to any moving picture audience anywhere.

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You see the staff of the hospital at work, just as you would the staff of a hospital devoted to the amelioration of human suffering. Thither are brought dogs, cats, horses, monkeys, etc., that are sick or crippled. The surgical staff handles the brute patients skilfully and attentively. They operate upon them, or otherwise treat them. When necessary, they bandage them up; they place them in a convalescent ward; when they are cured they are restored to their grateful owners.

It is surprising to note how wonderfully well the animals behave under treatment. The poor suffering things seem to realize that what is being done to them is to their ultimate benefit, and they submit quietly. "They take their medicine," they endure their detention with meekness, and altogther you have a very touching picture of what I would call the human side of the life of the animal kingdom.

* * *

The contemplation of suffering of human beings is bad enough, but to see unrelieved suffering in animals is, I think, far more pathetic. The poor things cannot tell you how they feel; you have to guess it for them. Nothing has ever been so grateful to me as the lick of a wounded dog whom I have helped out of pain, of a hungry dog whom I have fed. Similarly I believe that most men feel a peculiar sensation of gratefulness when a pet animal rewards a kindness by a little touch of recognition.

* * *

As we all, therefore, agree upon the beauty of these sympathetic animal pictures—as they command universal approval, let me, at the risk of repeating myself, beg the makers to give us more of them. Not too much animal in the picture, but just animal enough. I would recommend the film makers to register a few New Year's resolutions to insist upon their producers handing out a few more animal subjects. Braving the curses of Fourteenth street, I would specially ask the Independent manufacturers to take the hint I am giving, and substitute for some of the Western blood and thunder which they are giving us, more **human** subjects. But, let them also be **humane** subjects. A day after I was looking at the Eclair picture, "The Animal Hospital," I saw a very fine Pathe representing the hunting of sea lions in Tasmania. The effect "artist" made the animals in this picture howl so naturally, that the film made rather a repellent than an attractive impression on me and others. Moreover, when the hunter began to cut up one of these sea lions, the realism was striking to the point of disagreeableness. This is the sort of thing that I am not particularly pleased in seeing on the screen. It struck me as carrying realism too far. On the other hand, I recognize that hunting necessarily involves a certain amount of suffering on the part of the hunter. A sea lion, however, is a "timorous beastie" and does not have much of a chance when you get after him with a gun. He has not the same chance as "Br'er Fox," an animal to which I was authoritatively compared the other day.

There is to be said in favor of the moving picture theater that as yet such rank productions as "The Girl from Rector's," "The Girl with the Whooping Cough," "The Soul Kiss," and "The Easiest Way" have not found their way to any alarming extent into films. This is all an unpleasant subject; but it seems necessary to dwell upon it in order to convince the public that, despite the fact that young minds have possibly been inflamed by melodramatic picture plays and shows of a dime novel order, the moving picture itself is not entirely bad, and that, with proper encouragement and hedged in by intelligent restrictions, it may be the source of much good.—Buffalo "Courier."

MOVING PICTURES; TOWN DARK.

Moline, Ill., Nov. 17.—Sherrard, thirty-five miles from here, was shrouded in darkness the other night because the city lighting power was exhausted by a moving picture machine.

For four hours the police force of the city was busy endeavoring to locate the trouble when a happy thought struck one of the officers and he rushed to the moving picture house. The connection was broken and the city lights once more allowed to glimmer. The operators have been asked to leave town.—Chicago "Blade."

When one stops to consider the highway robbery, the chicken stealing and the love making that might have been going on in Sherrard, while the lights were off, there can be nothing but words of praise for the vigilance of its police force, as well as for the electrical knowledge employed by the officers in tracking the offenders to their rendezvous. Hereafter, operators playing the town are expected to bring along their own "juice." You have three guesses as to the population of Sherrard.

T. H. Smith, of Wilton Junction, Ia., writes as follows: "I have just come across your write-up on the proper way to design a picture house. You are quite right, as I have worked for some time on these lines with the result that our pictures show fully fifty per cent. better than others. Please find enclosed a sketch of a curtain I designed some two years ago, etc."

Mr. Smith claims that his special curtain will be of great benefit to persons who cannot invest in a Mirror Screen, as it is inexpensive and can be easily prepared by the exhibitor himself. The frame of the curtain, or as much as possible around said curtain, and the ceiling for a space of from six to ten feet, according to the length of the auditorium, are to be painted with a dead black. Mr. Smith claims that several theaters have adopted his suggestion and have obtained some good results. He also claims that with such an arrangement he can partly light his theater without injuring the projection and that he can use lighter decorations for the upper parts of the walls and of the ceiling.

* * *

Mr. Berkson's poster arrangement referred to last week may become a general feature, as the authorities of many towns object to any movable furniture placed in the lobby. The objection is based on the fact that in case of a panic, movable furniture can be in the way and trip up many of the panicstricken people. In some cities, the police are carrying this order to the extreme. In Plainfield, N. J., where Mr. Proctor leased the old theater on Front street to turn it into a moving picture house, he also leased a large store to make a sort of waiting-room and passage to the auditorium. Mr. Proctor's original plans were to have seats against the walls and some artificial palm trees, to make the place look cheerful. The police forced Mr. Proctor to remove everything and to leave the large room bare of furniture and of decorations on the ground that nothing should be allowed in the way of a panicstricken crowd. It is well to provide all the means of safety, yet such precautions should not be carried too far. In the above case, while we admit that movable furniture can be in the way and trip some persons, we believe that the room was large enough to allow some stationary benches against the walls, and said benches would have been a great comfort to ladies and children.

The exhibitors of to-day are no longer satisfied to display the poster of the feature film, but they want to display several posters, even three and four of the same picture, believing that a great display of posters will draw the crowd. It is because so many exhibitors overcrowded their lobbies with posters and easels that the authorities had to take steps to prohibit anything in the lobbies and waiting rooms.

Mr. Berkson's arrangement may create a possibility. The manufacturers, instead of spending money in posters, most of the time not the correct reproduction of the picture to be shown, could furnish enlarged reproductions of scenes from their films with a synopsis, and as such pictures would be placed in the frames of the walls and under glass, they would be protected from the effects of bad weather.

It is well for a circus, a side show, or a cheap theater to use posters as an advertising medium, but motion pictures are too high-class to be advertised in a cheap manner, and if you want to create the impression that your show is of the highest character, you have to put a little style in your advertising. Clean photos with a short but neatly printed synopsis would certainly improve your lobby 100 per cent. We hope that the manufacturers and exhibitors will consider this new feature of advertising the weekly program, and if they should agree to do away with ugly posters, they would certainly do a good turn to the renters, as a poster department is more than a nuisance to the exchanges.

* * *

An exhibitor from a small Western town complains that the local electric plant is too small to supply a regular current to the increasing demand for electric light and for the suburban trolley. He claims that at certain hours, when more lights are burning in the town and when there is a heavy traffic on the trolley road, he fails to obtain enough current to show a good picture.

This complaint is not an isolated case, but is general, and because so many exhibitors are suffering from an inadequate local electric plant we have advised many of them to put in a private plant to produce their own electricity.

The Detroit Engine Works have perfected what seems to be an efficient electric plant for motion picture theaters; the same is low in price and light in weight. Although the manufacturers claim that many dollars can be saved by using their electric plant, we do not consider so much the money-saving part as the fact that with a private plant, entirely under the control of the exhibitor, he is sure to have the proper current to obtain a good projection and can give a first-class show at any time of the day or night.

The electric light plant offered by the Detroit Engine Works is direct current, sixty-volt system. Although a low voltage, every bit of the current generated goes to the machine and gives an intensely brilliant white light. With the high voltage systems, from one-half to seven-eighths of the current for which the exhibitor pays is lost to him and wasted in the shape of heat given out by the rheostat. With the plant of the Detroit Engine Works a rheostat is really not necessary, although it is advisable to use one, but the resistance would be very slight. The pressure contact spring should never be farther over than the second button of the rheostat.

Actual experiment has proven that with a 220-volt alternating current system, a machine drawing eighty amperes at the arc gave a light of 4,500 candle-power, whereas the same machine operated with one of the Detroit Moving Picture Electric Light Plants of 60-volt direct current gave a light of 5,000 candle-power, while drawing but twenty amperes at the arc.

These outfits consist of the Detroit Stationary Governing Kerosene Engine, and 60-volt direct current Detroit Dynamo, mounted on the same oak skids, connected by an endless leather belt, together with field rheostat and all necessary wiring to make them absolutely complete in every respect.

This question is of such vital importance that many other manufacturers of electric appliances are working with a desire to place on the market an efficient private electric plant of small dimensions and light weight.

The Chas. A. Strelinger Company, also of Detroit, are placing on the market an electric plant that they have perfected for moving picture theaters, and as soon as we receive the description they promised us we will be pleased to study the merits of their invention. J. M. B.

WEEDING OUT THE ADVENTURER.

In the face of all the adverse criticism it may seem foolhardy to put in a good word for the silent drama. Yet, one feels constrained, after careful study of the situation, to do so. No denial is made of the bad points of the "nickelodeon"; for, when facts that are unassailable point toward an undesirable state of affairs, it is for the public then to get to work and right matters. A distinction, though, should be drawn between the moving picture itself, the moving picture theater, and the man who conducts it. The fault wherever there is fault, will generally be found to center in the individual. The moving picture as an institution is as sound as regular drama, and the five-cent theater as moral as the two-dollar house.

While the class of show people first attracted into the moving picture world by promises of quick returns on their investment were of the kind that submerge ethics, morals, and common decency to inordinate desire to make money quickly, the demands the public is now making on moving picture people are fast weeding out these adventurers and making intelligence and education a prerequisite of success in this new business. It is true that any articles purporting to cover the moving picture industry would be inadequate and superficial if they failed to dwell at some length upon what may fairly be described as the vices of the business; yet it does not seem necessary to second unreservedly all the condemnations one hears and reads.

NOTES FROM CINCINNATI.

Business is not what it should be. The exhibitors are studing the cause of the dull season and many of them are scheming to try to find some novelty or something to popularize the pictures.

Most likely the Orpheum, with its eighteen vaudeville acts, is one cause, yet there is a more serious cause and if the ladies will pardon me, I will accuse them of being at the bottom of the lagging interest for motion pictures. You cannot enjoy a good show in Cincinnati because you cannot find a seat from which you can see the screen without some Merry Widow hats or large plumes in the way. It is an outrage and the women of Cincinnati have no respect for the men nor even for members of their own sex. They will wear the largest hats made; in some cases they will wear automobile veils over their big hats and plumes and as such veils are fastened at the neck, those sitting in the rear can only get an occasional glimpse of the picture between the hats. When men and women pay 5c. or 10c. for motion pictures they do not care for a display of millinery and as the Cincinnati managers are doing nothing to relieve such a state of affairs, thousands of persons do not care to patronize the shows. The other day at the Bijou Theater, three girls with lids out of proportion, had to occupy five seats to have one seat between each of them, to make room for the big brims and long feathers of their hats. I had the misfortune to occupy a seat just behind this collection of Merry Widow hats and as I could see nothing I moved to another part of the theater where I had the misfortune to have a lady with her big hat and automobile veil to sit in front of me. I changed four times and at last I walked out. At the Pastime they display a slide asking the men to remove their hats but the women are not mentioned.

To my friends of Cincinnati I would advise them to display the following slide: "The management has provided mirrors and hat pins for the ladies to adjust their hats. Elderly ladies are not required to remove their bonnets."

As every woman wants to be sweet sixteen they would all remove their hats so as not to be classed as "elderly." Try this slide and see if you do not increase your receipts.

The pictures of to-day are high class and many of them are on the dramatic line. To fully enjoy such pictures you do not want to be disturbed by having to move from your seat to allow some one else to move in or move out. At the Gaiety you cannot enjoy the pictures. The seats are of the most comfortable pattern—they could be termed parlor chairs—but the rows are too close and when seated the knees fairly touch the seats in front of you and no one can pass, unless you get up and raise the seat of your chair.

The Alhambra, the new house and the only house on picture row to show Independent films is enjoying a good patronage. Tom Emmans, the popular sketch singer, is the special attraction and although he has been with the Alhambra for some months, he still calls for encores, a proof that the public is not blase and is always ready to support a good singer and good management.

The Colonial is doing well, they have good projection, even light and a steady picture; and this means a good deal to the lovers of motion pictures. The Colonial has very good music but the management is contemplating improvements in this line, as they believe that the beauty of a picture can be greatly enhanced with the proper music and sound effects.

All the moving picture theaters are dressed for the holidays, evergreen and Christmas bells are seen everywhere, yet these cheerful decorations do not draw the crowds, for the good reason that people are too busy shopping.

WHAT IT COSTS TO PRODUCE.

To produce a play in which Lillian Russell starred a few years ago cost only seven hundred and fifty dollars, while "Brewster's Millions" required an expenditure of fourteen thousand dollars, seven thousand of which went into one scene. The cost of producing regular plays ranges between three thousand and one hundred thousand dollars, with a general average somewhat below the ten thousand mark. The usual cost of Frohman productions is about fifteen thousand dollars.

As compared with these figures special moving picture films have sometimes called for expenditures of twenty-five thousand dollars and more. The production of "Rigoletto," for instance, cost upward of twenty thousand dollars to stage. The reason for these high figures may be found in the great care that is exercised to get correct atmosphere.—Buffalo "Courier."

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.

Letters to the Editors.

A PROGRESSIVE FILM EXCHANGE.

Cleveland, Ohio, December 19, 1910.

Editors Moving Picture World:

Gentlemen—Enclosed find clipping which appeared in Friday's issue of the Cleveland "Plain Dealer." The subject, as you will note, is the recent issue of the Edison Company, entitled "Red Cross Seal." Whilst we are on the subject, please permit us to state that we have closed negotiations with the Cleveland Anti-Tuberculosis League whereby they are giving exhibitions throughout the city of such films as the "Healing Faith," "Fly Pest" and "The Man Who Learned." We will also, within a fortnight, add to the list the "Red Cross Seal" picture, which is now playing to crowded houses, both in this and other cities. The object of the League, as its name so well implies, is to stamp out the white plague. We call such exhibitions—health exhibitions, as their object is to bring before the people in a striking manner, the importance of cleanliness and attention, not only to food and clothing, as also the habitation. Within the last thirty days we have supplied several exhibitions consisting of the above mentioned titles and also "Little Drops of Water" to the State Board of Health of Ohio, which exhibition was given at the Sinton Hotel, at Cincinnati, Ohio, also an exhibition for the Health Department of the city of Toledo, Ohio. Exhibitors throughout this section are beginning to realize that an exhibition of a film such as the "Red Cross Seal" is a boost for the theater, this due to the fact that a picture of this nature receives quite a bit of publicity, thereby creating a demand with the general public to see it as soon as issued. We believe it is perfectly safe on our part to make the statement that, this without any self-praise, we have undoubtedly done more in the past in the way of supplying scientific and educational exhibitions than any other, in fact more than all other exchanges taken collectively.

Yours truly,

THE LAKE SHORE FILM AND SUPPLY COMPANY,
E. Mandelbaum, President.

THE EXHIBITORS' LEAGUE.

Cincinnati, Ohio, December 17, 1910.

Editors Moving Picture World:

Gentlemen—It is apparent there is too much scheming and politics practiced by the film manufacturers. If more time was given to the manufacturing of high class pictures, instead of trying to absorb exchanges, the exhibitors would be greatly benefited by it and the public would be better pleased. The manufacturers seem to lose sight of the fact that the public does not desire long drawn out death scenes, nor are they good for them. Neither do they desire murder scenes depicted. Death scenes, murder scenes and suicide scenes should be very few and extremely short. There should be more high class comedy, and if the manufacturers would pay a higher price for their scenarios, it would be appreciated by every exhibitor in the world, as well as by the public. Manufacturers cannot expect to receive high class scenarios for the price some of them are paying, and they must get the idea that the public is becoming daily more critical and difficult to please. Some pictures that are now produced and used should not pass the censors.

The costumes and staging in the pictures should be closely scrutinized as well as the murder, suicide and death scenes. The manner of dressing and acting in some pictures is so suggestive that it appeals to the vicious. Such pictures should be eliminated, and while it might not please the manugacturers of these kinds of pictures, there is no doubt that it would please the exhibitor and his patrons. I visited one of our largest moving picture theaters recently, and I saw people get up and go out of the theater because they were very much displeased. Whether it was the intention of the manufacturer, or whether it was overlooked by the censors, I will not attempt to say; but the offensive part was displayed and it made it none the less unpleasant. It is not conducive to the high morals of the public or the finances of the exhibitor to show this kind and character of picture. No one can estimate the costs to an exhibitor when he is forced to use suggestive or immoral pictures. The manufacturers must recognize the fact that after they have manufactured a picture the exhibitor under present conditions must use it; and every time a poor or suggestive picture appears on the curtain there is just that much damage done to the picture business. In many localities the moving picture theaters have many enemies; therefore, it behooves the manufacturers to produce the very best pictures possible. What does $5 or $10 amount to, if the grade of pictures can be improved upon.

If there was less money spent in weekly meetings and wine suppers and more spent in manufacturing higher grade pictures the business would have more friends and everybody would receive benefit. The women's clubs and other clubs and associations throughout the country are closely scrutinizing all the pictures, and if the manufacturers are wise they will not use any subjects that are suggestive, as it is only a matter of time until a first class picture house cannot afford to run that class of pictures. The public does not want to visit picture shows for death, suicide or murder scenes. What they want is clean drama and light comedy. Imagine the working man going into a five-cent theater for a little rest and amusement, and has death, murder and suicide scenes placed before him for his evening's entertainment, when one good laugh would cheer him on his way, while the death scenes often leave him in an unpleasant frame of mind, and instead of light pleasing comedy or clean drama, he goes against death, murder and suicide scenes, which are not elevating to say the least, consequently they should be eliminated as far as possible. Very truly yours,

M. A. NEFF.

Myersdale, Pa., December 19, 1910.

Editors Moving Picture World:

Gentlemen—We gave our first anniversary Wednesday, December 14, 1910, at our house in Myersdale, Pa. On this occasion we had a special program and an added attraction, "A Moonlight Skating Carnival," the first one since we opened the Auditorium. And it was a great success. We also ran two reels of motion pictures in connection with the skating. We gave a free show for all the school children at 6.30 P. M. and the house was packed—we had over 700 school children for the first show. We ran a Thanhouser film, "Ten Nights in a Barroom," and it certainly made a hit. We also ran a great Powers picture play, "The Adventures of a Millionaire Tramp." The costumes and the photographic work was the best we have ever seen in a Powers picture and it made a hit with the people. We are using a Power's No. 6 machine and we certainly have a great picture. We have a throw of 95 feet and we show a picture 15 x 20 feet and strangers have come to me to ask what machine we were using, and they said they had never seen a better picture than the one we are making. We were running licensed pictures when we first opened, but we went Independent about eight months ago and I am sorry we ever run licensed pictures as I like the Independent pictures and the people also like them, because we are doing the business. We get our service from A. S. Davis' Independent Film Exchange, Pittsburg, Pa., and he is certainly giving us the pictures. Everybody is talking about the anniversary. I wouldn't mind having one every week.

PHILIP REICH, Manager.
Reich's Auditorium.

[Mr. Reich will please pardon us for making use of his letter, but it sounds so optimistic we could not withhold it. The part which interests us most is where he speaks of having such good projection. A 15 x 20 picture that is so clear and steady that people talk about it is the keynote of success.—Eds. M. P. W.]

SPECIAL LENSES.

Rochester, N. Y., December 13, 1910.

Editors Moving Picture World:

Dear Sirs—We have received your list of manufacturers of motion Picture machines and thank you for this favor.

Our attention has been called by the Consolidated Amusement Company, of Baltimore, to an article in your issue of December 10, by Max Stearn, manager the Exhibit Theater, Columbus, Ohio, and as Mr. Stearn does not go into details we think you will be interested to learn that he is using one of our lenses and he ordered a special lens upon our recommendation. Our recollection is that Mr. Stearn required a lens of 7½-inch focus and naturally a lens of 1¾ inches diameter (or an ordinary ¼ size objective lens) of this focal length will not give sufficient illumination, so we advised Mr. Stearn to order one of our No. 2 projection lenses of suitable focal length so the working aperture or illuminating power of the lens would be equal to that of a ¼ size lens of normal focus. We have supplied a great many other exhibitors with similar lenses ranging in focal length from 6½ to 9½ inches, and they have been thoroughly satisfied with the result in every case. We do not see that the exhibitor with working conditions of this kind has any option but to order a special lens to suit his conditions and the growing tendency on the part of exhibitors to increase the length of their theaters makes lenses of longer focus a necessity.

We have already suggested to one prominent manufacturer of machines the advisability of furnishing machines ready to take a ½ size lens instead of a ¼ size lens. The latter can easily be fitted to the larger flange with an adapter while it means considerable trouble and expense to make a change to a larger flange afterward.

Yours very truly,
GUNDLACH-MANHATTAN OPTICAL COMPANY.

DISCRIMINATING EXHIBITORS.

Toledo, Ohio, November 7, 1910.

Editors Moving Picture World:

Gentlemen—Not long ago we had the pleasure of running two releases of the American Film Manufacturing Company and wish to state that the photographic quality of these films, together with the subjects, is positively the best that have ever been placed upon the market by the Independent film manufacturers. It is needless to say that, if in the future they continue to produce pictures of this quality, they will reach the zenith of perfection, and will, beyond doubt, be the topnotchers of the film industry in this country. We heartily wish them all the possible success in the future and we shall be ever ready to give them a boost.

Thanking you in advance for your kind consideration, we wish to remain, Respectfully yours,

RUSSELL SHEATS,
CARL KOCH.

[We gladly give space to the foregoing boost by satisfied exhibitors, but we suppress their equally emphatic knock at another Independent manufacturer. We agree with them that some people have been long enough at it now to realize that they never did and never can make pictures. If other exhibitors would promptly send back to their exchanges stuff that they do not consider fit for their audiences, the picture would take on a new boom in the eyes of the public.—Eds. M. P. W.]

December 20, 1910.

Editors Moving Picture World:

Gentlemen—F. H. Richardson wants to know what becomes of "leaders." A gentleman told me that operators, while waiting for trains in the Erie station, Jersey City, would unwind several feet of firm from each reel, tear it off and throw it in a waste paper receptacle. He inquired what they did it for, naturally. These men had just come from New York with reels for the day's run and were en route to Passaic and Paterson. Kindly suppress my name and location. Very truly,

A COMMUTER.

Rockford, Ill., November 10, 1910.

Editors Moving Picture World:

Dear Sirs—The bonehead who put a sickbed or deathbed scene in a poster ought to be put to a steady job making tombstones. The people like a picture that shows action or something of interest; but your poster people have either to put in a scene that looks like murder, or sickbed scene, or some slush love couple. I've had my attendance often ruined by a poster. The Vitagraph manufacturers and others have made the average public who like to be amused, mighty scared of these depressing pictures, and it means a big falling off of business to put a sickbed scene in the window, and the satire of it is, a lot of those sickbed scenes are not very serious, if the scared ones had come in. Let's have common sense besides artistic sense and asinine sense.

Yours very truly,
W. CLARKE.

St. Louis, September 14, 1910.

Editors Moving Picture World:

Gentlemen—I enclose herewith some reading matter relating to the St. Charles Theater, at 521 St. Charles street, St. Louis, Mo. I also enclose herewith a photograph of that theater. I sincerely trust that you will find space for the same in your paper.

I am president of the company operating this theater and also of two other companies operating first-class picture theaters in this city, and of a fourth company which is now erecting a fireproof, reinforced concrete theater.

I am a subscriber for your paper and read it diligently.

Truly yours,
JOHN T. FITZSIMMONS.

P. S.—I observe in the last issue of your paper that you now have a St. Louis correspondent. I am much obliged to you and to him for the nice notice which you gave to our operating company in the last paragraph of his letter.

J. T. F.

BIOGRAPH.

WINNING BACK HIS LOVE.—Mrs. Wallace is possessed of a disturbing premonition that her husband's love is waning, and truth to say her fears are well grounded, for, although she doesn't know of anything conclusively, still there is a reason, and that reason is Vera Blair, a show girl, who, believing Frederick Wallace to be a single man, is attracted by him and successfully fascinates him. He has spent several evenings in her company and now finds her irresistible. Hence, when he receives a note asking him to accompany her to a little after-the-show supper, he hastens to comply. This note falls into the hands of the wife, who is beside herself with grief, when Bob Martin, a friend of the family, appears. Upon learning the cause of her woe, he suggests a plan to cure Fred of his folly. This remedy is to pay him back in his own coin, to-wit: visit the cafe in his company and pretend a reckless abandon, thereby putting the "shoe on the other foot." Repugnant as this procedure is to her, she is induced to consent as it will mean one thing or the other decisively. Fred has arrived at the stage door and meeting the girl, he is just leaving for the cafe when the wife and friend appear in the distance. They follow and secure the adjoining private booth to that occupied by Fred and the girl. It isn't long before Fred hears the clink of glasses and a hilarious laugh that is unmistakably his wife's. Stealthily drawing the curtain dividing the booths aside the sight that greets him freezes his blood, for there is his wife, with an empty wine glass in her hand, apparently in a state of mild intoxication, accompanied by their dearest friend. In an instant he is towering with rage. His wife in such a place drinking with his friend, outrageous! Ah! but he doesn't yet appreciate the enormity of his own fault. Getting the girl into another room by subterfuge, he bursts in upon what he deems the guilty pair. Urged by the friend, the wife continues to play her part, though her heart is well near breaking, and almost rebels. At this point the girl returns for her gloves which she dropped and learns now that he is a married man. She scorns him with even more vehemence than his wife appears to do, and departs, the wife leaving at the same time. Left alone, he now realizes his prodigacy and the value of his wife's love, which he imagines he has lost. As he sits there alone, he is in the depths of desperation when he espies on the table a water glass filled with wine—it is now clear to him. His wife did not drink, but poured the wine into this glass and pretended intoxication to show him the error of his way, which he now sees only too clearly. What a wretch he has been. What a jewel she is to suffer indigity for his sake. Jumping up from the table, he rushes home with a firm purpose of amendment, bestowing upon her the love and attention she hungered for.

HIS WIFE'S SWEETHEARTS.—Little did Jenkins dream of the trouble he was cooking up for himself when he, in a spasm of generosity, bought his wife a beautiful fur-lined coat and picture hat. But such is fate. Entering with these above mentioned articles of feminine apparel, they excite the covetousness of the servants. We all know that the most serious servant question is "How do I look in Madam's clothes?" Mr. Jenkins starts off on a business trip and Mrs J. sits and dozes in a Morris chair. Fine for the housemaid, who has a date with her sweetheart. She wears the coat and hat, intending to show her beau how she looks in fine feathers. Jenkins, meanwhile, has arrived at the railroad station and finds his train an hour late. He will go back home for the time, and on the way sees what he imagines his wife in the arms of a strange man. Rushing up, he proceeds to annihilate the supposed wrecker of his home, while the coat and hat with its wearer disappear. When Jenkins enters and finds his wife asleep and the articles in place, he is mystified, satisfied in a measure that he was mistaken. Sheepishly he exits and starts back to the railroad station, where he is this time just one second too late. Nothing to do now but go home and wait for the train. On the way back, he espies the coat and hat, the wearer in the arms of a sailor. This time it is the kitchen-maid. With a cry, "What, another?" he springs at the sailor, and is effectively done up by the burly tar, the kitchen girl having "beat it," putting the coat back where it is later appropriated by the colored maid. Mrs. J. awakes and discovering the loss, gives alarm and a policeman is put on the trail. This policeman finds the missing duds in Jenkins' possession for he has caught the maid and taken them from her. Things look conclusive as to Jenkins being the thief and he is arrested, his wife notified, and through her identification is released. Jenkins' little act of generosity cost him several cases of heart failure, an arrest, a bedraggled suit of clothes and two black eyes.

AFTER THE BALL.—Brown might have known that he took his life in his own hands when he accompanied Smith and Jones to the masque ball, being fully aware of the violence of his wife's temper. Having braved the situation thus far, he might have returned to his home early. But no, the fun was too fast and furious and there is something coming to him on his return, for Mrs. Brown sits waiting for him with a rolling-pin which she intends to bounce off his head. It is the wee hours of the morning and yet Brown cometh not. Mrs. Brown at length gets tired and retires. She has hardly done so when Brown and his friends enter still wearing their masquerade costumes, Smith as a burglar, and Jones as a copper. The sight of the rolling-pin lying on the table arouses Brown's realization of what he may expect. In the throes of his terror a scheme which seems good if it works, occurs to him. Jones as the copper must hide, Smith as the burglar is to overpower Brown, the skirmish to awaken Mrs. B. Well did the scheme work? It did in the start out, but a false move on the part of the trio discovered them and then—well we draw the curtain.

EDISON.

AN OLD SIVER MINE IN PERU.—In this film we see the miners, their forms bent to the earth from toil, carrying the ore up from the depths of the mine. Dumping their loads at the mouth of the mine, they return for more, while others arrive, fill their "capachas," or small leather bags, with the ore and carry them on their backs to the Chili mill. This consists of a huge stone roller propelled by water power, and on it and under it are tossed shovels-full of the ore to be ground up in water. The mixture is then conducted to large vats where it is allowed to settle, the water is first drained off, the ore reduced by treatment with quicksilver, and then follows a native process of smelting which is crude in the extreme.

With the wonders of steam and electricity now made common, every-day events, the film seems to give us a glimpse back into the Dark Ages.

A MOUNTAIN MAID.—The story opens in the office of a prominent theatrical manager and shows conversations first with his leading man and, after the latter's departure, with the little leading lady of a new play called "The Mountain Maid," which is to be put out when the Fall season opens. Both of the young players, who are unknown to each other, decide to go after local color, and by one of the chances of fate they select the same part of the Tennessee mountains. Of course they meet, and the manner of their meetings and the things that happen to them make up the story. In order to live up to the character fully, the little leading lady dresses as a mountain girl when she arrives at the cottage where she has engaged board, and a very attractive mountain maid she makes. For the same reason the leading man attires himself in native costume, and makes a stalwart and heroic looking mountaineer. They meet accidentally several times and the acquaintanceship ripens slowly.

Finally, one day late in the Summer, while wandering through the woods together, they discover some moonshine whiskey buried under the leaves, showing that a still is not far off. Understanding the situation the young man promptly replaces the whiskey and takes the girl away from the spot, but they have been seen by the moonshiners who believe the man to be a revenue officer in disguise. They surround his house that night, but fortunately the girl, who has gone to their trysting place and hidden there to surprise her lover, happens to overhear the plot to capture the young man, and is able to reach his house ahead of the crowd of moonshiners and notify him so that he can get away. Consequently, when in the moonlight the armed men face his door and call upon the young man to appear, he fails to respond to the summons.

And then comes the last scene of the play, the first rehearsal of "The Mountain Maid" on the stage.

PIGS IS PIGS.—The story begins with the ordering of two guinea pigs for Mr. Morehouse's small boy, to be shipped to the familiar express office where Mike Flannery, the thick-headed express agent insists that the rate on two guinea pigs should be thirty cents, because "dago pigs is pigs." Mr. Morehouse points to the rates on pets, which is twenty-five cents, and a violent argument ensues, the end of which is that Mr. Morehouse retires from the office in a high dudgeon, refusing to pay the amount or to accept the consignment.

He writes to the company. The letter is received; then Mr. Morehouse gets a reply at the end of a couple of weeks referring him to the Claim Department of the company. He is very wroth and proceeds to write a rebuke to the corporation. Meanwhile the little family of two pigs has increased somewhat.

Mr. Morehouse again receives a reply referring him to the Tariff Department in the matter. His rage now exceeds all bounds and he proceeds to lay himself out—and the company 28 well. Again there is a long lapse of time while the company considers the matter and passes it through the usual channels. Meanwhile the family of pigs in Flannery's care is constantly growing.

Finally the express company refers the matter of the classification of guinea pigs to a professor who is supposed to be in Atlanta, Ga., who is in reality at the farthest end of the earth and who consequently does not receive the letter asking his opinion until some months have passed.

Then the company, receiving the professor's learned decision, decides that guinea pigs are not pigs but pets, and informs Mr. Morehouse that he may have his consignment at the twenty-five cent rate. He calls at the office in triumph with half of the village behind him to see his glory at having downed a great corporation. Of course Flannery is delighted at being relieved of his great burden and gladly offers Mr. Morehouse his consignment, which now consists of several thousand guinea pigs. Mr. Morehouse, however, has no notion of taking more than two, and when the stormy scene finally ends Flannery is still possessor of the pigs.

ESSANAY FILM CO.

THE GREATER CALL.—The first scene opens on the stage of the Comedy Theater, showing a part of the wings and Claudine Durand's dressing room. The curtain has fallen on the last act and the star, assisted by her maid, is dressing for the street when Richard Grey, an admirer of Mlle. Durand, enters and is admitted to Claudine's dressing room. The actress greets him effusively, and after a short love scene Grey proposes and is accepted.

The scene changes to three years later. The two have married and their marriage has been blessed with a wee girl. The little domestic scene ushers in the first hint of Claudine's dissatisfaction with her life and her longing to return to the stage. Richard has noted his wife's melancholy and trembling reproaches her for her lack of interest in her home and child. Claudine tells her husband that the lure of the stage is too great and that she must go back to it.

Ten years have elapsed and we find Claudine in her dressing room at the Comedy Theater, when she is interrupted by a call boy who hands her a card bearing Richard's name. In a moment she wavers and tells the boy to admit the gentleman.

Richard has brought with him the little girl, now a young lady of thirteen, who but faintly remembers her mother, and who for a moment clings to her father. Then there is an embrace in which the pent-up love of the mother breaks down all restraint in Claudine as she takes the little one to her heart.

The scene is interrupted by the call boy who calls "Overture," and Claudine responds, without even a parting word of good-bye.

Richard and the little girl leave the theater.

A few weeks later shows another scene on the stage of the Comedy Theater, with Claudine at her mirror in her dressing room. A messenger boy enters and hands Mlle. Durand a telegram which the woman hastily opens and then sinks fainting into her chair. Ih a moment, however, she has recovered and seizing her wraps runs madly from the room, the message gripped in her hand. The stage manager stops her as she runs to the door; there is a moment's altercation during which Claudine shows him the message: "Come home at once. Your baby is dying," and it is signed by Richard.

The manager implores her to continue until the close of the performance, but Claudine is deaf to his entreaties and entering a waiting cab is driven away.

At home the little girl is just approaching the crisis of the fever and the doctor and Richard are waiting with sinking hearts for the bare hope of retaining the little white soul. It is then that Claudine enters and runs sobbing to her child, but the doctor holds her back until the child stirs and slowly opens her eyes. With a faint smile she holds out her arms to her mother, who sinks on her knees and lifts her eyes in thanks.

HANK AND LANK.—Always on the lookout for easy money, "Hank and Lank," our favorite comedians, see an opportunity to get a square meal when they are inspired by the methods of a blind man, preying upon public charity.

"Hank and Lank" decide that it is easy to imitate the blind man, and hie away just too late, however, to see the supposed blind man arrested for imposing upon the public.

Hank has the first chance, and after painting a sign which is attached to his coat, he takes a position at a busy corner. Donations come quick and fast. Every passerby drops a coin into his little cup.

Lank, who has watched the operation with considerable interest, is anxious to try his hand at the graft and the two stroll away to the spot where they had seen the first beggar. For a time Lank is successful until a policeman, who had arrested blind man No. 1, comes on the scene, and after a struggle takes Lank away to the lock-up.

The film ends here with Lank struggling with the policeman, and Hank making a rapid getaway.

THE BAD MAN'S CHRISTMAS GIFT.—Andy Carson, puncher on the Lazy X ranch, is in love with Gladys, daughter of Col. Pierce, the ranch owner. Gladys likes the young puncher, but when Jack Brinsley, a young Eastern friend of her father, comes to spend Christmas at the ranch, she speedily transfers her affection to the Easterner.

Carson, embittered by his failure in love, broods upon the matter, until his disappointment breeds a desire for revenge, and, to his mother, he threatens the life of his successful rival.

However, his mother tries to dissuade him, and, believing that she has succeeded, gives no further thought to her son's threat. The wedding day arrives, and after the ceremony the guests are assembled at supper in the ranch house, when Carson rides up, and slipping to the open door, fires at Brinsley, fortunately missing him.

He is gone before a pursuing party can be formed, and although they strongly suspect him of the

attempted murder, there is no proof. Carson, determined to make sure of his vengeance the next time, waits for a favorable opportunity.

It comes Christmas Eve, when Carson is sure that a large party will be at the ranch house. However, he knows that the sheriff is keeping a close watch upon him and that any attempt will be frustrated by the vigilant officer.

His first move, therefore, is to get the sheriff out of the way, and going to the office, he leaves a note reading:

"I missed my man at the wedding, but will get him next time." He then conceals himself, and has considerable amusement over watching the officer read the note. He then covers the astonished man with his revolver, disarms him, and forces him to shackle himself. Placing a cigar in the helpless man's mouth, he lights it for him, laughs and goes out.

At the Last Chance Saloon the cattlemen are planning their Christmas celebration. One of their number is to impersonate Santa Claus, and carry the gifts to the Lazy X Ranch. Carson enters the saloon and hears their plans, but they do not invite him to participate, for he has made himself an outcast among them by his recent actions. However, he sees a splendid opportunity to carry out his threat, and slipping away, he hides and waylays "Santa Claus" at a lonely corner of the corral, forces him to take off his costume and locks him in a shed.

Arrayed in the Santa Claus garments, and carrying the sack of presents, Carson goes to the ranch house, intent upon murder. Upon one package addressed to Brinsley, he writes, "To-night is the Night."

The sheriff, released by a chance visitor to his office, hastens to the ranch house to warn Brinsley of his danger. Carson, as St. Nick, arrives, distributes the presents, and is taken by all for the ranchman who had been chosen to play the part. Brinsley's present, with the ominous warning, is handed out last, and the young Easterner, never suspecting Carson's real identity, confides in him, to the extent of allowing Santa Claus to examine his revolver and make sure that he is prepared for defense.

Carson had many opportunities to kill Brinsley, but the Christmas spirit is mastering his desire for revenge, and time after time he stays his hand. Suddenly another guest arrives, in the person of Carson's mother, who has heard of her boy's action at the sheriff's office and has come to find him. Even she fails to recognize him, but her presence there is the last straw that is breaking his desperate resolve, and Carson, thoroughly repentant, and bad man no longer, throws off his disguise, and confesses to his entire plans. The sheriff is determined to arrest him, but Gladys, her father, and even Brinsley, speak against his marring of the Christmas festivities, and Carson, grateful, joins the hands of Brinsley and Gladys with the words, "This is my Christmas gift to you."

GAUMONT.

G. Kleine.

CAIN AND ABEL.—Genesis iv. 3-16. And in the process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the Lord.

And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the Lord had respect unto Abel and to his offering;

But unto Cain and to his offering he had not respect. And Cain was very wroth and his countenance fell.

And the Lord said unto Cain, Why art thou wroth? and why is thy countenance fallen?

If thou doest well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door: and unto thee shall be his desire, and thou shalt rule over him.

And Cain talked with Abel his brother: and it came to pass, when they were in the field that Cain rose up against Abel his brother, and slew him.

And the Lord said unto Cain, Where is Abel thy brother? And he said, I know not: Am I my brother's keeper?

And he said, What hast thou done? the voice of thy brother's blood crieth unto me from the ground.

And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand.

When thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth.

And Cain said unto the Lord, My punishment is greater than I can bear.

Behold, thou hast driven me out this day from the face of the earth; and from Thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and it shall come to pass, that every one that findeth me shall slay me.

And the Lord said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the Lord set a mark upon Cain, lest any finding him should kill him.

And Cain went out from the presence of the Lord, and dwelt in the land of Nod, on the east of Eden.

KALEM CO.

THE GIRL SPY BEFORE VICKSBURG.—The opening scene of our story shows a Union powder wagon making its way down the road convoyed by a company of mounted Union soldiers. The route of this wagon is reported to Confederate headquarters by one of its spies. Nan, a girl frequently employed by this department of the Confederate army is called to headquarters and instructed to secure the destruction of the enemy's ammunition train just reported. Nan is fitted out with a Union uniform, mounted on a fast horse and sent on her journey, previously provided with a forged order supposedly signed by a Union general which authorizes her to pass through the lines. Nan succeeds in getting through the Union lines and quickly locates the ammunition train taking up the march with them. When night arrives the convoy goes into camp, posts its sentinels for no especial fear of danger as they note they are well within the Union lines. Nan, however, watching her opportunity, slips up behind the lone sentry placed over the ammunition wagon and having rendered him unconscious, drags him away from the wagon and takes his place. Watching her chance Nan plants a dynamite cartridge under the wagon, lights a fuse and makes a quick run out of the danger zone. Suddenly there is a loud explosion and all there is left of the ammunition wagon is a heap of charred embers. Attention is drawn to Nan while she is attempting to escape owing to a crash in the underbrush caused by tripping her foot and falling. A pursuing party is sent out after the daring spy who has had the hardihood to perform such a daring deed. Closely pursued by Union soldiers Nan rushes through the underbrush on foot finally reaching a nearby river where she plunges in diving under water and remains there until the Union soldiers had retired from the scene. Coming up to the surface she quickly swims ashore and takes her way rapidly to the Confederate army headquarters where she reports the successful ending of her mission, then on to her home to relieve her mother's anxiety.

THE STRANGER.—An old man comes walking along the road. He approaches the home of a typical Cracker family. Careless disorder and discontent permeate the place. The husband picks up his dinner pail and his wife demands him to bring home his wages in full that night. Just at this time the old stranger pauses at the open doorway, speaks cheerily to the woman within and asks if he may sit and rest awhile. Picking up a child he begins to play with it, she watching him. The mother, impressed by the old wanderer's influence, invites him to remain. That night the husband returns slightly under the influence of liquor. His wife demands his weekly wages and is handed only a couple of dollars. This angers her and she strikes them from his hand. He, ugly from the influence of drink, raises his hand to strike. The old stranger appears at the door with his cheerful smile and the hand of the husband drops slowly. The stranger tells the husband that his wife has been so kind as to invite him to supper. The old stranger becomes an accepted member of the family and through his influence leads the husband from his evil ways bringing contentment to the household. When his labors are finished the little old man passes down the road.

LUBIN.

ART AND THE LEGACY.—Carl Mayfield and Alice Bennett were artists. That is, they had studies and dabbled with colors on canvas and hoped, some time, to make Rembrandt and Raphael look like "pikers." Carl's father was the head of a big steel mill and Carl could have a job at $5,000 a year any time he gave up painting. The young people took their paintings to a dealer named Fleecum who demanded a commission of 50 per cent. on all he sold. But he never sold any and so, didn't get rich on their commissions. Then Alice, one day, received $200, a legacy from an aunt. She was just about to rush to Carl's studio with it when she thought of a better plan. She hurried to Fleecum's shop and bought one of Carl's daubs for $200, swearing Fleecum to strict secrecy. In due time Carl received a check for $100, the price of his picture less Fleecum's commission. Of course, he thought he was hot on the trail of Rembrandt and Raphael and was about to hurry to Alice's studio and show her the check. But he reflected that she would be disappointed because none of her paintings had been sold. So he went to Fleecum's and bought one of her pictures for $100 and in due time she received her share, $50. Carl happened to be there when the money came and enjoyed her delight. As soon as she could slip away to Fleecum's she bought another of Carl's masterpieces for $50 and Carl, of course, received $25 which he immediately invested in one of her pictures. Eventually they discovered each other's subterfuge. By that time the legacy had dwindled to $6.25 which was Carl's share of a painting that Alice had bought for $12.50. At the same time a letter arrived from Carl's father offering him, for the last time, a position at the steel mills, at $5,000 a year. Then Carl and Alice woke up and decided to let Rembrandt and Raphael keep their laurels. Carl wired his acceptance of the position, "Coming to-morrow with my wife." There is an abundance of humor throughout the novel plot of this story and it is a sure winner.

G. MELIES.

IN THE TALL GRASS COUNTRY.—Look before you lean—at hasty conclusions. Nell is a sweet girl and Bob is a good fellow; Nell is a typical Texas girl and Bob is a comparatively new comer from the East. Well, anyway Bob falls in love with Nell and they are engaged.

Bob's sister Helen writes Bob that she is coming to the Tall Grass Country to see him. He gets the letter at the post-office, reads it and starts for home. At a corner of the road a woman appears, frightens Bob's horse and, in controlling it, his sister's letter signed "Yours with love, Helen," drops to the ground. The woman who so suddenly made her appearance in the road is an old fried-egg-faced gossip. She picks up the letter and hustles back to town to put Nell wise to Bob's perfidy. Nell takes the bait and Bob is "in bad." To still add to his troubles the old mischief-maker tels Nell that Bob is bringing the Eastern girl to his shack and she saw them coming down. Sure enough Nell sees Bob caressing the girl as they are driving along together.

Helen is delighted with Texas and likes to rove about its fields and prairies. One day she goes out in the tall grass and wanders a long distance away—a careless hunter shooting game sets fire to the grass and Helen is surrounded by a prairie fire. Nell sees the fire, gets her spy-glasses to bring the scene closer and recognizes Helen in the midst of the flames. Revenge is now struggling with the more noble inclination to rescue the girl who has stepped between her and Bob.

She rushes from the house and across the country until she comes to Helen, half carries and half leads her to safety while she herself falls fainting at the edge of a stream. Bob gets anxious about Helen's absence, sees the smoke and flames of the burning grass, fears the worst and arouses the cowboys who all start ot find the missing girl.

They find Helen, take her to her brother's cabin where they revive her. She tells about Nell and again they go back over the trail to rescue Nell. Bob discovers her unconscious at the river's edge, carries her to his home where she recovers. She shrinks from Bob and tells him to declare his love for the girl from the East.

Bob begins to see the lay of things and tells Nell that she is slightly mixed in her conclusions; taking Helen by the hand, he relieves Nell's mind by introducing his sister to her. Nell is dazed then looks foolish and saves herself from furtner embarrassment by throwing her arms about Bob's neck and receiving the comfort of his loving embrace.

PATHE.

THE ATONEMENT.—A chemist leaving his wife to entertain one of his friends retires to his laboratory to continue with an experiment. Returning to the parlor for a second, he finds his wife resisting the enforced attentions of this so-called friend. In a minute he has turned him out of the house, but on returning to continue his work he is so flustered as to make a mistake which causes an explosion that blinds him. From that day poverty and trouble are his lot. Things get worse and worse, until at last the sheriff takes possession. This last blow occurs while the blind man is out, and almost at the same time his wife receives a letter from the friend offering to place his wealth at their disposal. He follows up the letter with a call, and for the sake of her husband the wife consents. The sheriff leaves the house encountering the blind man as he goes out. Instinct warns the poor afflicted fellow that something unusual is afoot. He asks his wife and gets only an evasive reply. His child, however, enters and runs forward to greet the old friend, calling him by name. His father, however, quickly snatches him up and then bids the other man begone, but in stretching out his arm his hand encounters the letter on the table. Picking it up he tells the child to read it, and the youngster spells it out slowly. The father listens silently, and at the finish of the letter rises and offers his hand to his friend in token of forgiveness.

RUNNING AWAY FROM A FORTUNE.—It is a country lawyer's office, and the lawyer has just received from his New York correspondents a copy of the will of Michael Hoolihan, which leaves $10,000 to his nephew Denny, who can be identified by a cross tattooed on his wrist. The lawyer is requested to ascertain Denny's whereabouts. Placing the will in his pocket, he goes to visit the owner of a stone quarry. He finds him in charge of some blasting operations, and, unknown to the lawyer, the will drops into a box of dynamite when he takes some papers from his pocket. Meantime Denny, who is down and out, has been teaching his dog Fido to fetch and carry, and shortly after the lawyer leaves applies at the stone quarry for a job. While talking to the owner, Fido snatches what looks like a stick of dynamite from the box and starts to jump up at Denny with it. He is frightened and runs away. Fido runs after him. In turn they knock over various persons, introducing some very good comedy. Meantime the lawyer has discovered the loss of the will and has gone back to the quarry. An employee saw him drop something in the box of dynamite and tells him he thinks the dog ran off with it. The lawyer offers one hundred dollars to anyone who will catch the dog or his master. They all run to catch Denny and the dog. Finally, on tripping up, Denny is caught up by Fido, who lays the will, which was rolled up like a stick of dynamite, at his feet. The crowd of pursuers run up and Denny gets some rough handling as each try to claim the reward. Denny tells the lawyer that he saw his name on

the sheet of paper. The lawyer looks and sees the cross tattooed on Denny's wrist. All now overwhelm him with congratulations.

CATALAN, THE MINSTREL.—The fame of Catalan, the famous minstrel of Queen Beatrice of Savoy, was known far and wide. King Philip of France, desiring to hear him, asked his fair cousin if she would send him to his court for a short while. Beatrice acceded to the desire of Philip and despatched Catalan, entrusting to his care some rare Eastern perfumes as a present for the King. At the approach to Paris, Catalan ascertained from a peasant girl, Juliette, the spot where the archers who were to meet him were located. Desirous of obtaining the perfumes, the archers provoked a quarrel with Catalan and killed him. They returned to Paris and told the King that they had not met his guest. Left dying in the woods, the minstrel was found by Juliette, and he with his last breath begged her to carry to the king Queen Beatrice's written message. The king, at the girl's earnest request, gave her audience and learned of his archers' treachery. He immediately confronted his archers and accused them of the death of the bard. They denied their guilt, forgetting that the perfumes they had spread on their hair and garments irrefutably proclaimed them as the assassins. The king ordered swift punishment to be meted out to them and had a cross erected over the spot where the famous minstrel had been so cruelly slain. Juliette, who had been struck by the minstrel's handsome appearance, mourned him more than any and came frequently to the cross to pray.

THE YAQUI GIRL.—A Mexican troubadour, Pedro, and his sister are singing and playing in the streets for a livelihood. An Indian girl of the Yaqui tribe, by name Silver Arrow, is fascinated by the handsome Mexican. She follows him when he goes to play in front of the old convent, and is delighted when he exchanges a few words with her. Passing a flower seller, she buys a bunch of roses, and proceeding to the cottage where the handsome Pedro is sitting in the garden, she watches her opportunity when he goes inside for a minute, to lay the flowers, tied with a band taken from her hair, on his chair. Watching from behind a wall, she sees him take a rose and pin it on his coat. She then sees his sweetheart Marguerita come up and kiss him, and seeing the flower, she accuses him of deceiving her. She soon forgives Pedro and vents her jealousy by trampling on the flowers. Silver Arrow is morose, and seeing that she is not preferred to Marguerita, swears vengeance. A few days later the Indian maid is up in a tree recovering a bird she has shot with her arrow, when Pedro comes along disguised as a cowboy. Keeping quiet, she sees him hold up the express messenger as he rides along, and taking the booty, hide it among some shrubs. Stealing up to the cottage, she is about to stab Marguerita with a dagger when Pedro in the nick of time shoots it out of her hand. She denounces Pedro as a bandit and goes on her way. Marguerita ascertains from Pedro that the Yaqui girl's words are true, and insists that they must prevent the girl from informing the authorities. They follow after her, and soon catching up, overpower her and bind her on the back of a large white horse without bridle or saddle. They send him with his burden towards the boundless prairie. An Indian on a hill sees the horse and rushes to a nearby camp and obtains the aid of the cowboys, who are celebrating a roundup. They all mount and after a long chase one of the boys manages to lasso the white horse. Unbound, Silver Arrow tells her story and they all proceed to the Mexican's cottage. He sees them coming, led by the Indian girl and knows that all is up. Shots are exchanged, but with so many against him, Pedro is soon riddled with bullets. Marguerita falls and weeps over his body and as she turns and sees Silver Arrow, says: "This is your work; see what you have done." But the Indian girl, satisfied at her revenge, without a tremor replies: "I swore if I no have him, you no have him."

VITAGRAPH.

PLAYING AT DIVORCE.—A mother and father prominent in society and well provided with this world's goods, yet unhappy in their marital relations, decide to get a divorce and begin proceedings to that end without delay. While they are busy in separating themselves their children are forgotten and neglected.

The youngsters inadvertently learn of their parents' intention and after an explanation from the oldest one they suggest that they play the girl is getting a divorce from her younger brother while the older boy sits as judge upon the merits of the case. The judge concludes that a divorce shall be granted. The little girl asks his honor about her dolly who represents their child.

The question is a knotty one and he takes the child (Dolly) in one hand and a sword in the other, after the manner of Solomon, and proceeds to sever the doll in twain. The girl cries, "No! Let me keep it." At this moment the mother and father return from their lawyers' offices and listen to the proceeding with humiliation and sorrow.

They ask the children what they are doing. The children tell them and show them the clipping from the newspaper, announcing their own divorce proceedings. They look at each other with tears streaming down their faces and rush into each other's arms in forgiveness and reconciliation; then, clasping their little ones in their arms, the family are happily reunited and the love of the parents is welded by the love and blessings of their children.

THE INTERNATIONAL MOTOR BOAT RACES.—The first part of this film shows the trial races for the selection of the motor boats as American defenders of the Motor Boat Club of America. Nothing has had so great an international interest as these races, which took place August 20, 1910, at Larchmont, N. Y., on Long Island Sound, for the Harmsworth trophy. The contestants are the Duke of Westminster's "Pioneer"; Daniel Hambury's "Zigarella," representing the Motor Yacht Club of Great Britain.

Representing the Motor Boat Club of America were Frederick K. Burnham's "Dixie II" and "The Nameless," owned by Commodore H. H. Melville and August Heckscher. The trophy was won by "Dixie II," the fastest boat that has ever been launched or sails any body of water.

A beautiful and extraordinary picture is shown at the close of the races when Clifford Harmon is seen flying over the Long Island Sound in his aeroplane just as the boats are crossing the line.

A DIXIE MOTHER.—"A Dixie Mother" embodies a variety of emotion. These emotions are the mother love, the wife love, and the love of home and country; the latter confined to that part of the Union, the South in the confederation and rebellion against the North. The love of country is environment or local infused and governed by the love of home and strengthened by the birthplace of those most near and dear to her.

Surrounded by the Union troops the Dixie mother's younger son is afraid to venture outside the house and rejoin his regiment. She urges him to go forth and battle for the cause; places a sword in his hand and again tells him to go, and inspires him with the zeal of her own feelings.

He has hardly left the old mansion with his brother when he is shot dead by a detachment of Union soldiers and his brother is wounded. Rushing from the house, the mother looks upon her dead son, accuses the Union officer of the deed; he shows her he has only a sword and it must have been done by a bullet fired by one of his men. The officer is very courteous and expresses sorrow for her bereavement.

The boy's body is carried into the house. The young officer and the scouts depart, taking prisoner the wounded son who is sent to a hospital tent of the Union encampment. After the soldiers have gone, the father comes from the secret chamber where he hid upon the approach of the enemy, beholds the body of his boy and swears eternal enmity against the North.

While the wounded son is in the hospital he is attended by a young nurse, a Northern girl, with whom he falls in love and at the same time he and the young officer become fast friends.

After the war the son goes North, marries the young nurse and one year later returns South and sends a letter, knowing his father's hatred, telling his father that he, his Northern wife and baby are at the crossroads. He would like his father to meet them and let the past be forgotten and forgiven in a happy reunion at the old homestead.

The mother gets the letter during her husband's absence. She shows it to him when he gets back. He refuses to listen to her appeal to forget his vow and welcome their boy and his family to their home and hearts. While this is going on, the old colored servant, following his mistress' orders, brings down the cradle in which she had rocked her own children and is now to be at the service of her grandchild.

Heart-broken and worn out by the conflict of country and the greater conflict of her own soul, the poor mother enters the home and when she sees the cradle, her mind gives way at the recollection of her dead boy who once occupied the little bed. Her husband comes into the room, realizes the condition of his wife, relents, kisses her and goes to the cross-roads, meets his son and family who are accompanied by the young officer whom we saw at the time of the younger son's death, coming back to see the daughter whom he loved at first sight.

They are welcomed by the father and reach the old home just as the mother in her derangement is about to pierce her heart with a sword which is gently taken from her by the Northern officer. Her son places his child in her arms and gradually as she fondles the little one her reason returns with the natural instincts of mother love. She holds the child up to her husband and kisses its tiny hand which holds the stars and stripes in its grasp while he fondly clasps his wife in loving embrace indicative of reunion and peace.

THE LIGHT IN THE WINDOW.—Although she is ardently wooed by Seth, Lavinia refuses to marry while her mother, who is aged and infirm, lives. When her younger sister is married, Seth is still more persistent, but she just as persistently holds to her resolution to stand by her mother. Seth gets angry and goes to sea. The vessel in which he sails is wrecked and he manages to save himself and a little boy whose parents with all the others on board, are lost.

Lavinia reads a newspaper account of the wreck saying that all hands on the ship were lost. She grieves for the loss of her lover and her mind is ever with those on the deep and she always keeps a light in the window which looks out upon the sea as a sort of a memoriam and a beacon to those who sail upon its waters.

Twenty years have passed and many changes have taken place—Lavinia's mother has died; Seth has been prosperous and is now a retired sea captain; the child he saved from the wreck, he has adopted as his own son. Lavinia's younger sister has a family and her daughter, now a young lady, comes to live with her aunt Lavinia to be as a companion and daughter to her.

Seth, about this time, longs to go back to the scenes of his boyhood and see how the old place looks; he takes his son with him. He recognizes Lavinia's old home and all its pleasant associations and thinks he would like to see who lives there now. He finds his old sweetheart still in possession, makes himself known, they renew the old flame and agree to get married. Lavinia's niece now appears with Seth's boy and they too are very fond of each other.

Seth and Lavinia are now married and living at the old home where their early courting was done.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 26.

Biograph—Winning Back His Love (Dr.) 994
Lubin—Making a Man of Him (Dr.) 980
Pathe—The Abandoned (Dr.) 956
Pathe—The Bowling Fiend 344
Selig—The Rustlers (Dr.) 990

Tuesday, December 27.

Edison—Flora the Head Girl (Dr.) 1000
Essanay—Cecil W.'s Re Boys (Com.) 1000
Gaumont—The Advocatess (Dr.) 995
Vitagraph—In Neighboring Kingdoms (Dr.) 995

Wednesday, December 28.

Edison—A Parcel of Vagrants (Com.) 990
Kalem—The Girl Spy Before Vicksburg (Dr.)...985
Pathe—Running Away From a Fortune (Com.)...540
Pathe—The American Fleet in French Waters (Sc.) 125
Pathe—In Full Cry (Sc.) 331
Urban—A Mexican Romance (Dr.) 650
Urban—Coaching in Devonshire, England (Sc.)...348

Thursday, December 29.

Biograph—His Wife's Sweethearts (Com.) 682
Biograph—After the Ball (Com.) 311
Lubin—Blue Horse Mine (Dr.) 990
Melies—In the Tall Grass Country (Dr.) 980
Selig—Justinian and Theodora (Dr.) 1000

Friday, December 30.

Edison—The Romance of Hefty Burke (Dr.).....1000
Pathe—Catalan, the Minstrel (Dr.) 768
Pathe—Carnival of Japanese Firemen in Tokio (Sc.) 230
Kalem—The Stranger (Dr.) 1005
Vitagraph—Crazy Apples (Com.) 986

Saturday, December 31.

Essanay—A Gamble of the West (Dr.).....1000
Gaumont—The Doctor's Secretary (Dr.) 981
Pathe—The Yaqui Girl (Dr.) 1000
Vitagraph—Where the Winds Blow (Com.).....987

AMONG THE EXHIBITORS.

Mena, Ark.—The Unique Theater is the name of the new moving picture theater to be opened on De Queen street, which will be under the proprietorship of Miss Eleanor Brooke.

Jacksonville, Fla.—A new moving picture theater is to be built here which will be known as the Mirror. The situation for this new amusement house is at 311 Main street.

Chester, Pa.—A new moving picture theater will be erected on Sixth street for Charles W. Gorsuch.

Houghton, Mich.—W. H. Masse will erect a two-story moving picture palace on Quincy street.

Lockport, Ill.—Moving picture exhibitions are now being given in the Ward Building.

Mongo, Ind.—A new picture house is being established for D. D. Larue.

Lena, Ark.—The Unique Theater is the name of the latest moving picture theater to be established in this town which will be under the management and proprietorship of Miss Eleanor Brooke.

Baltimore, Md.—A big feature amusement building that will feature vaudeville and moving picture shows is to be erected at the intersection of Frederick avenue and Gilmore streets for the Empire Theater Company. This theater it is said, will be one of the handsomest of picture palaces ever erected in this town.

St. Louis, Mo.—A new moving picture theater is being planned for the corner of Jefferson avenue and Gravois, for the Vaudeville Theater Construction Company.

Hornell, N. Y.—The management of the State Soldiers' Home at Bath have decided to build a moving picture theater so as to give aid to the old veterans.

New York City.—A new moving picture theater has opened at 76 Catherine street which will be under the management of Martin Garone.

Waverly, N. Y.—Clarence Cowells, the Broad street picture show man, has leased the Opera House restaurant store and will move his picture show to that place.

Brazil, Ind.—M. C. Stewart, of the Stewart Vaudeville Theater, is planning for the remodeling and enlarging of his theater.

Altoona, Pa.—The new Family Theater, a beautiful and up-to-date moving picture house on Twelfth street between Seventh and Eighth avenues, owned by Robert Gamble, is nearly completed and will be ready for business within a couple of weeks.

LICENSED RELEASES.

BIOGRAPH.

Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.) 998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.) 563
Nov. 24—Not So Bad as It Seemed (Com.).....432
Nov. 28—A Plain Song (Dr.) 997
Dec. 1—Effecting a Cure (Dr.) 997
Dec. 5—A Child's Stratagem (Dr.) 998
Dec. 8—Turning the Tables 416
Dec. 8—Happy Jack, a Hero (Com.) 576
Dec. 12—The Golden Supper (Dr.) 998
Dec. 15—His Sister-in-Law (Dr.) 998
Dec. 19—The Lesson (Dr.) 994
Dec. 22—White Roses (Dr.) 588
Dec. 22—The Recreation of an Heiress (Com.)..410
Dec. 26—Winning Back His Love (Dr.) 994
Dec. 29—His Wife's Sweethearts 682
Dec. 29—After the Ball (Com.) 311

EDISON.

Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975
Dec. 2—The Cowpuncher's Glove (Dr.) 1000
Dec. 6—The Winning of Miss Langdon (Dr.)...995
Dec. 7—The Life of a Salmon (Ind.) 440
Dec. 7—Amateur Night (Com.) 550
Dec. 9—The Captain's Bride (Dr.) 1000
Dec. 13—An Old Silver Mine in Peru (Ind.) ...250
Dec. 13—A Mountain Maid (Dr.) 750
Dec. 14—Pigs is Pigs (Com.) 1000
Dec. 16—The Red Cross Seal (Dr.).....
Dec. 20—The Police Force of New York City (Scenic) 995
Dec. 21—The Joke they Played on Bumptious (Com.) 990
Dec. 23—A Christmas Carol (Dr.).....1000
Dec. 27—Flora, the Fruit Girl (Dr.) 1000
Dec. 28—A Family of Vegetarians (Com.) 990
Dec. 30—The Romance of Hefty Burke (Dr.) ..1000

ESSANAY FILM CO.

Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.) .....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch's Wedding Present (Com.) 1000
Dec. 6—Love's Awakening (Dr.) 1000
Dec. 10—A Cowboy's Vindication (Dr.) 950
Dec. 13—A Tangled Masquerade (Com.).....1000
Dec. 17—The Tenderfoot Messenger (Dr.) 997
Dec. 20—The Greater Call (Dr.) .....
Dec. 20—Hank and Lank (Com.) .....
Dec. 24—The Bad Man's Christmas Gift (Dr.) 1000
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Nov. 15—Picturesque Majorca (Sc.) 276
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Nov. 19—Spanish Loyalty 280
Nov. 22—Cast Into the Flames (Dr.).....381
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....513
Nov. 26—Calino Travels as a Prince (Com.)....489
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on the Rhone (Scenic)....243
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....273
Dec. 6—A Man of Honor (Dr.) 834
Dec. 6—Professor's Hat (Com.) 171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Rider (Com.).....279
Dec. 13—Closed Gate (Dr.) 676
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Dec. 20—The Cinderella Girl (Dr.).....769
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Dec. 24—Cain and Abel (Biblical) 279
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Jan. 3—The Artist's Pay Day (Dr.).....972

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Nov. 9—A Trip Through Scotland (Scenic)....217
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Nov. 16—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic) 450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
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Dec. 14—The Little Matchseller's Christmas (Dr.) 749
Dec. 14—Scenes in British India (Sc.) 253
Dec. 21—The Tyrant of Florence (Dr.) 676
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Dec. 28—A Mexican Romance (Dr.).....650
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Dec. 19—Hunting Sea Lions in Tasmania (Scenic) 266
Dec. 21—The Runaway Motor Car (Com.).....535
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Dec. 26—The Bowling Fiend 344
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Dec. 30—Catalan, the Minstrel (Dr.) 768
Dec. 30—Carnival of Japanese Firemen in Tokio (Sc.) 230
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LUX FILMS.

AUNT JULIA'S PORTRAIT.—A lady enclosed a letter with her gift, in which she informs her niece and nephew that, in honor of her birthday, she is sending them her portrait, and shortly contemplates paying them a visit. Though the lady is delighted, the gentleman is most decidedly not, and taking advantage of his wife's absence, he hangs the aforesaid portrait in his daughter's room. That young lady cannot understand the reason why work is so difficult until, glancing at the likeness of her Aunt Julia, she decides it must be removed, and that immediately. Accordingly she hangs it in her brother's room, but the boy objecting to it, they give it to the stout cook. She in turn presents it to the coachman, but even he cannot stand it, so at last the despised portrait is hung, its face to the wall, in the stables, though the horses in vain signify their disapproval. Shortly after, Aunt Julia arrives in person, and is warmly welcomed by her niece. At once the old lady demands to see her portrait, and is shown into the study. Here her nephew suddenly remembers that he had stealthily placed it elsewhere, and accordingly, a visit is paid to the girl's room. She in turn takes them to her brother's room, then onward to the kitchen, and the coachhouse, with Auntie's face growing longer and longer. There is certainly some excuse for her anger when she finds her portrait hanging in the stables, and even the face turned to the wall! This is the last straw, and in spite of her niece's tearful pleadings, Auntie orders her carriage. But the very horses are frightened as they catch a glimpse of the likeness, and bolt for their lives, leaving Auntie stranded.

TIM WRITES A POEM.—Tim, a long-haired individual, is most poetically inclined, and is more than proud when he receives a note from an editor saying that he would be pleased to have a romance submitted to him. Tim bundles everybody out of the room, and taking off his coat, commences his task. Ideas flow upon him, when he is interrupted by the arrival of his landlady, who demands instant settlement of her account. Tim, groans, and paying the necessary sum, hustles her out. Again a little peace, to be rudely broken by the arrival of his wife, who is desirous of showing him her new hat. This is too much for Tim, who catching his spouse by the shoulders, sends her spinning through the door, and, the unkindest cut of all, tears her latest creation to pieces. He settles down to write a few more glowing lines, when the table begins to move in a most unaccountable fashion. The reason is not far to seek, for in the room below the owner is having a hanging-lamp fixed, and the stalwart workman is hammering away at the ceiling for all he is worth. Then it has to be tested, and just as Tim has arrived at a most dramatic point, the ceiling gives way and he rapidly disappears, falling, a most tragic figure, amid showers of plaster, ink, dust, etc.

CHAMPION.

DAYS OF THE EARLY WEST.—Wending their way across the prairie are Peter Standish and wife, and Enos Stilling with wife and son, and brother Abram, of whom, Joseph Stilling and Mary Standish are newly wed and this trip is as a honeymoon of nowadays. Brother Abram is a stern preacher.

Arriving at a desirable location these settlers build a temporary cabin, etc., etc. Their immunity from attack is of short duration, however, for the blood-thirsty redskins are on the warpath, and subsequently bear down upon the settlers, driving them to refuge within the cabin. The little band repels the onslaught to the last ounce of powder, whereat Brother Abram exhorts them to courage with religious prayer. This method of the savior is too trying for young Joseph who inscribes a note hastily on paper, gives it to Shep the collie and sends it off for aid.

This infuriates the red warriors who set fire to the cabin with intent to burn them out but our brave defenders prefer incineration to torture by them. The faithful dog dashes into the barroom of the settlement, delivers the note, and leads on the rescuers to the succor of the harassed victims, where they soon scatter the Indians, the settlers rushing from the burning cabin as it is about to fall in on their heads.

AMERICAN.

TWO LUCKY JIMS.—The two Jims loved the same girl. One was exceedingly fat, and the other equally exceedingly slim. Slim Jim was the father's choice and fat Jim the mother's favorite. Both Jims and the girl's parents had their plans in connection with their respective favorites, but the girl had a lover. The father did not like the lover and forbade him the right of the house, so he sneaked in surreptitiously.

One day in the midst of his arduous, surreptitious courting, the approach of Slim Jim, made it necessary for the girl to hide her idol in a barrel where he was compelled to sweat and fume. She finally appeased Jim's wooing by promising to elope. The lover then emerged from his place of concealment and was again comfortably established with his sweetheart, when Fat Jim approached. The necessity for hiding her lover was once more apparent to the girl, and she hid him under a clothes basket and proceeded to entertain the fat man. She succeeded in getting rid of him in a similar manner.

Fat Jim, while waiting for the young lady evolved a plan of elopement. Slim Jim's mind worked along the same lines, and he resolved likewise. After waiting for about an hour after the original time set for the girl to meet them, they each one separately started towards the ranch house with a view to ascertaining the reason for the delay. In their search they unexpectedly met each other, and finding one another on the same mission, in indignation decided to investigate the situation. They discovered that in the interim an elopement had taken place, and that the girl had departed with her personally favored suitor. They aroused the parents, who came forth in their negligee, and in great ire called down the wrath of the gods on the individual who had stolen their daughter from them and without their consent. The two Jims immediately set out in pursuit of the lovers on the only two horses in the stable, and the deserted parents, upon donning a few garments, were forced to follow on a stubborn burro. With a good start on the irate lovers and parents, the elopers were soon at the office of the Justice of the Peace, and there they met opposition. The Justice hadn't eaten his breakfast, and refused to marry them on an empty stomach. A 44-calibre gun in the hand of the would-be bridegroom caused him to suddenly change his mind. When the two unlucky Jims arrived, the door of the Justice of Peace was barred against them. They demanded admission and were refused.

The fond mother rode in about the same time on her husband's back, the burro having balked quite some distance out of town. Both Jims and the parents held a consultation, and a battering-ram was applied to the Justice's door. Cupid beat them to it, however, and the happy couple came forth victoriously.

A few years elapsed and the two Jims, still nursing their wounded hearts, went to visit the home of their successful rival. They found him sweatily engaged at the wash-tub, while his indolent wife sat by bossing the job. The ardent lover had degenerated into a henpecked husband.

After witnessing several violent demonstrations of domestic tranquillity punctured by a lot of bawling kids, the two Jims stole away and congratulated each other on their lucky misfortune.

IMP.

THE WISE DRUGGIST.—Tom Lyte and his wife, Vera, are the happiest couple in existence, until trouble starts when he and Tom Rand attend a bargain sale of overcoats and purchase a coat apiece. Shortly after this, in their hurry to leave the office Lyte gets Rand's coat, and Rand puts on Lyte's.

The next morning Tom and Vera have a most enjoyable breakfast, interspersing their eating with kisses, which delays Tom, and in his hurry he forgets all about his overcoat. Vera discovers it and tries to call him back but is too late and returning to the house, handles the coat rather carelessly, when a bundle of love letters drop from one of its pockets. Almost prostrated by the apparent evidences of her husband's perfidy, she decides to commit suicide. She tries several means for doing so, but the thoughts grow so unpleasant to her that she gives them up. As a last resort she decides upon poison. The druggist diagnoses her case instantly, and provides her with a little bottle of powdered sugar. Hastening home, she decks herself in her wedding gown, and finally succeeds in swallowing a goodly portion of the sugar, and then wisely telephones poor hubby of her deed.

Tom Lyte rushes home, seizes the bottle, takes it to the drug store, and begs for an antidote. The druggist explains the nature of the dose, and in order to illustrate its harmlessness takes some himself. Tom returns home relieved and happy, but proceeds to teach his wife a lesson. He bids her a long farewell, and takes a dose of the alleged poison himself, she using every means in her power to prevent him. After thoroughly frightening his wife, Tom explains the joke to her, and rubs the balance of the sugar into her face, then telling her he can no longer live with a woman so jealous, he starts to leave. She seizing him by the coat tails, drags him back into the room and begs his pardon. Of course he forgives her.

When Tom Rand comes to regain his coat, the young couple tender him a very warm reception, and after beating him over the head with his own coat, etc., etc., they drive him into the street.

REUNITED.—Mr. and Mrs. James Elkins and Mr. and Mrs. Dent were warm friends. The Dents had a little boy named Harry, while the Elkins had a little girl, Maud.

These two children were playmates and were always teasing each other. One day while playing, Harry sprang up and pursued Maud, who ran away as fast as her little legs could carry her. She goes a long way and turns into a deserted street. A gypsy happened along, took her by the hand and led her away. Harry followed and arrived just in time to see Maud disappear with the gypsy.

Harry then returned home as fast as he could and informs his parents and Mr. and Mrs. Elkins. Careful search was made, but no trace of her could be discovered.

Fifteen years elapse—Maud's disappearance is now a mere memory.

Harry, grown to manhood, is riding, in his automobile, past a gypsy encampment when the chauffeur discovers that the machine requires water. Harry goes to the camp to procure some, and while there, meets a girl, with whom he falls in love. He pays a second visit some days later, and proposes marriage to her, is accepted, and married.

The couple do not succeed very well in life, and soon reach the end of their slender resources. Then through worry and exposure Harry is taken sick. It is then that the wife, assuming her gypsy dress, goes forth in an endeavor to obtain aid for her husband. She goes from place to place but always with the same result—nothing. She finally falls exhausted by the roadside, where she is soon afterwards discovered by the Elkins and the Dents, who are passing in their automobile. They get out of the machine, and pick her up, and as soon as they revive her, she tells about her husband, and gives his name.

The two families then hurry to Harry's bedside and subsequently he is removed to his parents' home. Greatly to the joy of all concerned, the wife is found to be the little girl, who had disappeared fifteen years before.

THANHOUSER COMPANY.

HYPNOTIZED.—May Smalley is a simple little country girl with whom Jack, a youth whom she has known since childhood, is very much in love. When a traveling show, consisting of a hypnotist and a Hindoo magician comes to the opera house in their little town, the two young people are among the other interested spectators who flock to see the performance.

May's youth and beauty attract the hypnotist, who plans to lure her away from her home. He sends May a message that he has a communication for her from the spirit world. Against the protests of Jack, her escort, May goes behind the scenes after the performance to meet the great hypnotist, who fascinates her with his wiles. The hypnotist is an unscrupulous villain, and seeing that May is thoroughly impressed with his few tricks and considers him quite superhuman, he induces her to follow him when he leaves the town.

How Jack proves himself to be a youth of resource as well as courage, and the important part he played in May's deliverance, by the Hindoo fakir, is well told by the picture. Finally the hypnotist is shown in his true light. May is disillusioned, and comes to decide that Jack is just about the kind of protection she needs in a world of uncertainty.

THE VICAR OF WAKEFIELD.—The Vicar of Wakefield, although a man of culture and learning, is a poor man at business. Despite the fact that he inherited a large fortune, he loses it through the dishonesty of others, and at the age of fifty we find him living in an humble cottage, fighting desperately to support his large family. At this juncture two strangers introduce themselves to the Vicar. One is the young squire who owns the cottage in which the Vicar lives, and the other, Sir William, the squire's uncle. Sir William, however, does not disclose his rank, but poses as a simple country gentleman.

The squire becomes infatuated with the Vicar's elder daughter, Olivia, and against the warnings of her father, she is induced to elope with him, the squire having arranged for a mock marriage.

Later Olivia discovers how she had been tricked, and leaves the squire, who visits his wrath upon the entire family by having the Vicar imprisoned for debt. In prison the Vicar inspires the admiration and affection of all his fellow prisoners, to whom he teaches the comfort of religion. Among his converts is the squire's tool, who arranged for the wedding of Olivia and the squire. On learning that Olivia is the daughter of the Vicar, this fellow confesses that to play a trick on the squire, whom he really hates, he had furnished him a real minister, instead of a bogus one. The squire's uncle, Sir William, on learning the true state of affairs, forces the squire to ask Olivia's pardon on his knees, and the two are reunited. Sir William then discloses his identity and asks for the hand of Sophia. The Vicar is released from prison, and he and his family look forward to a future of happiness and plenty.

SOLAX COMPANY.

MRS. RICHARD DARE.—Captain Richard Dare, an army officer, has just married the girl of his choice, and two loving hearts beat happily but with a single cloud in the horizon of their bliss—Captain Dare's millionaire relative.

Young Mrs. Dare leaves home one bright morning on a shopping expedition. Shortly after her departure, Dare is surprised to receive a note from his Uncle Henry telling him he is in town enroute to Europe and sails that evening at 5 o'clock.

Captain Dare has been ordered to report to military headquarters by 4 o'clock. His wife is out visiting a friend. He glances at his watch; it is 2 o'clock. Summoning a messenger, he writes a note to his wife requesting her to call upon his uncle at 4 o'clock. He despatches the note by the messenger.

We next see the captain about to leave for the post of duty when the messenger boy returns and reports that he has been unable to find Mrs. Dare. Only one-half hour left—what can he do? He will get one of his girl friends to call upon his uncle

and impersonate Mrs. Dare and starts out on his wild search for a substitute. In the meantime the wife returns and finds the note on the desk that the messenger failed to deliver, and she starts for the hotel to see Uncle Henry. It would probably be better to let the reader see this film without further explanation as to the plot.

ECLAIR.

THE GREAT MEDAL COMPETITION.—One of the Paris Newspapers, "The Crepuscle," has started a sensational competition: They have hidden a medal in Paris, and whoso shall be the lucky finder of same will receive a check for one hundred thousand francs! Mr. Penniless cannot afford to overlook so vast an opportunity, and accordingly, he at once begins a vigorous search, and makes up his mind to literally, "leave no stone unturned!" In fact, his search is so vigorous, that he constantly gets himself in trouble, and finally, is arrested, and marched off to jail as a disturber of the peace! While at the station house, his search is somewhat limited, and, therefore, his attention is turned to his own person—he accordingly ransacks his clothes, and lo and behold! Sewn into the lining of his coat, is the hidden treasure—Oh! What a surprise!! And wasn't it all worth while! Indeed, Mr. Penniless in the short intervals between his series of wild joy dances, expresses the opinion that he would willingly have submitted to a dozen arrests—with such results!

A WELL MATCHED MARRIAGE.—Young Mr. Thibaud is living a rather gay life, and at last his old uncle, Mr. Stingy, grows impatient at his incessant demands for money, and in a fit of anger, tells his nephew that he need not expect to receive from him another penny so long as he,youngThibaud, remains unmarried and childless. Our poor young friend is badly in need of funds, so he sets about hunting for a wife! With this weighty subject still heavy upon his mind, he strolls into the clamorous midst of a county fair. One of the very first things to attract his attention is the portarit of an immense woman—in fact she is the "Colossal Woman!" It immediately flashes across his mind that according to the order of contrasts, this woman will be the ideal wife for him—he being not more than four feet high, and of the very slightest proportions! The lady is sought out, and lends ear to the persuasive tongue of our young friend . . . . Two years later, old Uncle Stingy is invited to pay a visit, and see his grand-nephew; what need for him to feel the slightest disappointment? Surely the child is a most promising young fellow—although but one year old, he is already taller than his father, and as to weight——! ! ! It is very forcibly borne in to Mr. Stingy that money is certainly a necessary commodity in this abode, and accordingly, he employs the contents of his rather fat purse to good advantage.

YANKEE.

THE ROYAL WISHBONE.—Walking down one of Constantinople's quiet streets, Sandy Whipple, sailor, etc., chanced to spy a pretty maid out for an airing. He was attracted by the girl because he caught her eye just at a time when she smiled, so he followed in her wake.

Her path led direct to the palace of the Sultan. Perceiving his presence, Zuleika, queen of the royal harem, desired a further acquaintance, for she cleverly eluded her chaperone and motioned Sandy to a secluded corner in the garden where she soon joined him. Sandy was told to wait for her signal, then she would show him the palace. Sandy obeyed instructions and was rewarded by a visit to the palace. Unconsciously, he was standing in the "Wishing Grotto of the Enchanted Bird," and was so lost in amazement at the sight that he did not hear his fair companion's cry of fear. Then he was bundled into an old casket and told to remain quiet.

Sandy used his eyes to good advantage and took in the entire strange ceremony through a crack in one of the panels. First came the Sultan, attended by his royal body-guard, fan bearers and dancing girls. Then more girls appeared attended by the Grand Vizier and a deachment of soldiery. They grouped themselves around an oddly fashioned throne, and there he saw, perched on a jeweled pedestal a Turkey to whom the royal party made obeisance. By simply bowing to the enchanted bird every wish of the Sultan's was gratified. He wished for gold and fat wives, and, at a nod from the turkey they all appeared. After that they all filed oue and left Sandy in possession.

Quick to realize the value of the wishing bird our hero lost no time in clutching him and making off with him to the nearest ship. There he hid the turkey under a tarpaulin and also concealed himself until the vessel was well under way. Jerry Jones had his weather eye on the proceeding and he managed to remove the royal plunder and transfer it to the ship's steward.

Sandy was put to work and later invited to the mess room for a feast. Roast turkey was on the ship's menu and Sandy was presented with the wish-bone for his portion. "He ate the meat and saved the bone," as the saying goes, but was thunderstruck to find, later on, his valued bird missing. His rage knew no bounds.

Sandy could fight when riled and here he proved it. Port was reached at last and Sandy wandered off to the nearest rum-shop to drown his sorrow and disappointment.

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Thirty years after, we find him in a room in "The Sailor's Rest," raking over the past. From his dunnage he drew a bleached and shiny wish-bone and unconsciously wished for a wife and children, when lo! he actually beheld the gratification of his wish in the shape of a buxom woman of fifty and several dirty-faced kids of various ages.

Then hunger came and he decided to try his luck on the food proposition. But he made a mistake by wishing himself in the main dining room of the Hotel Plaza for the guests disapprove of his presence and succeed in having him thrown out. Outside the hotel Sandy betook himself to Central Park and there seated himself on a bench to think it over. Unconsciously his hand closed on the wish-bone in his pocket as he longed for a cool place. In an instant he was knee deep in snow, with a crowd of boys throwing snowballs at him.

Back to the Orient was his next wish. Around him he sees familiar Oriental faces, among them his beloved queen. Summoning the royal flower girls,

THE MISSING BRIDEGROOM.—A wedding was announced for the thirteenth and Nell Pierce (the girl detective) was invited to attend, in her official capacity.

At the appointed time all the invited guests were assembled waiting for the bridegroom, but he never came. Nell began to scent a sensation and was not surprised when she saw the butler hand the best man a note. She watched him and crept after him as he left the room and dropped the note, torn to bits, from the open window. It was but the work of a few minutes for Nell Pierce to fit those torn parts together again and change her disguise. When the best man came down the steps, and entered a waiting carriage he found inside an intoxicated youth whom he tumbled into the street and then gave the driver an address. As they drove away the youth sobered up and became active. A second cab drove up at his signal and he entered after instructing the driver to follow the first vehicle. Inside the last cab the youth entirely lost his identity and a bootblack stepped out when the first stop was made. A block ahead the best man was entering a cheap saloon in the river district. When the bootblack strolled in he began polishing the boots of a sleeping sailor. He heard enough to know just where the three rough customers behind him had hidden away the missing bridegroom and just who was responsible for the job. Then the bootblack slipped away.

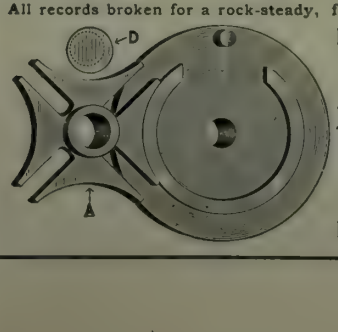
Down at the water's edge a yacht was all ready to sail away. The bootblack reached there just in time to slip on board, unobserved, and hide away.

Down in the hold, a short time later, an unusual scene took place. The bootblack was in full charge, backed by two quick-action guns and an eye of steel. It looked for a time as if the bridegroom would be rescued without a struggle but the odds were against the bootblack and he was forced to retreat. Leaping into the water as bullets sung spitefully around him, he swam to shore and pnoneu the police.

The bootblack dropped out of sight and a woman appeared in his stead. The police were not surprised at the change as they all knew Nell Pierce was capable of many disguises, for it was she who played the role of the drunken youth and also the bootblack.

The bridegroom was later sent home in a cab by the girl detective and his fiancee notified of his whereabouts and safety.

All records broken for a rock-steady, flickerless picture. OPERATOR'S NECESSITY.



Improved Cam, Star, Arbor and Sprocket, $12.00

80 per cent. saved on repair bills.

TESTIMONIALS:

"Grand Success" says one.
"Fine Job" says another.
"Crackerjack" says another.
"Worth $50" says another.
"Brilliant Work" says another.

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the Sultan orders them to scatter roses about the sailor-turkey; Zulelka and her handmaidens gather round and fold him in their warm embrace and Sandy is the happiest man-bird in all Mohammed's realm.

ATLAS.

A STRAW RIDE.—As you sit beside your "best gal" in the old bob-sled, filled with straw, your thoughts are not with the troubles of yesterday but centered on the joys of to-night. Then you reach the big, red barn and the fun begins. Neighbors for miles around are there to greet you; the spirit of the occasion takes possession of you and you shout for joy. The "fiddler" begins to tune up and before you know it you are whirling around with Mandy, then with some other girl and finally you kiss your "pardner."

Of course, some critter in the party spoils the fun by getting jealous. Your best girl has found favor in his eyes and he shows it by a measly, if you're disabled by a bullet wound and the critter downright, dirty trick. You get mixed up in a complication of circumstances and before you know escapes.

To carry you along with the rest of the story would only be telling what you already know, so get the film, and you will know it all.

COLUMBIA.

QUEEN OF THE PRAIRIES.—A drama of the plains depicting the southwest, in the early days when woman, like man, was forced to contest every inch of the ground on which she stood; at a period and amid conditions which developed heroines of equal valor as the hero; a time when women faced the hardships of the West, displaying those trails which seem beyond human endurance. Such a drama is our "Queen of the Prairies." In our heroine we present a woman of that period—daring, tactful, masterful, a veritable queen and properly the idol of the cowboys' heart. A story embodying every element of the drama, every element of the true Western life. Herd of buffalo, cattle round-up, bucking horses, etc., in fact the kind which every live exhibitor wants and the public demand.

GREAT NORTHERN.

THE SCARECROW.—A man drops his pocket-book containing some notes, and this is found by a man tramping in search of work, whose first instinct is to return it, but who, in the end, tempted by his pressing necessities, keeps his find. The owner soon discovers his loss, and retraces his steps. Seeing a man hurrying away, he gives chase, but is unable to overtake the other. He accordingly telephones the police, who set out on bicycles. Meanwhile, the thief passes a scarecrow in a wheat field, and conceives the notion of hiding his prize in the old coat which adorns the bird scarer, proposing to return when the hue and cry has abated. No sooner said than done. The ponce overtake the thief, now walking quite slowly, with an air of conscious rectitude. He is searched, but the constables are baffled at not finding any evidence of guilt, and have to let their man go. The pocket-book is found in quite an unexpected fashion. The owner goes into a river to save a boy who is in danger, and who turns out to be the thief's son. His coat is stolen while he is in the water, and he borrows the one on the scarecrow. In the pocket he finds the lost notes, and tells the police. A smart detective devises a plan to entrap the man whom the police now suspect more strongly than ever. He dresses up as a scarecrow and takes the place of that object, waiting patiently for the bird to hop into the net spread for him. Sure enough, the thief returns, and as he fumbles for the pocket-book, he is clasped by strong arms and held fast. In the end, however, the man who was robbed cannot bring himself to prosecute the man whose son he saved, bringing to mind the old adage that a man's affection goes out to those whom he benefits.

NEW INCORPORATIONS

Pueblo, Colo.—The Photoplay Theater Company, capital $5,000. Directors: H. Loyd Kent, Oliver T. Curtis and B. D. V. Reeve.

Indianapolis, Ind.—The Central Film Service Company, capital $10,000. Directors: E. H. Ackmann, J. E. Hennessy and Max Flaskamp.

Wilmington, Del.—The Exhibitors' Film Supply Company, capital $100,000. Directors: D. A. Grant, George H. B. Martin and S. C. Seymour.

Brooklyn, N. Y.—The Rex Motion Picture Company, capital $25,000. Directors: Allan A. Deutsch and Anna Gardiner.

Newark, N. J.—The Ross Amusement Company, capital $100,000. Directors: S. Rose, H. S. Eisenberg and S. H. Levy.

Union City, Mo.—The Star Theater Company. Directors: Harry Platt, Sam. D. Smith and J. J. Browning.

Columbus, Ohio.—Doan Amusement Company, capital $10,000. Director: A. E. Bernstein.

New York City.—The Buffalo Bill and Pawnee Bill Film Company, capital $100,000. Directors: Pliny P. Craft, Thomas Evens and James Watson.

Hartwick, N. Y.—The William Steiner FHm Exchange, capital $10,000. Directors: Bernard F. Conham, Karl S. Deitz and Gerald E. Terwilliger.

Among the Exhibitors.

Granite City, Ill.—The New Washington Theater which for the past months has been in the course of construction wil lbe ready to throw open their doors about November the 30th, with E. A. Dodge as manager. This amusement house is said to be one of the finest of picture theaters in this town, being able to seat 756 people. The Columbia Amusement Company are the proprietors.

Jacksonville, Fla.—The New Pastime Theater opened its doors to the public and are receiving a good patronage from the surrounding neighborhood.

Myerstown, Pa.—A new moving picture theater will be opened in the Keystone Hall at Newmanstown in a couple of days.

Grand Forks, N. D.—Frank L. Gaffey is making arrangements to open a new moving picture theater here.

Moline, Ill.—Edward T. Dolly and W. W. Willmerton will erect a new vaudeville and moving picture theater in Rock Island.

Bonanza, Ark.—H. F. Budule of Lahoma, Okla., has opened a new moving picture theater here.

Red Wing, Minn.—R. N. and H. Davenport have opened a new vaudeville and moving picture theater here.

Creston, Oowa.—The Comet Amusement Company has opened a new theater here.

Southbridge, Mass.—Blanchard Bros. are planning the erection of a new moving picture theater here.

Dows, Iowa.—Manager Carmichael of the Dreamland theater is making extensive improvements to the building.

Atlantic City, N. J.—Joe Canter is making arrangements to open a new moving picture theater at 1509 Atlantic avenue.

Austin, Tex.—Dr. J. M. Loving's moving picture theater here was completely destroyed by fire.

Georgetown, Ill.—J. W. Fugatt, of Chrisman, has purchased the White City Theater from Joseph Wilson, and took possession.

Fargo, N. D.—R. J. Ferguson has opened a new moving picture theater at 112 Broadway, it is known as the Palm.

San Francisco, Cal.—The Premium Theater Company has commenced the erection of a new theater on Fillmore street.

Marcus, Iowa.—Messrs. Peters & Kurth are preparing to open a new moving picture theater here.

Sheridan, Wyo.—Leon Dusseau and Roy Phelps have purchased the Electric Moving Picture Theater here from G. D. Keith, and took possession.

Wyoming, Ill.—John Conger has purchased the Electric Theater from Frank Warren, and took possession.

Independence, Kan.—R. V. Barclay has opened a new moving picture theater here.

Salt Lake City, Utah.—F. T. Bailey of Montana is making arrangements to open a new moving picture theater here.

Sabula, Iowa.—Jack Brooks has opened a new moving picture theater here.

Moline, Ill.—George Mills of Springfield is planning to open a new moving picture theater here in the August Rydback building.

Warwick, R. I.—The Thornton's moving picture theater in Warwick, was completely destroyed by fire.

Dallas, Ore.—M. F. Fenton, of Portland, is planning the erection of a new moving picture theater here.

Stuart, Iowa.—Hand & Price have sold their moving picture theater here to Mr. Haven of Greenfield.

Falls City, Neb.—John W. Powell is planning the erection of a modern moving picture theater here.

Sacramento, Cal.—The Cypress Theater Company has been incorporated with a capital stock of $25,000 for the purpose of operating vaudeville and moving picture theater. The incorporators are Allen Ballau, J. S. McMahon of Oak Park, and others.

Rock Island, Ill.—E. T. Dolly and R. W. Willmerton have completed arrangements for the erection of a new vaudeville and moving picture theater here.

New York, N. Y.—Frank Gersten has opened a new theater at the corner of Prospect avenue and 160th street.

New Bethlehem, Pa.—Thomas Buzzard has sold the Lyric theater here to H. C. McEwen.

Salt Lake City, Utah.—F. T. Bailey will open a new moving picture theater on Main street.

Baltimore, Md.—John Cowan has been awarded the contract for the erection of a new moving picture theater at 1435 W. Lafayette street for the Eureka Amusement Company.

Tempe, Ariz.—William Goodwin has purchased the Vance Airdome here.

Scranton, Pa.—MacDonald & Lewis are preparing to open a new moving picture theater at 824 Capouse avenue.

Princeton, Ind.—W. H. Hornbrook has purchased the Kidd Theater here.

Gary, Ind.—Jack Meehan is making arrangements for the erection of a new moving picture theater here.

Dalton, Ga.—The Dalton Opera House Company has leased the local playhouse to B. L. Dickinson of Chattanooga, who will make extensive improvements.

Lincoln, Neb.—John Flaxell is planning the establishment of a new moving picture show here.

Gillett, Wis.—Architect P. T. Benton, of Green Bay, has completed the plans and specifications for the erection of the new opera house here for F. F. Koske.

New York, N. Y.—Alfred L. Kehoe & Co., architects, have completed the plans and specifications for the erection of a new moving picture theater at 76 Catherine street for Martin Garone.

Dayton, Ohio.—E. M. Abbott and G. W. Hunter have opened a new moving picture theater at Fifth and Wayne streets.

Abingdon, Ill.—Mrs. Zat Zan and Mr. Helm have leased the Illinois Theater here.

Walkerton, Ind.—J. Tite is making arrangements to open a new moving picture theater here.

Laurium, Mich.—Adrien C. Cooley is making arrangements to start a new moving picture show here.

Sterling, Ill.—A. R. Lewis and C. V. Martin have opened a new moving picture theater here.

Davenport, Iowa.—Messrs. Miedke & Woodyatt are making arrangements to open a new moving picture theater here. It is known as the Lyric.

Port Arthur, Tex.—E. W. Watson has purchased the Olympic Picture Theater here from Henry C. Stearns.

Lost Nation, Iowa.—P. B. Skelly has opened a new moving picture theater here.

Baltimore, Md.—Architect Paul Emmart is preparing plans for the erection of a large moving picture and vaudeville theater on Frederick avenue for the Empire Theater Company.

Rock Island, Ill.—I. N. Martin has opened a new moving picture theater at 1805 Second avenue. It is known as the Colonial.

Philadelphia, Pa.—Architects Sauer & Hahn are preparing plans for the erection of a $20,000 moving picture theater at 2420 N. Twenty-seventh street for the North Penn Amusement Company.

Klamath Falls, Ore.—J. V. Houston is making arrangements to start a new moving picture theater here.

Port Arthur Texas.—Thomas Hanley is making arrangements to open a new moving picture theater in the Bash building.

Pekin, Ill.—Ed. Forrest is making arrangements to open a new moving picture theater here.

Chester, Pa.—D. P. Carr, of Rochester, N. Y., is contemplating the erection of a new theater here.

Sterling, Ill.—Robinson Bros. are contemplating the opening of a new vaudeville and moving picture theater here.

Birmingham, Ala.—The New Franklin Theater on Avenue F will be ready for business within the next two weeks.

Goshen, Ind.—Franklin Fox, for two years manager and proprietor of Foxey's Picture and Vaudeville here is to build a new theater in this same town which will be able to seat about 800 patrons and will be absolutely fireproof and modern in every respect.

Crandon, Wis.—Harold E. Brady has decided to start a new moving picture theater here.

Anoka, Minn.—E. S. Douglas has opened a new moving picture theater here.

Mt. Pulaski, Ill.—Gingery & Gingery have opened a new moving picture theater in the Roth building.

St. Louis, Mo.—O. T. Crawford has purchased a lot at Fifteenth and St. Louis avenues, upon which he contemplates the erection of a new vaudeville theater.

Escondido, Cal.—J. M. Platts has bought the moving picture theater here of Claude Sheets, and has taken possession.

Indiana, Pa.—J. N. Stitt and N. E. Horwick, of Blairsville, are preparing to open a new moving picture theater here.

Villa Grove, Ill.—Elmer McCoy and Ed. Landis are making arrangements to open a new moving picture theater here.

Middleport, Ohio.—Wm. Engler and John Mayer are preparing to open a new moving picture theater here.

Hayward, Wis.—M. E. Vance has purchased an interest in the Unique Moving Picture Theater here and has taken possession.

Logansport, Ind.—G. Frank Shaffer is making arrangements to open the Crystal Moving Picture Theater here.

Maquoketa, Iowa.—Joe Roberts has sold the Pastime Theater here to Peter Broderson.

Cleveland, Ohio.—Architect Franz C. Warner has let to Sebek Bros. a contract for the erection of a new theater at Cedar and Thirty-fourth streets for the Zeidler Amusement Company.

Long Branch, N. J.—Myers & Levine have decided to erect a new moving picture theater here.

Milwaukee, Wis.—Harris Harris and Fred A. Landick are planning the erection of a new theater here.

Catawba, Wis.—J. E. Gruber's opera house here was destroyed by fire.

Defiance, Ohio.—The Defiance Opera House Block Company has been incorporated. R. W. Wortman, F. J. Miller and others are the incorporators.

Creston, Iowa.—Lloyd & Hooper have sold the Gem Theater here to the Creston Amusement Company.

Muskegon, Mich.—Carl Ray has purchased the interest of A. J. Gillingham in the Temple Moving Picture Theater here.

Marengo, Ill.—F. D. Babcock and E. Troyer have purchased the Bijou Theater here.

Fairbury, Neb.—Marvel & Parker have opened a new moving picture show in the Kesterson building.

Bismark, N. D.—A new moving picture theater is to be opened in Hettinger.

Waterbury, Conn.—A new moving picture theater is being erected here which will be known as the New Scenic Theater, to be located on Bank street in the Buckingham building, and to be under the management of Walter De Fabrittis.

St. Louis, Mo.—Arrangements are being made for the erection of a high-grade moving picture theater on the west side of Grand avenue, between Hartford and Juniata streets, to be built for the Octecy Amusement Company at a cost of $10,000.

Hackettstown, N. J.—Mr. Lee, who has been operating a moving picture show in the local Opera House here, has surrendered his lease to a large theatrical syndicate.

Dixion, Ill.—The Moss building, on First street, is being remodeled into a moving picture and vaudeville theater which will be under the proprietorship of Charles Derr.

McCausland, Iowa.—D. M. Allison is completing arrangements to open a first-class moving picture theater here.

Buffalo, N. Y.—Henry H. Downe is erecting a modern vaudeville and moving picture theater at the corner of William and Monroe streets.

Lansing, Mich.—Christian and associates are making arrangements for the erection of a modern moving picture and vaudeville theater here.

Broken Bow, Neb.—W. B. Kennedy is making arrangements to start a new moving picture theater in the Caldwell building.

Pawnee City, Neb.—Floyd L. Musgrove is preparing to open a new moving picture theater here to be known as the New Lyric.

New Bedford, Mass.—Alfred Labarre disposed of his interest in the Comique Theater to H. A. Cheneworth.

Salt Lake City, Utah.—The Rand Amusement Company has purchased the Daniel Theater here.

New York City.—A new moving picture theater is being erected at 116th street near Fifth avenue for the Mital Realty Company.

Salt Lake City, Utah.—The Shubert Theater, which has been purchased by Harry Revier, proprietor of the Majestic Theater, and C. E. Taylor, will be thoroughly remodeled and converted into a first-class moving picture and vaudeville theater.

Marseilles, Ill.—E. P. Milburn has purchased the interest of his partner, C. E. Mullen, in the moving picture theater here.

Atkins, Minn.—Frank Carlson and James Yates are making arrangements to open a theater which will be considered the largest moving picture theater here.

Winchendon, Mass.—New management has taken hold of the National Theater here and will continue running it in the same successful manner.

Harrisburg, Pa.—The latest and handsomest moving picture theater has been erected and opened in the Einstein building under the proprietorship of the Harrisburg Amusement Company. The new enterprise will be known as the Pastime Photoplay Theater and will operate nothing but the best of Independent pictures. No vaudeville will be run. The admission will be five cents.

Chattancoga, Tenn.—J. G. Barnwell is preparing plans for the erection of a new moving picture theater here.

Genoa, Ill.—H. H. King and A. E. Pickett are making arrangements to open a new moving picture theater here.

Trenton, Mo.—O. R. Spore is making arrangements to erect a new moving picture theater here.

Creighton, Neb.—C. L. McDonald is making arrangements to start a new moving picture theater here.

Pelican Rapids, Minn.—Lawrence Hovey has opened a new moving picture theater here.

New York City.—A new moving picture theater is being planned for 529 Sixth avenue for the Specialty Amusement Company to cost about $5,000.

Springfield, Mass.—The Building Commissioner issued a building permit to M. H. Lyons for the erection of a new moving picture and vaudeville theater at Indian Orchard, to cost about $8,000, which will measure 27 x 65 feet.

Birmingham, Ala.—H. H. Cagle, manager of the Masonic Theater in New Decatur, has bought the lease of the theater and will convert it into a moving picture and vaudeville house.

De Kalb, Ill.—Charles Derre is planning for the erection of a moving picture theater here.

Mexico, Mo.—A new moving picture theater is being planned for this town which will be under the proprietorship of Mr. Syngelder.

Sacramento, Cal.—The Cypress Theater Company, capital $25,000. Directors: Allen Balou, I. Chrystie and Joseph Holmes.

Coffeyville, Kan.—Mrs. C. H. Munroe & Son have leased the Princess Theater at 819 Union street and are now in charge.

Barker, Ga.—A new moving picture theater is being erected here which will run all of the latest and best moving pictures.

Polo, Ill.—George Robertson and Joseph Glavin are making arrangements for the erection of a high-class moving picture theater here.

Manistigue, Mich.—J. S. Chisholm has leased the State Street Theater here and will convert it into a moving picture palace.

Los Angeles, Cal.—Mrs. L. M. Tubbs has secured a permit for the erection of a new moving picture theater at 1629 South Central avenue.

Calumet, Mich.—The new moving picture theater which for some time has been under course of construction has at last been completed and has thrown open its doors to the public. It will be known as the People's Theater, situated on the old Baptist Church property on Hecla street.

Columbia, Pa.—Lyman Howe's moving picture exhibition made an excellent hit at the Fulton Opera house here.

Troy, N. Y.—A new moving picture theater is being planned here which will be located in the Knights of Columbus Hall.

Philadelphia, Pa.—Leesburg Village is to have a moving picture theater erected in one of its town halls.

Taunton, Mass.—A new moving picture theater is being built in the Forester's Hall here.

Port Jervis, N. Y.—A new moving picture theater is being planned for this section and will be under the proprietorship of Robert Wagner.

Lorain, Ohio.—The new Kohlmeyer Theater which for the past few weeks has been under course of construction has at last been completed and has thrown open its doors to the public.

Hanover, Pa.—Lam E. Miller, proprietor of the Hanover Vaudeville Theater, is installing a new Power's machine.

Griffin, Ga.—A new moving picture theater has opened in this section.

Philadelphia, Pa.—Plans have been filed for the erection of a high-class moving picture theater to be built at 20 North Twenty-seventh street for the North Penn Amusement Company.

Cincinnati, Ohio.—James Meyers has purchased the moving picture theater in the Odd Fellows' Temple building and has taken possession.

Rhineland, Wis.—Herman Zander is making arrangements to open a new moving picture theater here.

Dewitt, Neb.—Eddy & Clark have opened a new moving picture theater here.

Pipestone, Minn.—J. F. Kaupp, of Aberdeen, has purchased the Gem Moving Picture Theater here from Mr. Siglinger and has taken possession.

Aberdeen, S. D.—DeWitt Hull has opened a new moving picture theater here.

Tampico, Mex.—Mr. McClellan's moving picture theater here was completely destroyed by fire.

Cincinnati, Ohio.—The Victor Theater Company has been incorporated with a capital stock of $10,000. The incorporators are W. H. Cowgill, Charles S. Bell, Robert M. Scott and others.

Farmington, Iowa.—E. Kuse is making arrangements to start a new moving picture theater here.

Hutchinson, Kan.—Messrs. Davis and Geary Read have opened a new moving picture theater at 102 South Main street. It will be known as the Crystal.

Indianapolis, Ind.—The Central Amusement Company is planning the erection of a new theater, which will be devoted to moving pictures, at 139 North Illinois street.

Fall City, Ore.—Jack Wagener is making arrangements to start a new moving picture theater here.

Chicago, Ill.—The Kedzie Amusement Company has secured a permit for the erection of a new moving picture theater to be located at 3208 West Madison street.

New Centre, Mass.—A new moving picture theater has been erected here.

Harrisburg, Pa.—The moving picture theater which has been under construction for some time past has at last been built and has thrown open its doors.

Brooklyn, N. Y.—A new moving picture theater is being planned for Cortelyou road, near Sixteenth street.

Baltimore, Md.—A new moving picture theater is being planned for 1940-1942 West Pratt street.

Mena, Ark.—The Unique Theater is the name of the new moving picture theater opened on De Queen street, which will be under the proprietorship of Miss Eleanor Brooke.

Hartford, Conn.—The Pastime Moving Picture House, a local picture palace in this city situated at the corner of Main and High streets, has been forced to close on account of very poor business.

Stafford Springs, Conn.—John Sena has leased a local hall here and will open it as a high-grade moving picture theater.

Paris, Ill.—The Nickelodeon here has moved from the north side to the Fowler building.

Findlay, Ohio.—A new moving picture theater is being planned here.

Salt Lake City, Utah.—Max Florence, proprietor of several moving picture theaters here, has sold them all to some unknown party.

Springfield, Mass.—W. C. Wiggin, who recently purchased the vacant lot at the corner of North and Main streets, is making arrangements for the erection of a picture theater on it.

Dedham, Mass.—Charles Hubbard has opened a new moving picture theater known as the Premier here.

Harrisburg, Pa.—A new moving picture theater is being erected at 221 Market street which will be under the management and proprietorship of Silverman Brothers, which will cost about $15,000.

Wichendon, Mass.—George A. Morris, who has been running a moving picture show in the National Hall for the past three months, has sold out to Guy S. Bridge.

Falmouth, Mass.—A new moving picture theater is to be built in the Crocker Block.

Taunton, Mass.—The Armory Hall Bowling Alleys are being converted into a moving picture theater.

North Brookfield, Mass.—The Old Union Church is being converted into a high-grade moving picture theater which will be able to seat about 500 patrons.

Falls City, Ore.—Jack Wagner will open a new moving picture theater here which will be able to seat about 300 people.

Omaha, Neb.—Fairbury will soon have another moving picture theater. This one will be erected in the Kesterson building.

Philadelphia, Pa.—A new moving picture theater is being planned for the north side of Market street between Fifty-ninth and Sixtieth streets which will be ready to open for business about February 1. The new enterprise will be known as the Coliseum Theater, and will be able to seat about 1,200 persons.

Brooklyn, N. Y.—Hyde & Behman have purchased a vacant lot on Fulton street, between Washington street and Twombly place, where they will erect a new theater which will cost about $100,000.

Phoenix, Ariz.—Work on the new moving picture theater under the proprietorship of W. H. Clune is nearly finished and the theater is expected to open about January 1. This new amusement house will be able to seat about 1,500 patrons.

Tampa, Fla.—W. L. Hill is planning for the erection of a high-class moving picture and vaudeville theater on the property east of the Curry building on Florida avenue and Cass street, which will cost about $30,000.

Louisville, Ky.—Two moving picture theaters are to be added to the string of picture palaces here. One will be situated on Eighteenth street and Broadway for the Royal Theater Company at a cost of $10,000, and will be ready to throw open its doors about January 1. The other will be situated at 736 West Broadway for the West Broadway Theater Company at a cost of $12,000, and will be ready for business about May 1.

Danbury, Conn.—The Hudson River Amusement Company, which owns the Majestic Moving Picture Theater in this city, is making arrangements for the conversion of a building into a high-class moving picture theater in Norwalk.

Scranton, Pa.—The Moran-Nelson Fight Pictures were forbidden to be run at the Columbia Theater in this town.

Joliet, Ill.—A new moving picture theater will be started in the Ward Block here.

Norwich, Conn.—L. B. Bassett, manager of the Clark Opera House on West Main street, is planning for the erection of a moving picture theater on East Main street.

Lee, Mass.—J. Joseph Carey has leased the Memorial hall and will convert it into a moving picture theater.

Atlanta, Ga.—The Dalton Opera House Company has leased the local playhouse to B. L. Dickinson, who will convert it into a moving picture theater.

Dayton, Ohio.—A new moving picture theater known as the Photoplay Theater, corner of Wayne and Fifth streets, has opened. The amusement house will be under the management of E. M. Abbott.

Adrian, Mich.—Carl Hibitt has taken a long lease on the Bijou Theater here and will convert it into a moving picture theater.

Arctic, R. I.—The Temperance Hall here has been converted into a moving picture theater which will be under the proprietorship of the Thornton Brothers.

Brooklyn, N. Y.—A new moving picture theater is being planned for a building opposite the new Liberty Theater for Benjamin Mindlin.

Niwood, Ind.—The Union Traction Rooms are being converted into a moving picture theater which will be under the proprietorship and management of Chase Gillespie and Ernest Boullette.

Brazil, Ind.—The New Stewart Theater has thrown open its doors and is doing an excellent business.

Minneapolis, Minn.—A new moving picture theater is being planned for 307 Central avenue.

Pueblo, Colo.—F. Grahek is making arrangements to start a new moving picture theater here.

Baltimore, Md.—Arrangements have been filed for the building of a moving picture theater at 333 Market street for the Motion Picture Company of America.

Grandon, Wis.—Harold E. Brady, one of the editors of the Forest Republican will erect a $5,000 moving picture theater here.

Oakland, Cal.—W. A. Newman has plans in preparation for a nickelodeon to be erected for P. H. Dahl on Shattuck avenue near Center street in Berkeley to seat about 250 patrons.

Philadelphia, Pa.—A new moving picture theater is being erected on the east side of Front street, north of Onterio street for George W. Chapman.

Shinnstown, W. Va.—The Nickelodeon in the Wyatt building which for the past weeks has been closed to the public have again thrown open its doors.

Wheeling, W. Va.—The Spragg Amusement Company which controls a number of moving picture theaters in this section has added on another to their list which will be known to the public as the Pastime.

Duluth, Minn.—John Thompson will open a new moving picture and vaudeville theater on the property formerly known as the Pierce Opera House.

Marinette, Wis.—Henry Vendenberg will open a new moving picture theater in the I. O. O. F. Hall which wil be conducted as an up-to-date picture palace.

Boise, Idaho.—M. Larkin, the proprietor of the Electric Theater here has leased the lower floor of the I. O. O. F. Hall and will convert same into a moving picture theater.

Dubuque, Iowa.—William Dunlevy has bought out the interest of Forest Wolfe in his local moving picture theater.

Fargo, N. D.—A new picture theater is being planned for the Hanson block.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

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THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, December 26.

American—Girlies (Com.)
Eclair—The Lock-Keeper (Dr.) 537
Eclair—The Fear of Fire (Com.) 390
Imp—The Unexpected Honeymoon (Dr.) 995
Yankee—The Insane Heiress (Dr.)

Tuesday, December 27.

Bison—(Title not given.)
Powers—The Station Agent's Daughter (Dr.)...
Powers—Freddie's Courtship (Com.)
Thanhouser—The Vicar of Wakefield (Dr.) ...1000

Wednesday, December 28.

Ambrosio—(Title not given.)
Atlas—The Outcast's Salvation (Dr.)
Champion—The Golden Gates (Dr.) 950

Thursday, December 29.

American—The Squaw and the Man (Dr.) .....
Imp—Unreasonable Jealousy (Dr.) 990
Itala—(Title not given.)

Friday, December 30.

Bison—(Title not given.)
Lux—Aunt Julia's Portrait (Com.) 547
Lux—Tim Writes a Poem (Com.) 373
Solax—Mrs. Richard Dare (Com.)
Thanhouser—Hypnotized (Dr.) 1000

Saturday, December 31.

Columbia—Trapped (Dr.)
Great Northern—The Scarecrow (Dr.)
Great Northern—Bear Hunting (Sc.)
Itala—(Title not given.)
Powers—A Daughter of Virginia (Dr.)
Reliance—(Title not given.)

INDEPENDENT RELEASE DATES.

AMERICAN.

Dec. 1—A Touching Affair (Com.)
Dec. 5—Vera, the Gypsy Girl (Dr.)....930
Dec. 8—Two Lucky Jims (Com.)....955
Dec. 12—The Rummage Sale (Com.)
Dec. 15—The Binding Shot (Dr.)
Dec. 19—Her Fatal Mistake (Dr.)
Dec. 22—Her Husband's Deception (Com.)
Dec. 22—A Troublesome Parcel (Com.)
Dec. 26—Girlies (Com.)
Dec. 2—The Squaw and the Man (Dr.)
Jan. 2—Mrs. Gay Life's Visitors (Com.)
Jan. 5—The Tenderfoot's Round-up (Com.)

ATLAS.

Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.)
Dec. 7—Nature's Nobleman (Dr.)
Dec. 14—Brothers (Dec.)
Dec. 21—The Arm of the Law (Dr.)
Dec. 28—The Outcast's Salvation (Dr.)
Jan. 4—A Straw Ride (Dr.)

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.)
Sept. 24—Bill Mason's Ride (Dr.)....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.)
Oct. 22—The Locket (Dr.)

CHAMPION.

Nov. 16—The Way of the West (Dr.)....950
Nov. 23—Let Us Give Thanks (Dr.)....950
Nov. 30—The Indian Land Grab (Dr.)....950
Dec. 7—Hearts of the West (Dr.)....950
Dec. 14—The Sheriff and the Detective (Dr.)..950
Dec. 21—His Mother (Dr.)....950
Dec. 28—The Golden Gates (Dr.)....950
Jan. 4—Days of the Early West (Dr.)....950

COLUMBIA.

Oct. 22—Breaking Home Ties (Dr.)....
Oct. 29—In the Web (Dr.)....
Nov. 12—The Heroine of 101 Ranch (Dr.)....
Nov. 19—Oklahoma Bill (Dr.)....1000
Nov. 26—Stage Coach Tom (Dr.)....1000
Dec. 24—The Cattlemen's Feud (Dr.)
Dec. 31—Trapped (Dr.)
Jan. 7—Queen of the Prairies (Dr.)

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.)....
Oct. 20—The Heart of a Cowboy (Dr.)....
Oct. 27—A Clause in the Will (Dr.)....
Nov. 3—Cohen's Generosity (Com.)
Nov. 10—The Last Straw (Dr.)....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.)

ECLAIR.

Dec. 5—The Price of a Sacrifice (Dr.)....833
Dec. 5—The Laundry Girl's Good-Night (C.)....82
Dec. 12—The Bowling Craze (Com.)....445
Dec. 12—Our Dear Uncle From America (Com.) 470
Dec. 19—The Child of Two Mothers (Dr.)....545
Dec. 19—The Museum of Sovereigns (Dr.)....400
Dec. 26—The Lock-Keeper (Dr.)....537
Dec. 26—The Fear of Fire (Com.)....390
Jan. 2—The Great Medal Competition (Com.)..485
Jan. 2—A Well Matched Marriage (Com.)....480

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Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.)....1000
Oct. 7—Giorgione (Dr.)....1000
Oct. 14—The Mad Lady of Chester (Dr.)....965
Oct. 21—The Last of the Savelli (Dr.)....900
Oct. 28—Tontolini Is in Love (Com.)....480
Oct. 28—The Pretty Dairy Maid (Dr.)....480
Nov. 4—A Wooden Sword (Dr.)....900

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Nov. 19—The Diamond Swindler (Dr.)....
Nov. 26—Kean, or the Prince and the Actor....
Dec. 3—The Birthday Present (Dr.)....
Dec. 3—The Ohami Troupe of Acrobats (Sc.)..
Dec. 10—The Poacher (Dr.)
Dec. 17—A Christmas Letter (Dr.)
Dec. 17—Dickey's Courtship (Com.)
Dec. 24—Necklace of the Dead (Dr.)
Dec. 31—The Scarecrow (Dr.)
Dec. 31—Bear Hunting (Sec.)

IMP.

Dec. 5—Aspirations of Gerald and Percy (Dr.)..995
Dec. 8—Twixt Loyalty and Love (Dr.)....990
Dec. 12—Faithful Max (Dr.)....500
Dec. 12—A Clever Ruse....500
Dec. 15—The Poor Student (Dr.)....1000
Dec. 19—The Crippled Teddy Bear
Dec. 22—Little Nell's Tobacco (Dr.)
Dec. 26—The Unexpected Honeymoon (Dr.)....995
Dec. 29—Unreasonable Jealousy (Dr.)....990
Jan. 2—The Wise Druggist (Dr.)....995
Jan. 5—Reunited (Dr.)....995

LUX.

Dec. 9—What It Will Be (Com.)....491
Dec. 9—And She Came Back (Com.)....452
Dec. 16—How He Won Her (Com.)....344
Dec. 16—Her Favorite Tune (Dr.)....550
Dec. 23—Bill Plays Bowls (Com.)....423
Dec. 23—Rosalie's Dowry (Com.)....492
Dec. 30—Aunt Julia's Portrait (Com.)....547
Dec. 30—Tim Writes a Poem (Com.)....373

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("Bison.")

Nov. 25—Cheyenne Love for a Sioux (Dr.)....
Nov. 29—The Ranchman's Personal (Dr.)....
Dec. 2—A Child of the West (Dr.)....
Dec. 6—A Sioux's Reward (Dr.)
Dec. 9—A Brave Western Girl (Dr.)
Dec. 13—An Indian's Test
Dec. 16—A Girl of the Plains (Dr.)
Dec. 20—The Cattle Baron's Daughter....
Dec. 23—The Pale Faced Princess....

ITALA.
(By N. Y. M. P. Co.)

Dec. 8—A Soldier of the Cross
Dec. 10—Foolshead Knows How to Take Precautions (Com.)
Dec. 15—The False Accusation
Dec. 17—The Mother's Shadow (Dr.)
Dec. 17—Thieves as Quick Change Artists
Dec. 22—Who Was the Culprit? (Com.)....
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.)

AMBROSIO.
(By N. Y. M. P. Co.)

Nov. 16—Mermaid
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.)....
Nov. 30—The Jeuda's Money (Dr.)....
Dec. 7—The Tell Tale Portrait....
Dec. 7—Tweedledum Learns a Tragical Part..
Dec. 14—Dido Forsaken by Aenea
Dec. 21—Little Peter's Christmas Dinner....

NESTOR.

Nov. 9—The Woodsman (Dr.)....980
Nov. 16—The Ranchman's Bride (Dr.)
Nov. 23—A Deal in Indians....1000
Nov. 30—Valley Folks (Dr.)....
Dec. 7—The Conquering Hero (Dr.)
Dec. 14—The Pilgrim (Dr.)
Dec. 21—A Desperate Remedy (Com.)....
Dec. 28—Elda of the Mountains (Dr.)

POWERS PICTURE PLAYS.

Dec. 24—A Father's Love (Dr.))
Dec. 27—The Station Agent's Daughter (Dr.)..
Dec. 27—Freddie's Courtship (Com.)....
Dec. 31—A Daughter of Virginia (Dr.)....
Jan. 3—The Pinkerton Man (Dr.)
Jan. 3—Beaux Not Wanted (Com.)
Jan. 7—A Woman Without a Heart (Dr.)

RELIANCE.

Nov. 19—Moulders of Souls (Dr.)....
Nov. 26—So Runs the Wat (Dr.)....
Dec. 3—When Woman Wills (Dr.)....
Dec. 10—A Dispensation (Dr.)
Dec. 17—The Thin Dark Line....
Dec. 24—The Refuge

REVIER.

Dec. 21—Love's Sorrow (Dr.)....950
Dec. 28—Thoughtfulness Remembered by the Ute (Dr.)....950

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Dec. 9—Lady Betty's Strategy (Dr.)
Dec. 16—Two Suits
Dec. 23—The Pawnshop (Dr.)....
Dec. 30—Mrs. Richard Dare (Com.)....
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Jan. 6—Salmon Fishing In Canada (Sc.)

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Dec. 13—Love and Law (Dr.)....1000
Dec. 16—The Millionaire Milkman (Dr.)....1000
Dec. 20—Looking Forward (Dr.)....1000
Dec. 23—The Childhood of Jack Harkaway (Dr.)....1000
Dec. 27—The Vicar of Wakefield (Dr.)....1000
Dec. 30—Hypnotized (Dr.)....1000

YANKEE.

Dec. 12—A Fight for Millions (Dr.)....
Dec. 16—The Old Miner's Doll (Dr.)
Dec. 19—A Ward of Uncle Sam (Dr.)
Dec. 23—The Terror of the Plains (Com.)....
Dec. 26—The Insane Heiress (Dr.)....
Dec. 30—The Missing Bridegroom (Dr.)
Jan. 6—The Royal Wishbone (Dr.)

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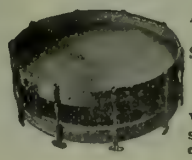

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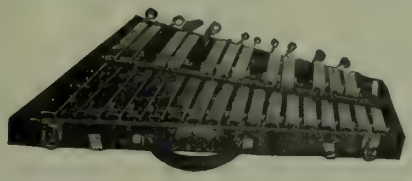

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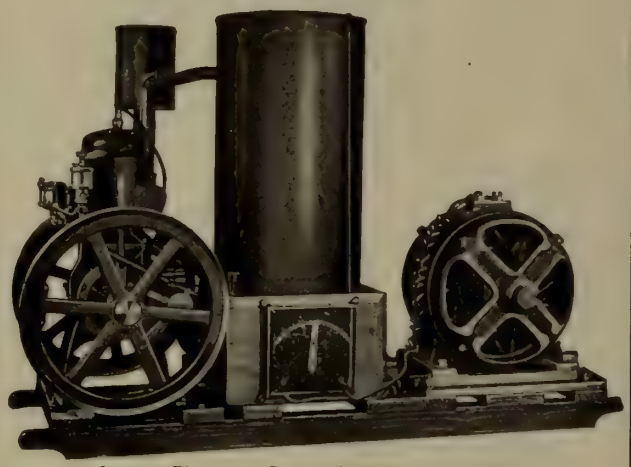

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WHEN YOU SEE THAT SHIELD

Look no Farther. It Stands for

Quality, Superiority, Promptness and an Efficient Independent Film Service

BUYING OUTPUT SALES CO.

United Film Company

Bell Phone NINE EIGHT NINE

One First St., TROY, N. Y.

JUST HATCHED OUT

(Patent applied for.)

Invaluable to Motion Picture Managers

The "TYPO-PAD"

For Displaying Advertisements, Announcements, etc.

Make your own slides on the "TYPO-PAD," by the use of a typewriter, at the amazingly low cost of 2 cents each.

Write for free Sample and information

The AMERICAN TYPO-PAD COMPANY
RALEIGH, N. C.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes **BIG CUT** on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

Exhibitors

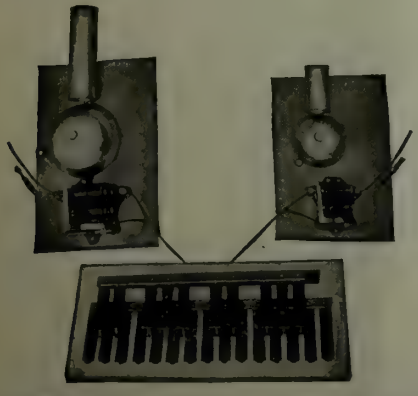
We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

OPERA CHAIRS

The Latest in Seats	Get Our Prices Before You Buy Largest Variety Lowest Prices	The Best in Seats

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI, - - - OHIO



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

WURLITZER
Automatic Musical Instruments

Concert Pianorchestra.

They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main

UNIFORMS
FOR
USHERS, DOORMEN, &c.

We are originators of style and design

Catalogue "M" is ready

The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors West of B'way

UNIFORMS
AND
CAPS
FOR
Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

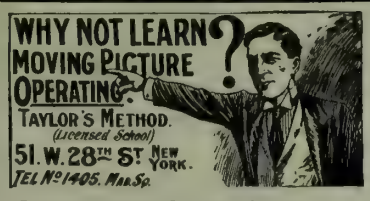
James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

NEW SLIDES

For the Following Songs—JUST OUT

I'm a Married Man.
I'll be Right Here in the Same Old Place.
The Vale of Dreams.
I'd Give the World to Call You Mine.
Dougherty.
In My Dreams Of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From The Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou
Take Me Back To Dear Old Dixie
You Are The Light Of My Life
Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck On You.
Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man

DeWITT C. WHEELER
120 W. 31st St., N. Y. City



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

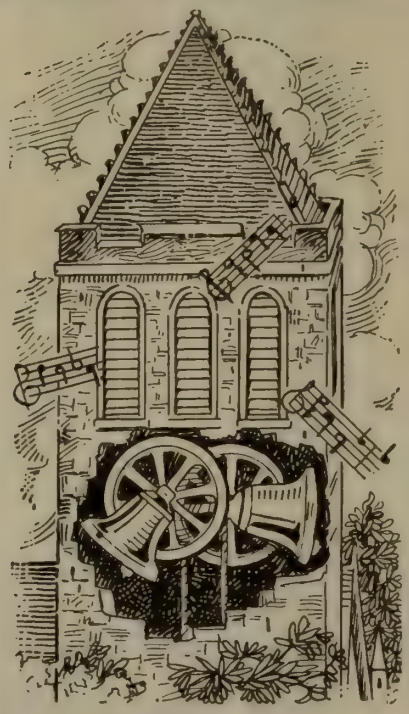
FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

DECEMBER FILM BARGAINS

Send for our list of used moving picture machines and films. All films are in good running condition at moderate prices.

REPRODUCTION JOHNSON-JEFFRIES FIGHT, Complete, $125.00
ORIGINAL WOLGAST-NELSON FIGHT, Complete, $350.00
ORIGINAL NELSON-GANS FIGHT, Complete, $350.00

CHICAGO FILM EXCHANGE
Chicago, Omaha, Denver, Salt Lake City



OUR

Cathedral Chimes

are the finest **Imitation** of **Church Bells** in the World and are used in all the leading theatres.

The price of the 4-tube outfit **Complete** as shown in cut is

$22.50

We will send anywhere on 10 days trial upon receipt of $2 to guarantee express charges.

NOTE:—With this set you can furnish sound effects for any picture in which a bell is used from a door bell to church chimes.

J. C. DEAGAN
3800 N. Clark Street
CHICAGO, ILL.

AN INJUNCTION

should be served on manufacturers of poor, "unsticky" film cements. **EXHIBITORS AND OPERATORS,** it will not be necessary for you to serve an injunction if you patch your films with **Bull Dog Film Cement,** (the best N. I. film cement ever made.)

Patches made with Bull D ement never come apart. It does not thi or deteriorate no matter how long it stands

Licensed Exhibitors: if your exchange will not supply you send us $1.00 for 6 bottles of N. I. cement, prepaid.

Independent Exhibitors: we will send you 5 bottles inflamable and 1 bottle N. I. at the same price.

Manufactured only by
ONE DROP OIL CO.
4059 N. 47th Avenue
CHICAGO, ILL.

ADMISSION TICKETS

Reading—5c.-10c. and ADMIT ONE
Correctly Numbered. Good Paper

Per Roll of 2,000.	$ .20
10 Rolls.	1.90
20 Rolls	3.75

Dissolving Stereopticons and Moving Picture Machines, repair parts for all Machines, Carbons, etc.

ERKER BROS. OPTICAL CO.
604 OLIVE STREET :: ST. LOUIS, MO.

The Moving Picture Theatre Supply House of the West

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.	
Hand Colored Trick Film	$2.00
(Same Black and White)	1.50
Entire Change of Program To-morrow—10 ft.	
Hand Colored	1.50
(Same Black and White)	1.00
We thank you for your patronage and ask you to call again—20 ft.	
Hand Colored	3.00
(Same Black and White)	2.00
Next Show in Five Minutes—10ft.	
Hand Colored	1.50
(Same Black and White)	1.00
All that have not seen the entire Performance may remain for the next—20ft.	
Hand Colored	3.00
(Same Black and White)	2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO

"NEXT!"

Now that you're through with Nineteen-Ten, start the new year right by putting the boots to Old Gen. Flimco. Kick him out of all interest in your moving picture business. Then hook up with me and enjoy the best year's business you ever dreamed of. I never picked up so many new customers in my career as I have gained during the past few weeks. I never had so many orders for Power's, Edison, Motiograph and other machines. I never saw such convincing proof of the mighty strength of the Independent movement. If you haven't had a copy of my new loose-leaf supplementary list of Independent films, slip me your name and address and get one by return mail.

CARL LAEMMLE, President

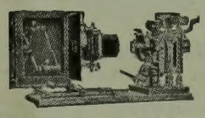
THE LAEMMLE FILM SERVICE
196-198 Lake Street . - Chicago
The biggest and best film renter in the world

EXHIBITORS BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition. We have equipped a special plant where all our films are renovated as soon as scratched, and films come out as good as new. We have several openings for very late service, and if you are interested write or wire at once.

We have the following feature films:
Frontier-Days in Cheyenne
Original Wolgast-Nelson Fight
Nelson-Gans Fight
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE
Chicago, Omaha, Denver, Salt Lake City



For Sale—1,000 ft. reels film, $5 to $25; Edison, Power's, Lubin new machines, $100. Several theatres for sale. Model B. and Edison gas outfits, $25; song sets, $1; odd slides, 5c. For rent, 12,000 feet late film, one shipment, $12. Will buy, film, Passion Play, machines, show goods.
H. DAVIS, Watertown, Wis.

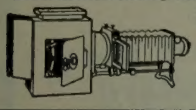
If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue NEW YORK CITY

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

PLEASE OBSERVE:

hat in setting up the Buffalo Bill and Pawnee Bill advertisement in our ast issue, an error was overlooked in the following list of States still open for booking.

FOR SALE

NEW JERSEY	$1,500.00	MISSISSIPPI	$1,000.00
DELAWARE		TENNESSEE	1,000.00
SOUTH DAKOTA	900.00	VERMONT	650.00
MINNESOTA	1,000.00	MAINE	800.00
LOUISIANA	1,000.00	NEW HAMPSHIRE.....	650.00
SOUTH CAROLINA.....	800.00	UTAH	800.00
CONNECTICUT	1,000.00	NEBRASKA	1,000.00

P. S. You will notice that New Jersey and Delaware are for sale jointly, for $1,500 instead of $1,500 a piece as per last copy.

Buffalo Bill and Pawnee Bill Film Co.
111 E. Fourteenth St., New York City

5 ADMISSIONS

That's the price of our unexcelled SONG SLIDE SERVICE, or in other words

25 Cents per Set per Week

THINK OF IT

Absolutely no charge for time lost in transportation.
Not alone that, but we ship your week's supply of sets and music in one consignment.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 **Chicago, Ill.**

Advertising Copy Must be in Hand on Wednesday Afternoon

The Mirror Screen IS THE Winner!

The Moving Picture Industry is on a solid basis; it is no longer a fad or a passing fancy. The "Soap Box" days of the picture theatres are past, and the manager that shows the best picture "wins out."

ARE YOU WINNING OUT?

The Mirror Screen Turns the Picture Theatre Into a Winner Every Time

Mr. W. W. Smith, proprietor and manager of the Grand Theatre, Springfield, Mo., states that the great popularity of his theatre is due to the wonderful pictures he is able to show on his **Mirror Screen.**

Some of the "new releases" of Mirror Screens in the East:

Varieties Theatres, Third Avenue, New York City.
Dreamland Theatre, Third Avenue, Brooklyn, N. Y.
Amusement Theatre, Market Street, Newark, N. J.
Irving Theatre, Fulton Street, Brooklyn, N. Y.
Proctor's Bijou Dream, Newark, N. J.
Keystone Theatre, Summit Avenue, Hoboken, N. J.
Pastime Theatre, Easton, Pa.

SPECIAL NOTICE. Mr. Edward M. Heule has just purchased a large Mirror Screen for his new $10,000 Theatre Beautiful at Muscatine, Iowa, which opens January 1, 1910.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO
309-321 Arcade Building DAYTON, OHIO

The Independent Film Exchange of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.

A. S. DAVIS, Manager

415 Ferry Street, PITTSBURG, PA.

MEN WANTED

To buy
" rent
" exhibit
" demand
" insist on
" fight for

REVIER FILMS

TRADE MARK

WE are fighting for an open market; we refuse to join any combination that stifles competition or dictates prices. Without competition the quality of film stagnates. Don't be blinded by the lurid "Down with *the trust*" cry. Investigate, see if it isn't a case of "the tea-kettle calling the coffee-pot black." Our motto is "DOWN WITH ALL TRUSTS (not one) BIG OR LITTLE. Square Deal to All, Special Privileges to None. Trusts, combinations, film clearing houses, and whatnots are created not for your benefit, *but for the sole purpose of gouging, squeezing, freezing out and getting rich quick.* What did Gen. Patsco and Gen. Flimco ever do for the exhibitor? (*Wait*, and see what GENERAL BUNKO does.)

Be **INDEPENDENT** and demand REVIER FILMS. If your Exchange can't supply REVIER FILMS, I will give you the address of one that can.

DON'T FORGET OUR RELEASE OF **Wednesday, Dec. 28th**

"Thoughtfulness Remembered by the Ute"

Real Indians, Mustangs, Cowboys, Natural Scenery, Plenty of Action, Beautiful, Steady Photography

BEAUTIFUL 6 COLOR LITHOS

SOLD EXCLUSIVELY BY

A. J. CLAPHAM, 12 EAST 15th STREET, NEW YORK

Sold Direct to Exchanges Only

EXCHANGES AND EXHIBITORS: History (some of it rotten), is being made every day in New York in the moving picture business. My confidential weekly news letter, "Tips to the Trade," covers every rumor and is intended solely to post those interested in what's going on. It's free. Get on my mailing list for a copy.

A. J. CLAPHAM.

Harry A. Mackie

853 Broadway, New York City

Desires to announce to the trade that he has opened a salesroom and repair shop at the above address where he will handle the most superior line of Projection Apparatus and Accessories.

COMPLETE LINE OF

Edison Kinetoscopes

And Parts For Same

Williams, Brown & Earle's Stereopticons, Single, Automatic and Dissolving Opaque Projectors, Combination Opaque and Transparency Projectors, etc., for Home and Professional Use

ALSO A

Repair Department

Under Personal Supervision. Satisfaction Guaranteed. Apparatus Rented for Special Occasions

HARRY A. MACKIE

853 Broadway Corner 14th Street New York City